

IN THIS ISSUE
SPOTLIGHT ON...

CHICAGO

THE
MUSIC
MART

08120

Billboard

NEWSPAPER

81st
YEAR

A Billboard Publication

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April 19, 1975 • \$1.50

RIAA Supports Artist Suspension Principle

By JIM MELANSON

NEW YORK—With possible far reaching implications, the question of the limitations and the actual validity of standard artist contract suspension clauses is due for another day in court, this time with support for the suspension principle from the RIAA.

Attorneys for Vanguard Records have filed notice of appeal in a case involving the label and Larry Coryell in which such a clause, key to both parties' arguments, was questioned by a State Supreme Court judge here (Billboard, March 15).

In the case, Vanguard had sought to enjoin Coryell from recording with another label on the grounds that under the terms of his contract

(Continued on page 12)

Nationalism Keys Tape Plant Growth

By ELIOT TIEGEL

LOS ANGELES—Intermagetics will build a blank tape manufacturing plant for installation in South Korea, marking the first known such facility in the Orient outside of Japan.

The factory will be owned by Shin Jin Plastics Co. Ltd. and Union Magnetics, and demonstrates the growing trend for nationals to own their own tape facilities and control their markets rather than buying finished goods from the United States for import into their nations.

(Continued on page 46)

Syndication Boosted At Vegas NAB

By CLAUDE HALL

LAS VEGAS—Radio syndication firms and allied equipment manufacturers turned out in droves for the 53rd annual convention of the National Assn. of Broadcasters. The four-day meeting (April 6-9) was marked by a speech from President Ford on the economy and a special presentation to the late Jack Benny accepted by Don Wilson. But as usual machines grabbed the spotlight—including RCA's new stereo AM broadcasting unit.

But on the sidelines, in suites, scattered from the Hilton—for those lucky enough to get in there—to the Sahara and the MGM Grand, syn-

(Continued on page 20)

Coalition Fighting Copyright Repros

By MILDRED HALL

WASHINGTON—Eleven national trade associations, including music, magazine and newspaper publishers, have joined forces to fight unauthorized duplicating of copyrighted materials.

The common front—the Coalition For Fair Copyright Protection—will combat the growing nationwide practice of making multiple copies of original material from all media, including printed matter, audio/visuals, television and tape recordings, and sheet music, both popular and classical.

"What we are concerned about is piracy, and piracy on a national scale," the coalition has announced.

(Continued on page 10)

IHF Reconsiders Hi Fi & Concerts

By EARL PAIGE

SAN FRANCISCO—The Institute of High Fidelity will conduct an agonizing reappraisal of its new format following what most directors felt was an unsuccessful attempt to combine hi fi and live concerts here.

As for new products at the show in Brooks Hall, April 3-5, there were only minor drop-in models as most exhibitors are readying summer show items.

Definitely among the highlights

(Continued on page 49)



Liberty is out, the first release on the new Windsong label. (BHL1-1006) Produced by Denver Productions, the new group from Aspen, Colorado, is currently on tour with John Denver. Their fresh contemporary sound spans Western swing, folk, and country rock, with songs like Jimmie Rodger's "Sweet Poppa Hurry Home," and the Ink Spots' "Java Jive." Their joyful, enthusiastic performance is a brand new Colorado high. Manufactured and Distributed by RCA Records and Tapes. (Advertisement)

Upbeat Mood Sparks Birth Of Baby World Jazz Assn.

LOS ANGELES—The World Jazz Assn. has been formed here as more than 100 fan-businessmen from various parts of the country set the organization in orbit during two days of formulative meetings, April 4-5.

Officers of the new organization—whose goal is to bring together the artistic and commercial aspects of jazz to promote present, future and past contributions of the music—include: Hal Cook, president; Bob Summers, executive vice president; Dave Pell, treasurer; Leonard Feather, secretary; Benny Carter, Dizzy Gillespie, Stan Kenton, Monk Montgomery, Dan Morgenstern, Bob Orenbach and Dick Schory, all vice presidents; and Paul Tanner, executive director.

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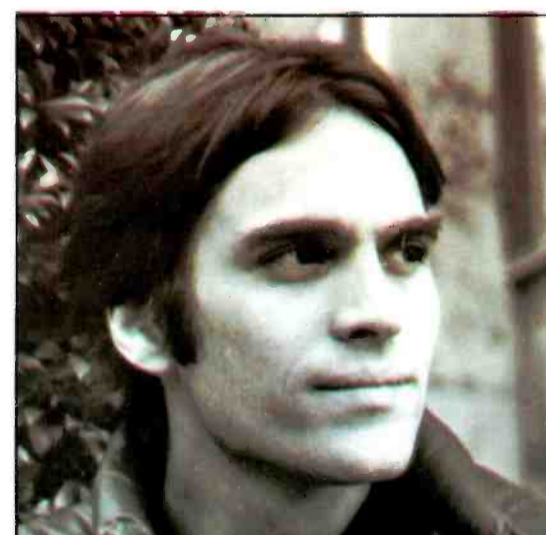
14 Mobile Disco DJs A Powerful D.C. Plug

By JIM FISHEL

WASHINGTON—An organized unit of 14 male and female portable discotheque deejays has given a major uplift to the already hefty disco market here and claims responsibility for breaking many new disks in the area.

Although Music Unlimited Street Jocks is currently a local outfit, its board of directors has immediate plans to expand nationally. MUSJ president Hollywood Breeze, a former area air personality, says one of the reasons his organization is thriving is because it programs music that people aren't hearing elsewhere.

(Continued on page 10)



"Beautiful," "Stirring," "The writing is supreme!" are just some of the raves coming from critics everywhere for "one of America's finest balladeers." BE TRUE TO YOU (Arista) is the album that will vault ERIC ANDERSEN to the forefront of America's singer-songwriters.

(Advertisement)

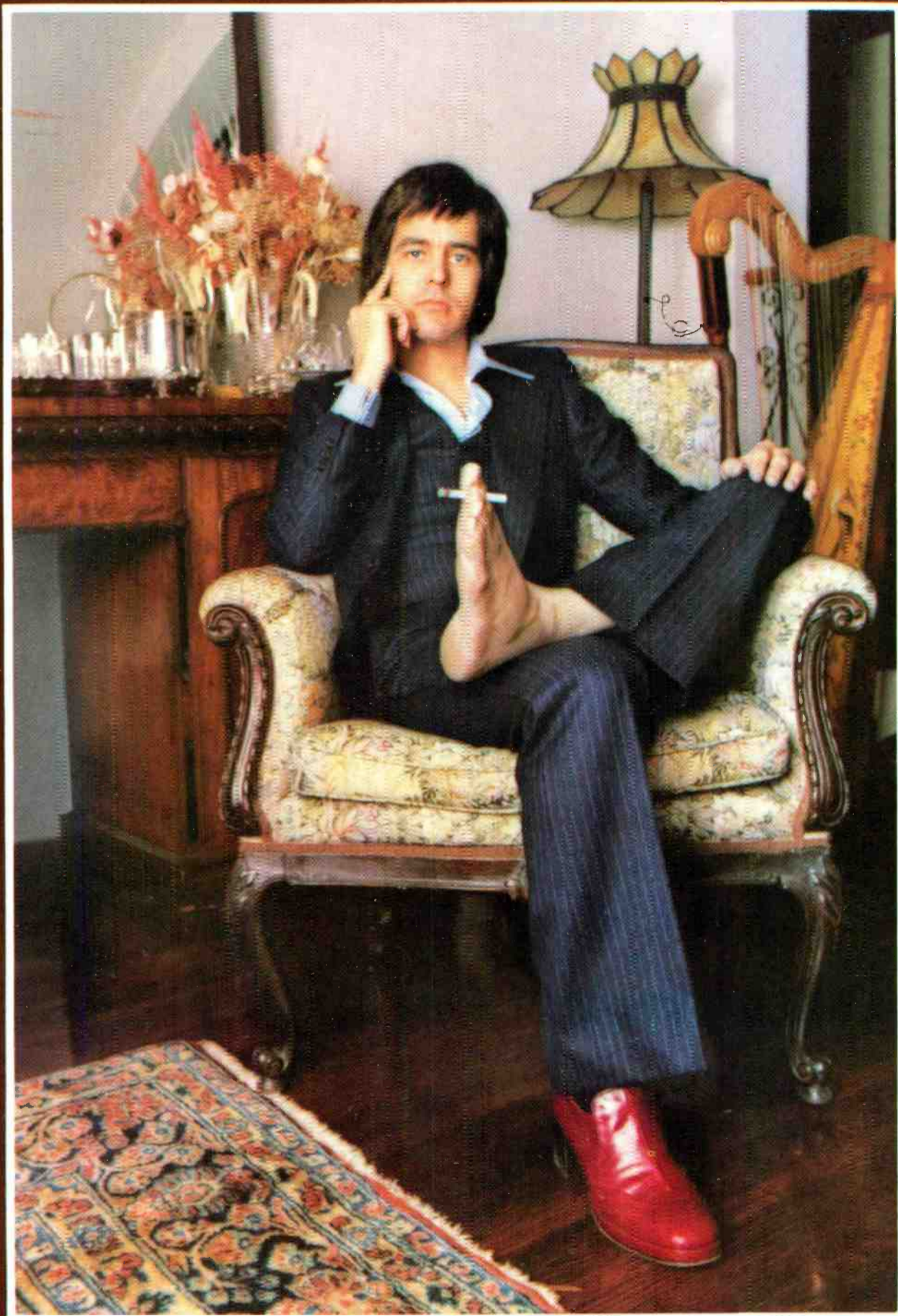
(Advertisement)

THE LIGHT SHINES AGAIN! 'BLUE BOY'
THE NEW SINGLE FROM 'ELDORADO'
THE ELECTRIC LIGHT ORCHESTRA.
ON UNITED ARTISTS RECORDS.

UA-XW634-X

UA-1A339-G

Jim Stafford's second album is not just another pretty foot.



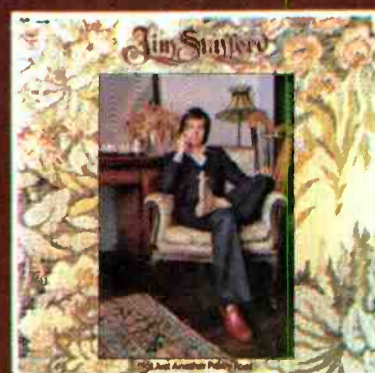
Jim Stafford. Not just another singer/songwriter. His first album contained 4 top ten records.

Jim Stafford. Television personality. The Jim Stafford Show will air weekly this summer on prime time on ABC-TV.

Jim Stafford's second album. **NOT JUST ANOTHER PRETTY FOOT.** It will be the subject of one of the most extensive marketing campaigns ever.

The second album
from a star.

JIM STAFFORD



(M3G 4984)

Distributed by Phonodisc A Polygram Company



on MGM Records & Tapes

Audio/Video Imports Drop, But Slightly

WASHINGTON — Commerce Dept. says imports of all audio and video products except auto radios declined in 1974, but despite the drop in quantity, the overall value in dollars declined only slightly, to a \$1.902 billion total, down from the 1973 total of \$1.914 billion.

However, shipments from Japan dropped an unprecedented \$144 million, or more than 12 percent below the \$1.182 billion registered in 1973.

The decrease in value of overall home entertainment imports, of just over \$12 million in the face of substantial unit declines, is attributed to continued wage, energy and parts cost increases experienced by all foreign suppliers, says the Domestic and International Business Administration (DIBA).

"Also contributing to the uptrend in unit import prices have been additional labor costs of extended holidays and furloughs incurred by all Southeast Asian suppliers, in their efforts to adjust production schedules and trim inventories to reflect the international decline in consumer electronic product demand," the agency reports.

Auto radio imports were up 8.7 percent in units to a 4.8 million total, despite a decline in U.S. auto sales.

(Continued on page 48)

Russians Buying More Expensive Electronics Gear

By VADIM YURCHENKOV

MOSCOW—Recent marketing studies reveal a strong trend towards expanding sales of expensive quality consumer electronics products here.

The latest statistics available show that 85 families out of 100 have radios, 70 have TV sets and 17 have tape hardware. More than 65 million radios and 10 million tape recorders are in private use. Average consumer electronics sales now amount to 3.3 billion rubles (\$4.7 billion) a year.

Last year, dramatic trends indicated the approaching demise of the pocket portable and miniature radio

(Continued on page 51)

Endorse N. Y. Antipiracy Bill; Goes To Committees

By ROBERT SOBEL

NEW YORK—The state attorney general's anti-piracy bill has been endorsed and introduced to committees of both state legislative bodies. In addition to repealing the general business law and amending the penal law regarding unauthorized recordings, the bill contains three interesting and important elements.

1. It holds the owner liable who knowingly offers or rents, for a fee, equipment to reproduce unauthorized recordings.

2. Includes as penalty the confiscation and destruction of equipment and unauthorized materials.

3. Would consider record stores as offenders in certain cases.

The bill was introduced last month to the committee on codes of the state senate by Sens. Douglas Barclay,

Martin Knorr, Joseph Pisani and Dale Volker. The committee on commerce and economic development received the bill from Matthew Murphy, its sponsor in the Assembly.

The act repeals the business law as it relates to unauthorized copying of recordings and places the offense under the criminal statute, which the act amends. The penal law as amended makes a person guilty of recording piracy in two categories. He is guilty when he knowingly advertises, sells, offers for sale or distributes unauthorized articles and possesses less than 50 of the articles; or if he knowingly offers for a fee or rental any equipment or machinery which is used to enable or cause another to reproduce, without consent of the owner, any article on which sounds have been transferred.

(Continued on page 58)

GRT Sets Classical 8-Tracks

By STEPHEN TRAIMAN

NEW YORK—Aiming to bring the long-ignored classical hi fi buyer back to the tape market, GRT Music Tapes is launching a major promotional campaign for 60 releases from the Vanguard and Westminster Gold catalogs in a reconfigured stereo 8-track cartridge at a suggested \$4.95 list.

Since the first announcement last fall (Billboard, Sept. 21), GRT marketing vice president Herb Hershfield and advertising/sales promotion manager Jack Woodman have refined the release list and put together a solid launch plan. Included are redesigned graphics, a new styrene slip case to show off liner notes and a classical tape sampler to sell distributors and dealers, and usable in-store to attract consumer interest.

"At \$4.95 list with standard profit margins (below \$3 to retailers), it

(Continued on page 70)

'Wiz' Tune Tees New Careers For a Pair

By JIM MELANSON

NEW YORK—In the next two or three weeks four professional singers will be joined together as the Consumer Rapport group and will become namesakes to a single, "Ease On Down The Road," which, reportedly has sold in excess of 150,000 units in the metropolitan area here alone.

The group will also become the premiere act on the recently formed Wing And A Prayer Records label, with its distribution already picked up by Atlantic Records.

Steve Scheafer and Harold Wheeler, creators of the single and founders of the label, backed into the record business.

Working out of Soundtek studios here, they were initially commis-

sioned to put together music for a 60-second television commercial for the Broadway musical "Wiz" and, following its completion, approached the show's producer for

permission to adapt the commercial's music for a single.

What came next was a re-tracking of the original 60 seconds of music

(Continued on page 70)

New Kass & Bronfman Firm To Cover Music Industry

LOS ANGELES—Ron Kass is returning to the States to open a partnership entertainment firm with Edgar Bronfman, Sagittarius Entertainment Inc. The new firm, with offices here and in New York, will be involved in records, publishing and television specials.

Kass says the new firm opens May

1 or when he is free of remaining obligations to Warner Bros. where he has been managing director of its English company.

He plans building a small, specialized label with a core of six artists the first year, building to one dozen at maximum peak. Already signed is singer/writer Bruce Roberts who will be produced by Joel and Jonathan Dorn.

Kass says the concentration will be on new singer/writers for the Sagittarius label. He plans talking to a major New York-based company about domestic distribution and has already spoken to Polydor about international representation.

Kass and Bronfman, chairman of the board of Seagrams, have a working relationship going to when Kass was president of MGM Records and the Big 3 in 1969 and Bronfman was the controlling stockholder in the parent film company.

Sagittarius will open its Manhattan base in the Seagrams building and the Coast office will be in Kass' home at 511 Charlotte Drive, Beverly Hills.

Kass says Bronfman will contribute creative ideas about projects. Kass will handle business administration and sign artists, using freelance producers. He has hired Do-

(Continued on page 18)

Business And The Economy

Island Thrives By Skirting Pitfalls

By BOB KIRSCH

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

LOS ANGELES—"We are not controlled by attorneys or accountants, we don't increase our staff until the workload warrants it, we began with a low overhead and have kept it pretty much that way, we don't overship product and we appeal to a number of special interest groups."

These are some of the major reasons, says Island president Charlie Nuccio, that the label has been able

to thrive in an economy that has been less than thriving since Island moved to an independent status last June.

"First of all," Nuccio says, "Island is a huge international company and a lot of people tend to forget that. In England the label has artists like Cat Stevens, Bad Company, Roxy Music and Bryan Ferry as well as most of the artists we have here. We also distribute the Chrysalis, Virgin, Bronze and Rocket labels. So we aren't standing by ourselves with no help."

However, Nuccio also believes

(Continued on page 58)

'Don't Kayo Fair Trade,' Plead Pioneer, Magnavox

By MILDRED HALL

WASHINGTON—Spokesmen for U.S. Pioneer Electronics and Magnavox made a strong plea last week for allowing at least some fair trade price resale maintenance on unique quality items like hi fi equipment, which require expertise from dealers and salespersons.

Company executives, their counsels and representative hi fi dealers presented their case during hearings by the Senate antitrust subcommittee on Sen. Edward Brooke's (R., Mass.) bill to kill the legality of state

fair trade acts, by ending their exemption from the federal antitrust laws.

Bernie Mitchell, Pioneer president, pointed out that price undercutting by large chains and discount houses would bankrupt the exclusive dealers of Pioneer products, who must personally promote the products, and educate and advise customers for this special type of sophisticated audio equipment.

The Pioneer team foresaw foreclosure of small dealers, and a concentration of ownership and sale of hi fi products if the present fair trade structure is knocked out. They said the mass discounter can exploit the quality dealers' educational and

other consumer services, while luring his customers away with cut prices and loss leader sales.

The Pioneer executive said there are a total of 200 manufacturers "in this little industry, and 10,000 hi fi dealer outlets, with a sales total equal to less per year than Sears Roebuck makes in one month. The biggest manufacturer accounts for only 10 percent of total sales."

Sen. Philip Hart (D., Mich.), the subcommittee chairman and the lone member present, said "your testimony suggests we should give more thought to products in which an important element of service is involved."

(Continued on page 49)

More Late News
See Page 70

NO DROP FOR U.K. STORES

LONDON—Despite the discounting activities of the mass chains, record shops maintained their share here of the retail market during the final quarter of 1974 at about 33 percent of the total LP business.

This information is contained in a survey by FORTE (Focus On Records Tapes & Equipment), conducted by the British Market Research Bureau, among 9,000 adults, 1,350 children and 6,000 tape-only adults.

The survey shows that throughout the year nearly half of all full-price albums were bought in record shops, although in the critical last quarter sales dipped sharply to 41 percent.

(Continued on page 50)

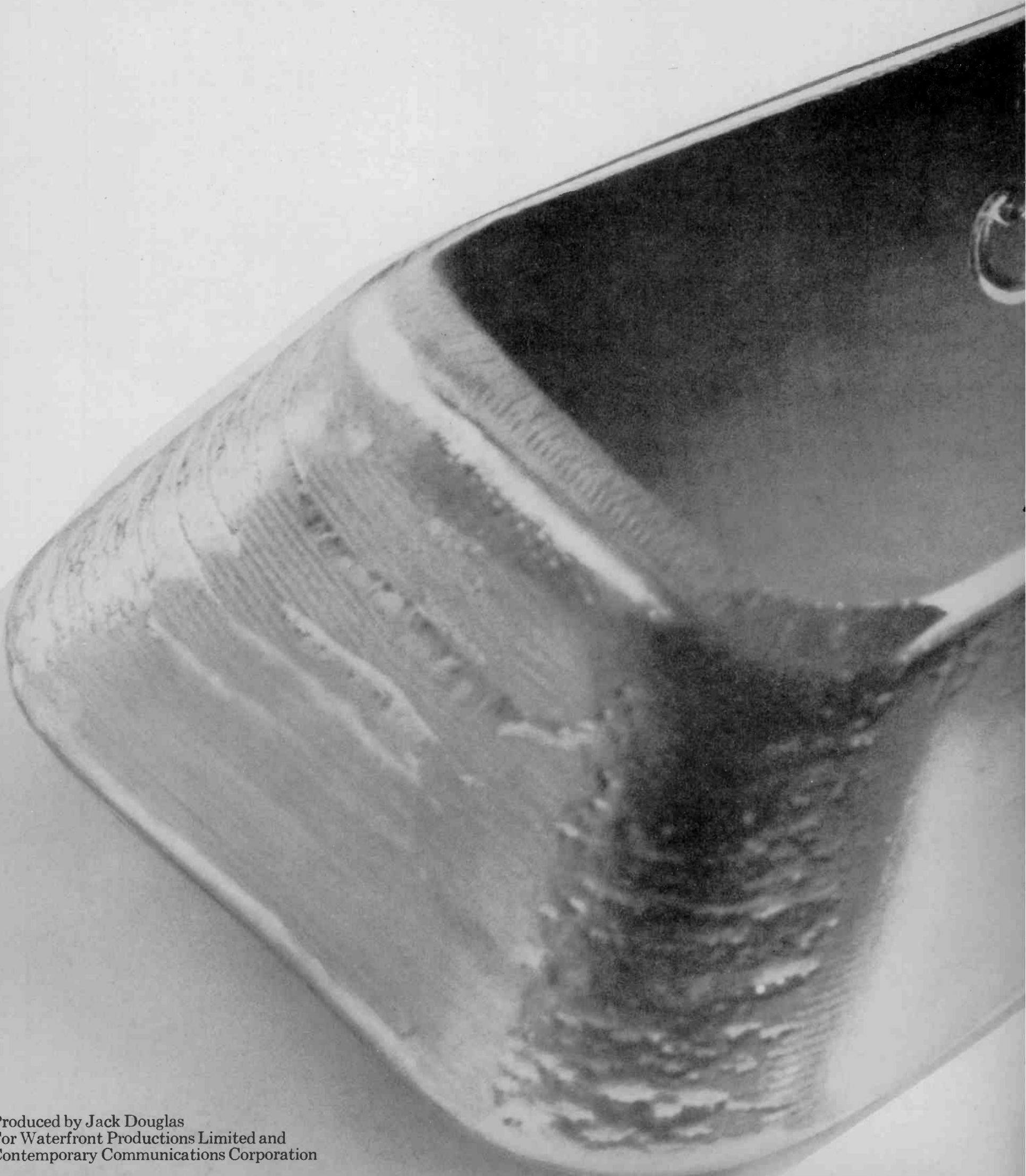
MagnaGlide In a Debut

NEW YORK—Jerry Kasenetz and Jeff Katz's Magna Glide Records has cranked into high gear and more than 40 contemporary Top 40 singles have already been recorded with plans to release one per week beginning Monday (14). Thus far, all of the label's artists are newcomers, but K&K have announced plans to pursue several name performers.

All Magna Glide product will be distributed through London Records. The initial two releases feature "Top Of The World" by Canyon and "Too Bad" by Ellison Chase. Albums will follow successful singles and each piece of product will be handled by the Bonzai Force—the label's own promotion team led by Steve Bramberg.

Kasenetz and Katz, originally promotion men themselves, will oversee this group and they plan to expand it to encompass a staff of 20 throughout the U.S.

Magna Glide's headquarters remain at K&K Studio City in Great Neck, N.Y., and Kasenetz and Katz are quick to point out that they are still looking for other artists and groups to sign.



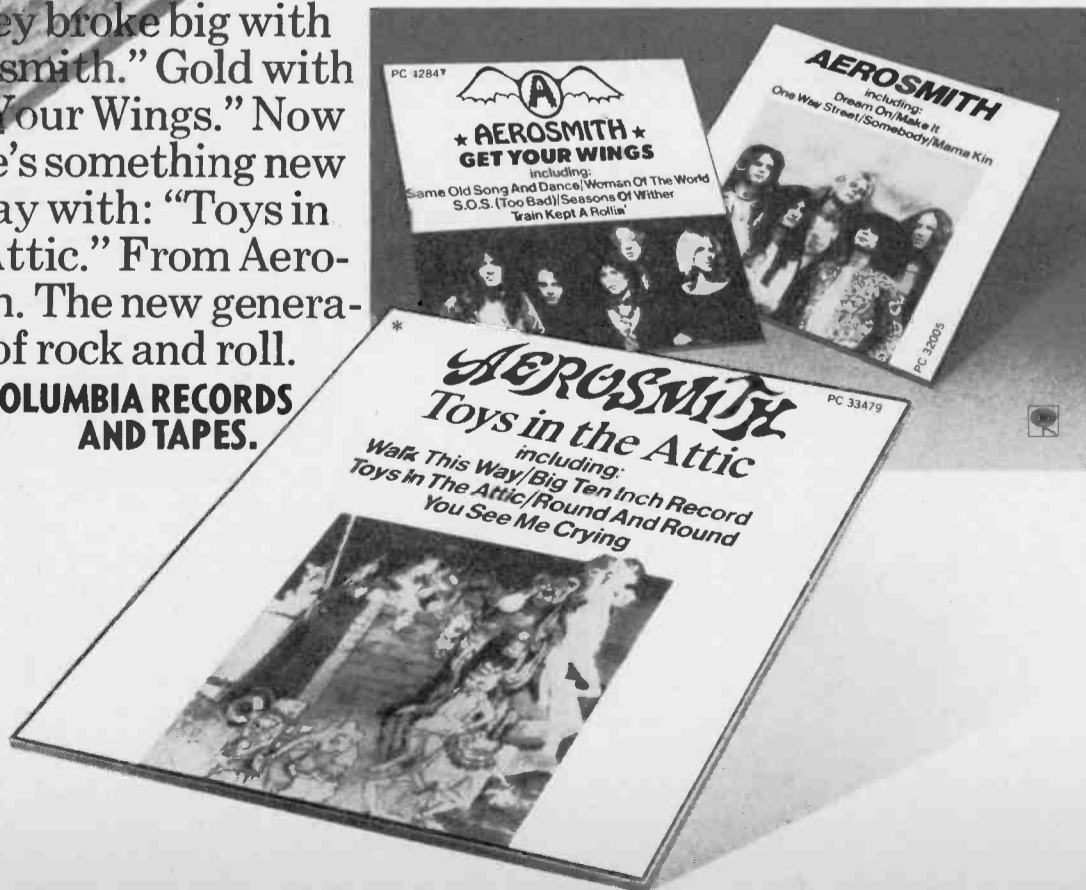
* Produced by Jack Douglas
For Waterfront Productions Limited and
Contemporary Communications Corporation



ROCK AND ROLL'S NEWEST GOLDEN BOYS.

They broke big with "Aerosmith." Gold with "Get Your Wings." Now there's something new to play with: "Toys in the Attic." From Aerosmith. The new generation of rock and roll.

**ON COLUMBIA RECORDS
AND TAPES.**



DOLPHIN'S CHAIN *Upsurge In Gospel, Jazz Is Noted By L.A. Retailer*

By JEAN WILLIAMS

LOS ANGELES—Ruth Dolphin Wiggins, owner of the four-store Dolphin's Of Hollywood chain here, says "for the past year, there has been an upsurge in gospel and jazz music.

"Through the years, there has been little or no outlet for jazz and gospel. I feel that the new contemporary gospel singers such as Andrae Crouch and Edwin Hawkins have had the greatest influence in leading people back to gospel music.

"Artists such as Kool And The Gang and Earth, Wind And Fire, are instrumental in the upsurge of jazz. These artists are recording jazz albums, and the young people who purchase their records are now asking about other jazz musicians."

Grover Washington Jr. is the leader in jazz record sales, says Ms. Wiggins, with a volume comparable to any rock artist in the store.

The Dolphin chain was started 25 years ago. Ms. Wiggins took over after the death of her husband in 1958.

The stores were built through advertising, she says, "We built a broadcast booth and hired a local disk jockey to spin records in the window of the store. We would also have autograph sessions with such superstars as James Brown, B.B. King, Elvis Presley, Eartha Kitt and the late Billie Holiday.

"The show would air at midnight and people would crowd the streets trying to enter. Our business increased by \$10,000 a month during the 17 years of our live broadcasts with the station" (KGFJ).

Ms. Wiggins has encountered several problems as a female owner of four record outlets.

"I have had problems securing loans, although I am operating a successful business, problems that

did not happen when my late husband was running the operation.

"We were with KGFJ for many years, when they requested I turn the show back over to them," she continues.

"The public has repeatedly asked why we gave up the live broadcasts, but we did not give up them up. The managers of the station were responsible for the discontinuance, saying that we had broken FCC rules.

"After checking with the FCC, I was informed by them that no rules had been broken. We would never voluntarily give up a moneymaker like that," she adds.

Dolphin's features a line of record accessories, including 8-track and cassette tapes.

"Our 8-track tape sales have increased over the past year, but cassettes are on the decline," says Ms. Wiggins.

"We are selling more albums than 45s, since the major price increase," she continues, "although we sell our 45s at 89 cents for a list \$1.19. Our customers seem to feel that it is to



Ruth Dolphin Wiggins, in conjunction with ABC Records, presents a trophy to B.B. King for "Blues Singer Of The Year" during an autograph session at Dolphin's Of Hollywood.

New Goulet Label To Supemarkets For Femme Trade

CHERRY HILL, N.J.—Robert Goulet will form his own label with distribution mostly through supermarkets to reach the housewife. Until a recent session for ABC Records, Goulet says he hadn't been in a recording studio for five years. Before that he was on Columbia.

Goulet places the burden of responsibility for failing to get radio and sales coverage for his records on the record companies. He says they demonstrate very little enthusiasm when it comes to promoting records by such singers as himself, Eydie Gorme, Steve Lawrence and Vic Damone, despite their wide popularity with the public.

His own company will seek out new markets and distribute its product to "Goulet Country," where "his people" are sure to take notice. "We'll put them on sale in the department stores and supermarkets," he says. "This way they'll be available for the people who don't ordinarily get into the record shops—the housewife." The easy listening crowd is out there, Goulet claims and according to the singer these are the folks who turn out to support his nightclub engagements.

Kenton-Indie Distribbs Swinging

LOS ANGELES—Stan Kenton's Creative World label, which has been going through independent distributors one year, has raised its distrib LP price from \$2.75 to \$2.90.

Marketing consultant Ray Lawrence, who switched the label over from mail-order to indie distribbs, says wholesalers have accepted the increase because the line sells and provides continuous turn.

Twenty-four indies handle the jazz line which has 65 former Capitol masters plus eight new recordings with a ninth by Kenton due in late May. Among the old Capitol masters are LPs by Billy May, Bill Holman, Glen Gray and the Casa Loma Orchestra, Charlie Barnet and the Four Freshmen.

"After our first year of going through independents," boasts Lawrence, "we did \$95,000, with \$2,000 in returns. Our first three months of the year are 30 percent over the same period last year."

Kenton and Bob Curnow, the firm's managing director, are concerned about not overloading their

distributors with product, Lawrence says, hence the low return rate. The \$6.98 suggested list LPs are often sold for around \$5.98. "We have no return problem because we only sell what the distributor wants," Lawrence says.

"Distributors are straight with us," Lawrence says, "in the area of free goods. We've had some say 25 is too much. Send us 10."

Label only sells through its distribbs. With Kenton and his band on the road all year-round, the LPs have a promotional vehicle always in motion.

For the upcoming new title, "In Concert Hits," advance orders range from 500 from Piks in Cleveland to 300 from Supreme in Cincinnati and R&R in Glendale, Calif., to 10s, 25s and 50s from other cities.

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Govt. Indicts 2 In Calif. On Illegal Duping Charge

LOS ANGELES—Another indictment against an alleged pirate tape duplicator/wholesaler has been announced here by assistant U.S. attorney Chet Brown.

Charged with illegally duplicating three post-Feb. 15, 1972 recorded performances in a compilation tape, titled "Mixed Soul 65" are Richard Sneed, 30, of 12408 Volunteer Ave., Norwalk, and David Shropshall, 42, 9058 Via Vista, Buena Park. The defendants operated out of Norwalk Record Sales, 12143 Front St., Norwalk.

Brown, a veteran in carrying out piracy prosecution under the federal law, points out that this is the first instance in Southern California and the central district of California, which leads the nation in antipiracy action (Billboard, April 12), where a misleading title contained copyright-protected material.

The singles were: "When Will I See You Again" by the Three Degrees; "Do It Baby" by the Miracles and "Everlasting Love" by Carl Carlton. Brown says the indictment proves that the government can and will separate counts against bands within an album and does not necessarily have to indict an entire album.

Piracy Forum Topic

LOS ANGELES—Members of NARAS and the general public are invited to a NARAS-sponsored forum discussion of record-tape piracy at RCA Studio B at 7:30 p.m. April 24.

Guest speaker will be Stanley Gortikov, president of the RIAA. The event is under the aegis of the Los Angeles NARAS chapter.

Fest Judges Bared

LOS ANGELES—The 1975 American Song Festival has secured luminaries from every facet of the music industry as jurors. The participants are: Henry Mancini, Marvin Hamlisch, Johnny Mathis, Merle Haggard, Tennessee Ernie Ford, Lou Rawls, Lou Adler, Ray Charles, Jerry Wexler, Loggins & Messina, Loretta Lynn, Billy Sherrill, Richard Perry, Al Coury, Bill Golden and James Cleveland.

Executive Turntable

Ulpio Minucci promoted to vice president, a&r and music publishing, at CBS Records International. Expansion of CBS' April/Blackwood music publishing staff has brought Robert Esposito in as East Coast director, Larry Fogel to general professional manager, Bill Cureton to associate professional manager, with Glenn Friedman shifting to associate professional manager, West Coast. Other CBS moves: John Madison to singles record coordinator at the Terre Haute plant; Bill Catino to promotion manager, Chicago branch, for Epic and CBS custom labels; similar responsibilities go to Chuck Schwartz in the firm's Cleveland branch.

Ed Lucasey elected vice president, marketing, for Lear Jet Stereo's new custom division. . . . Philip D. Sharaf appointed marketing manager of the Glenburn Corp., Little Ferry, N.J. . . . Lee Lockard named chief operating officer and senior vice president of finance at Audio Magnetics Corp., with Bill Dawson assuming title of marketing vice president. . . . Bob Rossow joins Viewlex as vice president, national sales, custom division. . . . Charles Trausch set as Midwest regional manager, Capitol Magnetic Products. . . . Arnold C. Hansen appointed advertising manager, industrial and special products, at Panasonic's communications wing. . . . Steve Finck new national sales coordinator for Wald Sound. . . . Joseph L. Stern leaves Goldmark Communications to form a new consulting firm. . . . George Sadler becomes marketing manager for the Fuji Photo Film U.S.A. audio tape division. . . . At TDK Electronics, John Schattin to marketing manager, Eastern region, and Mark Needle to marketing assistant based at Green Belt, Md. . . . Roger Nelson firmed as general manager, administration, for the Glenburn Corp.

Walter W. Kovalick appointed president of the Seeburg Products Division, the vending equipment and coin-operated phonograph manufacturing subsidiary of Seeburg Industries. He returns to the company after a six-year absence. . . . Dick Mullen resigned his post as Phonodisc district/branch sales manager. . . . Director of East Coast a&r for Polydor, Ron Moseley, takes on added responsibility of national promotion for the Polydor/MGM labels.

Ms. Irma Newton named general manager of Damont Corp. and its music publishing subsidiaries. . . . New general professional manager of Beechwood Music is Stu Yahm, a former producer for Capitol Records. . . . Allan Bregman set as vice president, Marquee Enterprises Inc., working out of Los Angeles. . . . Jean Williams joins Billboard's Los Angeles editorial staff as general assignment reporter. She was formerly a freelance writer in Philadelphia. . . . Phyllis Chotin in new slot as national tour press and media coordinator at United Artists Records. . . . Tom Rogan accepts job as assistant director of national promotion for Roulette Records in New York. . . . John Bauer has resigned as vice president and boss of the rock and pop division of Seattle's Northwest Releasing Corp., the concert promotion firm.

One-Woman Push Seeks A Big Band Hall Of Fame

By JANE SCOTT

CLEVELAND—The country's first Hall of Fame for big bands and composers will be unveiled here May 12.

Memorabilia of big bands is being sought. Mayor Ralph J. Perk will officially proclaim the week of May 12 Composers' Showcase and Big Band Hall of Fame Week.

Permanent showcases in the Holiday Inn on Lakeside Ave. will house records and other mementos of bands. The project is a personal victory for Mrs. Paul H. Bennett, who founded the Composers' Showcase to encourage songwriting talent 10 years ago.

"I believe that big bands deserve a Hall of Fame just as much as country artists do in Nashville, she says. "Our new Hall of Fame will be a

shrine for the country. And it will tie in with our bicentennial."

Les Elgart and His Orchestra are expected to play for the dedication.

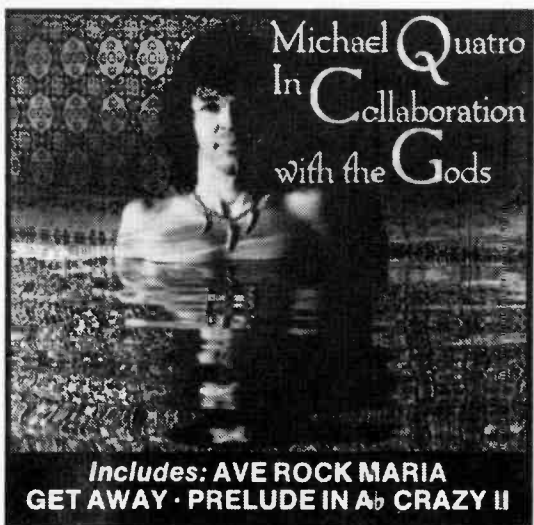
Mrs. Bennett has contacted many old bands about memorabilia items but still would like to communicate with more. She already has Count Basie's cap and other leaders' batons.

Bandleaders are requested to contact her at 12700 Lake Ave., Lakewood, Ohio 44107.

The Hall of Fame will also honor such composers as Jerome Kern, Rodgers and Hammerstein, Cole Porter, Frankie Carle and Irving Berlin.

"Big bands are being rediscovered on our campuses. In fact, teens are even dancing with their arms around each other as we did," beams Mrs. Bennett.

GET BEHIND MICHAEL QUATRO



"IN COLLABORATION WITH THE GODS"

UA-LA420-G

Michael Quatro, playing everything from keyboards to cello, emerges with an outstanding new romantic rock album. The BEST blend of classical and electronic sounds of the seventies. A musical, mythical journey for your ears and eyes, crammed with pleasure.

Remember the name. You won't forget the music. Michael Quatro. "In Collaboration With The Gods!"

ON UNITED ARTISTS L A RECORDS & TAPES.

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Vol. 87 No. 16

102 DECIBEL LEVEL URGED

Issue Code For London Concerts

LONDON—The Greater London Council has released recommendations for a code of practice for pop concerts in the London area. Among other points, it recommends one attendant to every 50 persons where most of the audience is under the age of 16 and a noise level that does not exceed 102 decibels in concert halls.

The code, which is intended as a guide, covers all aspects of one-day events in both indoor and outdoor venues including concert halls, ballrooms, exhibition halls, stadiums and parks. It gives standards of prac-

lice for license application, transport arrangement, control of audiences, first aid, sanitary accommodation, noise, accommodation and exits, stage and dressing rooms, and other points.

It points out that the use of premises for a pop concert, unless it is already under an annual license, requires an occasional license. Application for such should be given notice in a public advertisement at least three months before the event to allow sufficient time for a public hearing should anyone wish to oppose.

For the control of audiences the code suggests one attendant for every 100 persons in an arena or hall without seating, one for every 250 where there is fixed seating or where there are railings and crush barriers, and one to every 50 where most of the audience is under the age of 16.

The code, which has been drawn up following a fatality at a David Cassidy concert last May, is concerned with the safety of youngsters attending concerts and with noise.

It recommends, for example, that

(Continued on page 52)

\$40 Mil Wherehouse '76 Gross? Unafraid Of Competition, Hartstone Wants 70 Stores

By JOHN SIPPEL

LOS ANGELES—Lee Hartstone, founder of the 56-store Wherehouse chain (all in California), predicts that by 1976 "we'll probably be doing \$40 million yearly in 70 stores, making us possibly the largest record/tape volume chain in the nation."

In 1974 the chain numbered 40 stores and its parent, Integrity Entertainment Corp., had outgrown its approximately 2,300-square-foot headquarters within the 7,000-foot Torrance, Calif. space that also housed one of its first Wherehouses.

1975 is a major year because instead of expanding the chain rapidly, Hartstone and his aide de camp Ben Bartell made some internal reorganizations which today allows his prediction of about a \$40 million year next year.

Hartstone intends to remain within the confines of the largest populated state in the U.S. Wherehouse will soon open a mall store in Redding, only 50 miles south of the Oregon border. Right now, the 56 stores stretch from seven in southernmost San Diego to Redding. Wherehouse started with primarily free-standing stores. But Hartstone sees the trend. His three recent additions in Sacramento are all mall-oriented.

"Competition isn't keeping anyone out of a market," Hartstone points out. "Jim Greenwood of Lico-rice Pizza is opening a store 30 feet down from our biggest store (Torrance). It's rumored that Russ Solomon (Tower) and Jim will open within a block of our Westwood Village store."

Hartstone laughs off the 10 to 25-year lease responsibility in establishing stores in key traffic locations.

"Looking back to the '40s every lease we took should have been longer," he recalls. Hartstone entered the retail field as a teenager, working for his father's retail holdings in Boston.

"Speaking of leases, it seems to me that during NARM this year, everybody got hit with the germ to go back and sign leases and cut prices. Look what's happening in Phoenix and what the Peaches store did in Atlanta." Hartstone was referring to a discount epidemic which has broken out in the Arizona city and how the opening of a Tom Heimann-operated giant discount retail store in Atlanta has caused a rash of price-slashing there.

Hartstone wonders what might have happened if he and Bartell hadn't concentrated on the re-structuring of their base. But he knows the new 36,000-square foot warehouse in Gardena, once occupied by NMC, the Jesse Selter operation which fed the now defunct White Front discount departments, is solidly servicing the Wherehouses which now string out almost 900 miles through California. Even Redding gets service in about 36 hours by truck.

Bartell points up the addition of Pete Puzo, who now directs warehouse operations. Puzo, a former credit executive for a number of labels, bird-dogs 55 warehouse employees. And the farflung store skein needs vigilant personal oversight provided by Carole Shaver, who now has eight supervisors and two regional managers working with her.

"I guess each store probably is in touch with us three to four times per day, either by an in-or-out WATS state phone or by a visit from one of our regional staff," Bartell estimates.

In addition, there's a regular large envelope coming in daily from each store, all of which operate pretty much on a 10 to 10 daily work schedule. All are open on Sunday.

Hartstone views competition as increasing. The keen rivalry will force best effort for survival. He has realigned his ad department. Jim Colditz continues as ad manager, but he has also assumed the duties of merchandising manager since Lou Fogelman departed to set up his own Music Plus stores in Los Angeles.

"FM and AM are still best, but we don't overlook a bet. We literally exist on 52 different sales programs per year. We strive to improve everything from in-store merchandising to inventory. We do almost all our own radio spots. Company-supplied spots failed.

"They didn't tell the 'who, where and what.' They were Madison Ave.

bland. We do spend a bundle on our own in-store merchandising. Every store now has a large 'Read-A-Board' where we feature our specials. Standard copy is sent out from here every week," Hartstone says.

"We're one of the highest-priced chains. \$7.98 tape is \$5.97. Our \$6.98 LPs are \$4.96. Specials are priced to meet the competition for each store.

We carry 130 to 170 current singles at 89 cents each. But singles are just a service factor," Bartell states.

Tape is an important part of Wherehouse business. All tape is easily visible by title to a patron behind a counter, where a clerk is always stationed, who can constantly serve that tape buyer. Bartell emphasizes that Wherehouses are record/tape outlets primarily. He calls accessories a necessity, but not a big dollar builder. "We are looking for that \$7 to \$10 register slip. That comes from LPs and tapes."

Mouse Promo Goes National

LOS ANGELES—Along with the return of "The Mickey Mouse Club" to national television, Disneyland-Vista Records has introduced a massive promotion campaign via radio and via buttons, backpacks, mouse ears, postcards, singles, and albums.

Promotion manager Barry Ames is working on "The Mickey Mouse March" by the Mike Curb Congregation, a single and an album that features 21 "hit" mouseketunes.

Ames is expanding the promotion, launched first in Los Angeles, to Salt Lake City, Boston, Chicago, Memphis and Fort Lauderdale.



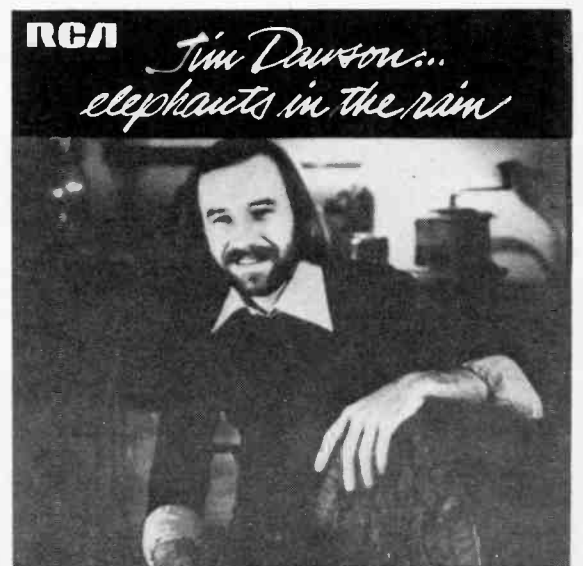
Alan F. Blumenthal photo

GREENE WITH ENVY—London Records' president D.H. Toller-Bond, right, and a&r vice president Walt McGuire flank veteran producer Charles Greene after signing new production/distribution pact. Product will carry dual logo of Greene's Westgate Productions and London, with initial release, "I'm In Love Again," featuring Clarence Paul, former Motown staff producer. Second project is an LP by poet/musician Michael O'Gara, and all product will be distributed in the rest of the world by Decca Record and subsidiaries.

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get on it, they never want to get off.
Take a test drive today.

"L.A. FREEWAY." JIM DAWSON'S
PB-10213
FIRST COAST TO COAST HIT SINGLE.



From the album
APL1/APS1/APK1-0993
Produced by Cashman and West
RCA Records and Tapes

IN-HOUSE PROMO STAFF Lambert & Potter Plot Haven Growth

By BOB KIRSCH

LOS ANGELES—Haven Records, the label owned by songwriters/producers Dennis Lambert and Brian Potter, is launching a major expansion program that includes creation of its own promotion staff (Haven is distributed by Capitol), physical expansion, several new production deals and plans to increase product from the existing artist roster.

Haven has released four LPs and 12 singles since its beginning at the start of 1974 with three of the albums hitting the charts (the fourth, a Righteous Brothers set, was released last week) and 10 of the 12 singles reaching the pop or soul charts.

Haven will expand its promotional activities through Harvey Cooper, who will become vice president in charge of national promotion. Four other promotion men will also be added, including Greg Hall and Marc Ratner, to work out of the label's office here and Michael Rowley and Mark Weiss as regional men.

Hall will handle the Western half of the country while Ratner will take charge of the East. Weiss will locate in Washington, D.C., working in Philadelphia, Baltimore, Virginia, Maryland and Washington. Rowley will locate in Seattle and cover the Pacific Northwest.

Lambert and Potter emphasize that they will continue to work in close conjunction with Capitol's promotional staff and "will depend heavily on them as we have in the past. We will work particularly closely with Al Coury, Bruce Wendell and Larkin Arnold."

Haven will add another suite to its office space here to house the new

label staff. Lambert and Potter have also launched a production deal with Glen Campbell and will continue working with artists other than those on the Haven roster, including Tavares.

"This expansion move was not a whim," Lambert says. "We discussed it with Harvey even before the label actually began, knowing that sooner or later the load would be too much for us to handle."

"We have no current plans to enlarge our artist roster," says Brian Potter (the roster includes Evie Sands, the Righteous Brothers, Gene Redding, the Grass Roots, Margo Thunder and Diamonhead), "but we expect to get more product from these artists. Hopefully, we will now have more time for production and songwriting."

Both Lambert and Potter feel it is important to establish Haven as a label with an identity, not simply another "activity" of the two. And Cooper emphasizes that because of increasingly tight radio playlists, he feels it important that program directors receive visits from promotion people identified specifically with Haven as well as from the Capitol people.

ATLANTIC'S FAT MARCH

NEW YORK—Atlantic/ATCO Records finished off its first quarter sales this year with the strongest March sales figures in the company's 27-year history, according to label president Jerry Greenberg. Label reports a 110 percent rise over last March.

The record breaking results came from both frontline goods, namely disks from such artists as Led Zeppelin, Yes, Alice Cooper, Roberta Flack, Eric Clapton, Bad Company, Herbie Mann, the Spinners and Major Harris, among others, and catalog product, especially on special dealer programs with Yes and Led Zeppelin disks.

Fighting Repros

• Continued from page 1

"The plain hard fact is that we need a strong modern copyright law to cope with a new technological age."

The recent refusal of the Supreme Court to review an Appeals Court decision opening the door wide to free multicopying by libraries under the fair use section of the copyright law in the Williams and Wilkins case, has left Congress as the last resort, in the view of most publishers.

Coalition for Fair Copyright Protection will work for "fair copyright protection on behalf of the major contributors to America's marketplace of ideas."

Association founders include the Music Publishers' Assn. (MPA), the National Music Publishers' Assn. (NMPA), the National Audio/Visual Assn. (NAVA), Magazine Publishers Assn., National Newspaper Assn., the Assn. of American Publishers, Educational Media Producers Council, The Information Industry Assn. and the American Medical Publishers' Assn.

The founders represent authors, filmmakers, songwriters, composers and publishers, producers of audio and video tapes, editors, playwrights, photographers, poets and essayists. Allied with them are the principal publishers of books, periodicals and printed music, both classical and popular.

Disco Deejays

• Continued from page 1

"We have broken many artists in the Washington area before radio stations and because of this these stations sometimes pick up on a record based on our success," Breeze claims. "Also, we have disco programmers capable of playing a type of dance music to fit any situation or locale."

He cites as an example, an "old folks cocktail set" where they tell him the ages in attendance beforehand and then he programs music to fit the occasion. Breeze says he is one of two DJs in the group who play nostalgia and this should also add to the MUSJ longevity.

There are several criteria for joining the 18-month-old organization, including the ownership of portable disco equipment and extensive personal record libraries. After each date, the deejay must put a certain amount of money back into the organization. This helps defray the costs of the group's several projects including a bi-weekly playlist, and the "street jocks' report" which keeps the industry posted on its actions.

"Every Monday morning the members get together and discuss the disco situation, the record industry and talk music in general,"

(Continued on page 58)

Market Quotations

As of closing, Thursday, April 10, 1975

1974		NAME	P-E	(Sales 100's)	1975			Change
High	Low				High	Low	Close	
21 1/4	11 1/4	ABC	6.7	579	20	18	20	+ 1%
5 1/2	2	Ampex	5.0	398	5 1/2	4 1/4	5 1/2	+ 1/4
3 1/4	1	Automatic Radio	21	27	2 1/2	2 1/2	2 1/2	+ 1/4
9 1/4	4 1/4	Avnet	3.1	330	6 1/4	6 1/4	6 1/4	+ 1/4
25 1/2	9	Bell & Howell	5.4	399	14 1/4	14	14 1/4	+ 1/4
45 1/2	25	CBS	11	964	45 1/2	43 1/2	45 1/2	+ 1/2
8	1 1/4	Columbia Pic.	30	2316	8	7	8	+ 1 1/2
3 1/4	1 1/4	Craig Corp.	3.0	103	2 1/2	2 1/2	2 1/2	Unch.
52 1/2	17 1/2	Disney, Walt	27	6147	50 1/2	49 1/2	49 1/2	+ 1 1/4
3	1 1/4	EMI	7.4	428	2 1/2	2 1/2	2 1/2	Unch.
34 1/4	18 1/4	Gulf & Western	4.6	2140	34 1/4	31	33 1/4	+ 3 1/4
8 1/2	2 1/4	Handyman	16	749	6 1/2	5 1/2	6 1/2	+ 1/4
12 1/2	5	Harman Ind.	3.5	76	10 1/2	9 1/2	10 1/2	+ 1/4
7 1/2	2 1/4	Lafayette Radio	5.4	80	5 1/4	4 1/4	5 1/4	+ 1/4
18 1/2	11 1/2	Matsushita Elec.	9.8	100	18 1/2	17 1/2	18 1/2	+ 1/4
56 1/4	19 1/4	MCA	7.9	2037	56 1/4	48 1/2	56 1/4	+ 8 1/4
35 1/4	9 1/4	MGM	6.5	947	15 1/4	14 1/4	15 1/4	+ 1/4
80 1/4	43 1/4	3M	18	3764	50 1/4	47 1/4	50 1/4	+ 2 1/4
8 1/4	1 1/4	Morse Elec. Prod.	—	72	2 1/2	2 1/2	2 1/2	+ 1/4
61 1/4	32 1/4	Motorola	19	1318	51 1/4	47 1/4	51 1/4	+ 2
23	11 1/4	No. Amer. Phillips	6.4	122	18 1/2	18	18 1/2	+ 1/4
19 1/4	5 1/4	Pickwick Int.	6.6	755	17 1/4	13 1/4	17 1/4	+ 2 1/4
6 1/2	2	Playboy	7.5	35	3 1/2	3 1/2	3 1/2	Unch.
21 1/4	9 1/4	RCA	11	2706	16	15 1/2	15 1/2	+ 1/4
10 1/4	4 1/4	Sony	26	5065	10 1/4	9 1/4	10 1/4	+ 1/4
25	8 1/4	Superscope	2.9	149	13 1/2	12 1/2	12 1/2	+ 1/4
33 1/4	10	Tandy	11	1440	33 1/4	31 1/4	33 1/4	+ 1/4
6 1/4	2 1/4	Telecor	4.4	25	5 1/4	4 1/4	4 1/4	+ 1/4
4	1 1/4	Telex	—	521	2	1 1/4	1 1/4	Unch.
2 1/2	.02	Tenna	12	22	2.08	2.02	2.06	-.04
10 1/4	5 1/4	Transamerican	12	2006	8	7 1/4	8	+ 1/4
11	4 1/4	20th Century	11	2580	11	10	10 1/4	+ 1
18 1/2	6 1/4	Warner Commun.	4.9	952	13 1/2	12 1/2	13 1/2	+ 1 1/4
31 1/4	9 1/4	Zenith	27	774	17 1/4	16 1/4	17 1/4	+ 1/4

As of closing, Thursday, April 10, 1975

OVER THE COUNTER*	VOL.	Week's			OVER THE COUNTER*	VOL.	Week's		
		High	Low	Close			High	Low	Close
ABKCO Inc.	0	1 1/2	1 1/4	1 1/4	M. Josephson	41	7 1/4	6 1/4	6 1/4
Gates Learjet	58	5 1/2	5 1/4	5 1/2	Schwartz Bros.	2	1	1	1
GRT	13	1 1/4	1	1 1/4	Wallich's	—	—	—	—
Goody Sam	—	2 1/4	2 1/4	2 1/4	Music City	—	1/4	1/4	1/4
Integrity Ent.	—	1/4	1/4	1/4	Kustom Elec.	16	2 1/4	1 1/4	1 1/4
Koss Corp.	30	4 1/4	4 1/4	4 1/4	Orrox Corp.	31	1/4	1/4	1/4
					Memorex	—	4 1/4	4 1/4	4 1/4

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

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APRIL 19, 1975, BILLBOARD

RECORD SHACK

Lowest Prices For Records & Tapes
NEW WORLD-WIDE TELEX NUMBER 125614

- Bohannon—Insides Out—Dakar—76916
- Frankie Valli—Close-Up—Private Stock—2000
- Bobby Womack—I Don't Know What The World Is Coming To—United Artists 353
- Solomon Burke—Music To Make Love By—Chess 60042
- Van McCoy—Disco Baby—Avco 69006
- Bob James—Two—CTI 6057
- The Headhunters—Survival Of The Fittest—Arista 4038
- Barry White—Just Another Way To Say I Love You—20th Century 466
- Parliament—Chocolate City—Casablanca 7014
- Mandrill—Solid—United Artists 408
- Grover Washington Jr.—Mister Magic—Kudu 20
- Chic Corea—No Mystery—Polydor 6512
- Chuck Magione—Chase The Clouds Away—A&M 4518
- Suzi Quatro—Your Mama Won't Like Me—Arista 4035
- Rick Wakeman—Myths & Legends—A&M 4515
- Robert Hunter—Tiger Rose—Round 105
- Gladys Knight—A Little Knight Music—Soul 744
- Steely Dan—Kay Lied—ABC 846
- Temptations—A Song For You—Gordy 969
- David Bowie—Young Americans—RCA 998
- Humble Pie—Street Rats—A&M 4514
- Johnny Bristol—Feeling The Magic—MGM 4983
- The Originals—California Sunset—Motown 826
- The Blackbyrds—Flying Start—Fantasy 9472
- Smokey Robinson—Quiet Storm—Tamla 337
- Donald Byrd—Stepping Into Tomorrow—Bluenote 368
- Freddie Hubbard—Polar AC—CTI 6056
- Commodores—Caught In The Middle—Motown 820
- Carol Douglas—Doctor's Orders—Midland 931
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Forte Start For Fledgling World Jazz Assn.

• Continued from page 1

In a move to emphasize the WJA will not be a West Coast-oriented organization, Cook announces a meeting in New York May 15 at the WRVR executive offices at 3 p.m.

The meeting at the leading all-jazz station (its president, Bob Oren-

bach and his advertising director, Howard Klarman, were among the broadcasters in attendance at the Sheraton Universal Hotel gathering here) will be designed to "orient the New York people and anyone appointed to various committees as to what is happening," Cook explains.

Over \$4,800 in memberships were pledged during the two-day meeting here. There are a number of membership categories requiring different dues. To wit: professional individual, \$15 a year; life professional, \$100; business: \$500; radio stations: \$100; publishers \$100; educational institutions \$100; students \$5; general (non-professional) \$10. Non-commercial radio-TV stations are gratis.

The nonprofit organization's first members include RCA Records, Pablo Records, Creative World Of Stan Kenton, Ovation/Black Jazz

Records, Tower Records, Rare Records, Down Beat, Billboard, WRVR

(New York), KBCA (Los Angeles), WJZZ (Detroit), KJAZ (Berkeley, Calif.), WFMR (Milwaukee), North Texas State Univ. and the National Assn. of Jazz Educators.

Named to the board of directors are: musicians: Jerome Richardson, Billy Taylor, Mundell Lowe, Neal Hefti, Bill Holman, Marian McPartland, and Cannonball Adderley; educators: Dick Grove, Don Erjavec, Leon Breeden; music publishers: Norman Weiser, Mike Gould; performing rights: Russell Sanjek (BMI), Dave Combs (ASCAP); unions: Hal Davis (AFM); international: Bobby Weiss, Peter Eichler; personal managers: John Levy, Monte Kay; advertising agencies: Howard Klarman; print media: Ira Sabin, Frank Garlock; promotion: Patricia Willard, Ray Lawrence; radio: Pat Henry, Robert Bass; record labels: Gene Russell, Don Birkhimer; record merchandisers: Russ Solomon, George Hocutt; noncommercial radio-TV: Roy Loggins, Russell Harvey, Paul Brown; record producers: Bill Traut, Bob Curnow; recording studios: Dick

LaPalm, Marty Feldman; talent agencies: Willard Alexander, Harold Jovien; talent buyers: Howard Rumsey, George Wein; TV/movie producers: Jim Washburn, Bill Coleran; jazz societies: Rigmor and Joe Newman, Glen Alpert; at large: Vic Chirumbolo, Bob Kirstein. Jack Le-

(Continued on page 18)



Treasurer Dave Pell (seated) chats with secretary Leonard Feather.



Board chairman John Levy: a study in scanning the audience.



BMI's Russ Sanjek: he's one of the board members.



Bassist Monk Montgomery: one of the forces behind the WJA is one of its vice presidents.



Hal Cook (left), who helped found the organization, is its first president. Musician Jerome Richardson (right) is on the board.



Paul Tanner (left) the executive director, and Bob Summers, the executive vice president, express the overall reaction to the group's launching.

Billboard photos by Bonnie Tiegol

APRIL 19, 1975, BILLBOARD

RIAA Backs Artist Suspension Principal

• Continued from page 1

he had not met product commitments and, following a period of suspension, was still obligated to Vanguard.

While not involved in the original case, the RIAA, Billboard has learned, has now agreed to support Vanguard's appeal most probably

by filing amicus curide papers (friend of the court).

The association's move comes at a time when interest in the case has been growing in many quarters, notably from business affairs offices at other labels which could be faced with a similar dilemma in the future.

Reportedly, the case is also drawing attention in the legal field as it's

viewed as being similar to recent court decisions in the professional sports world on the rights of an individual under contract.

While suspension clauses vary, mainly in the area of the actual duration an artist can be suspended by a label, it's generally agreed that such clauses are one of the major hurdles in contract negotiations.

Suspension periods agreed upon can be upwards of several months to being open-ended. The Vanguard/Coryell clause was of the latter nature.

Ninth Year For L.A. Pilgrimage

LOS ANGELES—The Pilgrimage Theater's ninth annual jazz concert series begins here April 20, with Bobby Rodriguez and Mira.

The events, which are all free to the public, will conclude June 22. They are sponsored Sunday afternoons by Los Angeles County and the musicians Union performance trust fund.

Subsequent events will include: Supersax, April 27; Julius Ivory and the Larry Connelly Trio, May 4; The Don Ellis Octet, May 11 and the Richie Kamuca-Blue Mitchell Quintet, May 18.

Film composer Benny Golson makes his local debut as a saxophonist/combo leader, May 25, followed by Nellie Lutcher, June 1; Harry "Sweets" Edison, June 8; and Cat Anderson directing the Duke Ellington alumni All Stars, June 15, with Ira Hearshen directing a 19-man ensemble concluding the series, June 22.

A&M To Great Colleagues From 9 Latin Countries

LOS ANGELES—A&M's annual Latin-American affiliates meeting will be held next Tuesday to Friday (22-25) at label headquarters here with 15 representatives from nine Latino and Caribbean countries participating.

David Hubert, A&M international director, will lead a series of panels and discussion groups with many A&M executives as guest speakers to familiarize the visitors with A&M overall operations as well as new product.

Attending the sessions are Roberto Ruiz and Rolando Offerman of Argentina, Bunny Best and Colin Wilkie of Barbados, Hans Beugger and Rolf Dohlman of Brazil, Fanny Frasser of Colombia, Herman McDonald of Jamaica, John Bush, Armando Martinez and David Mid-

dleton of Mexico, Augusto Sarria and Armando Amrade of Peru, Tato Luzardo and Alberto Serra of Spain and Ernesto Aue of Venezuela.

Sussex Label Sued

LOS ANGELES—Tristar Western Inc. is suing Sussex Records, trying to get the label to pay \$10,415.83 allegedly due for rent in the 6255 Sunset Blvd. building here. The complaint alleges that the label has not paid its \$3,568.96 monthly rent from the period of Jan. 1 to March 31, 1975.

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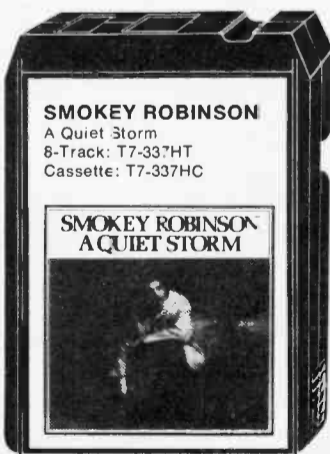
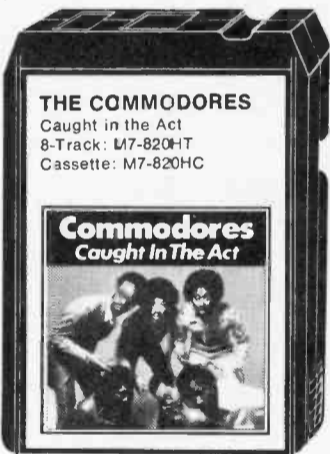
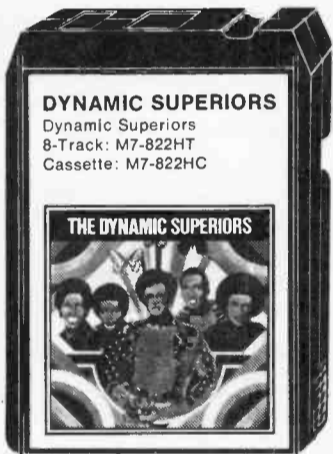
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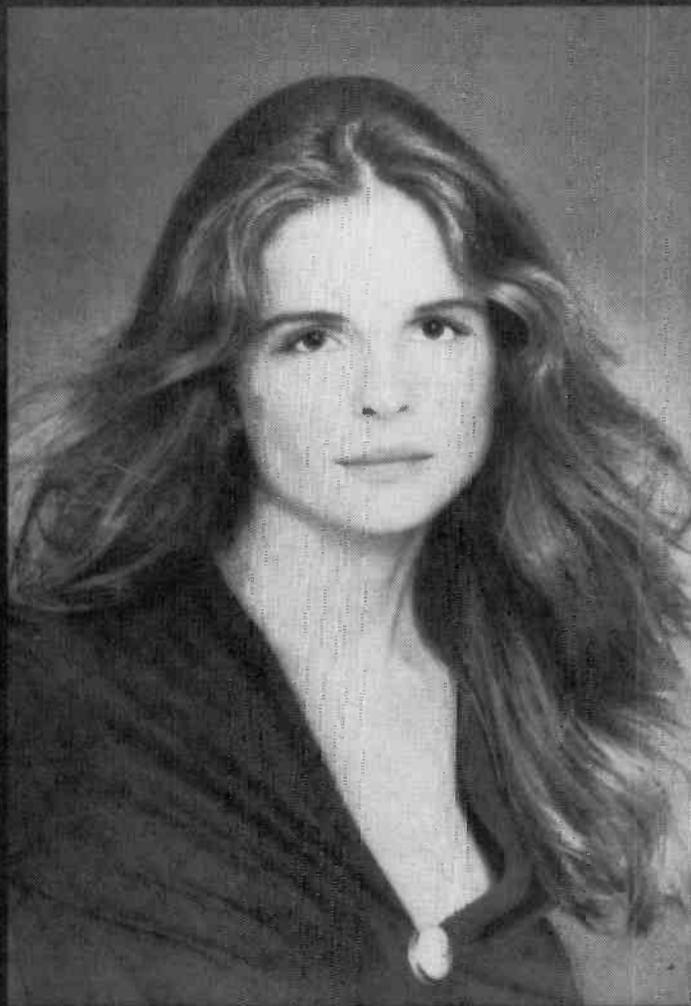
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Where Her Friends Are!

Billboard Singles Radio Action

Based on station playlists through Thursday (4/10/75)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 14

North Central Region

TOP ADD ONS:

JOHN DENVER—Thank God I'm A Country Boy (RCA)
BARRY MANILOW—It's A Miracle (Arista)
JIMMY CASTOR BUNCH—The Bertha Butt Boogie (Atlantic)

PRIME MOVERS:

CARPENTERS—Only Yesterday (A&M)
FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
TONY ORLANDO & DAWN—He Don't Love You (Elektra)

BREAKOUTS:

JOHN DENVER—Thank God I'm A Country Boy (RCA)
TONY ORLANDO & DAWN—He Don't Love You (Elektra)
CARPENTERS—Only Yesterday (A&M)

CKLW—Detroit

- BARRY MANILOW—It's A Miracle (Arista)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ROGER WHITTAKER—Last Farewell (RCA) 22-4
- QUEEN—Killer Queen (Elektra) HB-21

WGRD—Grand Rapids

- ACE—How Long (Anchor)
- B.J. THOMAS—Hey Won't You Play (ABC) 9-2
- LEO SAYER—Long Tall Glasses (W.B.) 11-7

Z-96 (WZZM-FM)—Grand Rapids

- KRAFTWERK—Autobahn (Vertigo)
- CHICAGO—Old Days (Columbia)
- QUEEN—Killer Queen (Elektra) 15-11
- CARPENTERS—Only Yesterday (A&M) 23-15

WTAC—Flint, Mich.

- HAROLD MELVIN—Bad Luck (Philadelphia International)
- AVERAGE WHITE BAND—Cut The Cake (Atlantic)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 14-6
- B.J. THOMAS—Hey Won't You Play (ABC) 8-2

WIXY—Cleveland

- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- JIMMY CASTOR BUNCH—The Bertha Butt Boogie (Atlantic)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 25-18
- CARPENTERS—Only Yesterday (A&M) 21-15

WGCL—Cleveland

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- SAMMY JOHNS—Chevy Van (GRC) 12-4
- EARTH, WIND & FIRE—Shining Star (Columbia) 15-7

13-Q (WKQT)—Pittsburgh

- NONE
- TONY ORLANDO & DAWN—He Don't Love You (Elektra) 29-19
- BENNY BELL—Shaving Cream (Vanguard) 17-10

KQV—Pittsburgh

- BRIAN PROTHEROE—Pinball (Chrysalis)
- VAN McCOY—Hustle (Avco)
- BEN E. KING—Supernatural Thing (Atlantic) 30-16
- DIAMOND REO—Rock & Roll Til I Die (Big Tree) 30-15

WKBW—Buffalo

- QUEEN—Killer Queen (Elektra)
- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- BEN E. KING—Supernatural Thing (Atlantic) 30-16
- ALICE COOPER—Only Woman (Atlantic) 26-19

WSAI—Cincinnati

- HOT CHOCOLATE—Emma (Big Tree)
- BENNY BELL—Shaving Cream (Vanguard)
- ACE—How Long (Anchor) 29-23
- B.J. THOMAS—Hey Won't You Play (ABC) 10-5

WCOL—Columbus

- JOHNNY WAKELIN—Black Superman/Muhammad Ali (Pye)
- LED ZEPPELIN—Trampled Underfoot (Swan Song)
- SUPERTRAMP—Bloody Well Right (A&M) 32-18
- CARPENTERS—Only Yesterday (A&M) 28-15

WAKY—Louisville

- BARRY WHITE—What Am I Gonna Do With You (20th Century)
- CARPENTERS—Only Yesterday (A&M)
- JOHN DENVER—Thank God I'm A Country Boy (RCA) 27-10
- TONY ORLANDO & DAWN—He Don't Love You (Elektra) 21-8

WTUE—Dayton, Ohio

- LINDA RONSTADT—When Will I Be Loved (Capitol)
- LOBO—Don't Tell Me Goodnight (Big Tree)
- SEALS & CROFTS—I'll Play For You (W.B.) 40-28
- PURE PRAIRIE LEAGUE—Amie (RCA) 37-26

WBGN—Bowling Green, Ky.

- FALLEN ANGEL—Just Like Romeo & Juliet (Arista)
- CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 27-10
- JOHN DENVER—Thank God I'm A Country Boy (RCA) 19-9

WJET—Erie, Pa.

- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 22-12
- BARRY MANILOW—It's A Miracle (Arista) 20-14

Southeast Region

TOP ADD ONS:

MICHAEL MURPHY—Wildfire (Epic)
AMERICA—Sister Golden Hair (W.B.)
GRAND FUNK—Bad Time (Capitol)

PRIME MOVERS:

FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
EARTH, WIND & FIRE—Shining Star (Columbia)
JOHN DENVER—Thank God I'm A Country Boy (RCA)

BREAKOUTS:

MICHAEL MURPHY—Wildfire (Epic)
AMERICA—Sister Golden Hair (W.B.)
JESSI COLTER—I'm Not Lisa (Capitol)

WQXI—Atlanta

- PURE PRAIRIE LEAGUE—Amie (RCA)
- MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) HB-18
- ACE—How Long (Anchor) 20-11

WFOM—Atlanta

- JESSI COLTER—I'm Not Lisa (Capitol)
- MICHAEL MURPHY—Wildfire (Epic)
- CARPENTERS—Only Yesterday (A&M) 32-25
- BARRY MANILOW—It's A Miracle (Arista) 17-9

Z-93 (WZGC-FM)—Atlanta

- AMERICA—Sister Golden Hair (W.B.)
- MICHAEL MURPHY—Wildfire (Epic)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 17-8
- EARTH, WIND & FIRE—Shining Star (Columbia) 15-7

WBBQ—Augusta

- AMERICA—Sister Golden Hair (W.B.)
- MICHAEL MURPHY—Wildfire (Epic)
- EARTH, WIND & FIRE—Shining Star (Columbia) 21-10
- KRAFTWERK—Autobahn (Vertigo) 26-16

WSGN—Birmingham, Ala.

- JIM GILSTRAP—Swing You Daddy (Roxbury)
- CHICAGO—Old Days (Columbia)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 26-16
- BLACKBYRDS—Walking In Rhythm (Fantasy) 28-19

WHYY—Montgomery, Ala.

- MICHAEL MURPHY—Wildfire (Epic)
- EVIE SANDS—You Brought The Woman Out In Me (Capitol)
- CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 18-9
- EARTH, WIND & FIRE—Shining Star (Columbia) 21-13

WTOB—Winston/Salem, N.C.

- BOB DYLAN—Tangled Up In Blue (Columbia)
- MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
- JIM GILSTRAP—Swing Your Daddy (Roxbury) 24-15
- MARSHALL TUCKER BAND—This Ol' Cowboy (Capricorn) 19-14

WWSA—Savannah, Ga.

- ALICE COOPER—Only Woman (Atlantic)
- CHICAGO—Old Days (Columbia)
- JOHN DENVER—Thank God I'm A Country Boy (RCA) 24-13
- CHI-LITES—Toby (Brunswick) 12-7

WTMA—Charleston, S.C.

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- EDDIE KENDRICKS—Shoeshine Boy (Tamla)
- BARRY WHITE—What Am I Gonna Do With You (20th Century) 24-15
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) HB-21

WKIX—Raleigh, N.C.

- AMERICA—Sister Golden Hair (W.B.)
- MARSHALL TUCKER BAND—This Ol' Cowboy (Capricorn)
- QUEEN—Killer Queen (Elektra) 21-12
- EARTH, WIND & FIRE—Shining Star (Columbia) 24-15

WORD—Spartanburg, S.C.

- SEALS & CROFTS—I'll Play For You (W.B.)
- GUESS WHO—Seems Like I Can't Live With You (RCA)
- RAY STEVENS—Misty (Barnaby) EX-12
- ALBERT HAMMOND—99 Miles From L.A. (Mums) 18-9

WAYS—Charlotte, N.C.

- BLOODSTONE—My Little Lady (London)
- QUEEN—Killer Queen (Elektra)
- JESSI COLTER—I'm Not Lisa (Capitol) 24-10
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 17-7

WNOX—Knoxville

- GRAND FUNK—Bad Time (Capitol)
- NEIL SEDAKA—The Immigrant (Rocket)
- PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 39-15
- JOHN DENVER—Thank God I'm A Country Boy (RCA) 45-20

WGOW—Chattanooga, Tenn.

- GRAND FUNK—Bad Time (Capitol)
- QUEEN—Killer Queen (Elektra)
- JOHN LENNON—Stand By Me (Apple) 24-6
- ACE—How Long (Anchor) 22-5

KAAY—Little Rock

- DISCO TEX & THE SEX-O-LETTES—I Wanna Dance Wit' Choo (Chelsea)
- TANYA TUCKER—Lizzie & The Rainman (MCA)
- JIMMY CASTOR BUNCH—The Bertha Butt Boogie (Atlantic) 12-8

ELTON JOHN BAND—Philadelphia

- Freedom (MCA) 8-6

WHBQ—Memphis

- REUNION—They Don't Make Them Like That Anymore (RCA)
- BEACH BOYS—Sail On Sailor (Reprise)
- JOE SIMON—Get Down, Get Down (Spring) 28-16
- ELTON JOHN BAND—Philadelphia Freedom (MCA) 7-2

WMPS—Memphis

- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- ACE—How Long (Anchor)
- PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 20-16
- LEO SAYER—Long Tall Glasses (W.B.) 17-12

WMAK—Nashville

- CHARLIE DANIELS—Long Haired Country Boy (Buddah)
- BLACKBYRDS—Walking In Rhythm (Fantasy)
- JESSI COLTER—I'm Not Lisa (Capitol) 27-20
- ACE—How Long (Anchor) 15-10

WLAC—Nashville

- NONE
- ANDY FAIRWEATHER-LOW—Spider Jiving (A&M) 19-9
- B.J. THOMAS—Hey Won't You Play (ABC) 12-3

WLCY—St. Petersburg, Fla.

- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- GRAND FUNK—Bad Time (Capitol)
- QUEEN—Killer Queen (Elektra) 37-17
- CARPENTERS—Only Yesterday (A&M) 38-19

WQAM—Miami

- NONE
- EARTH, WIND & FIRE—Shining Star (Columbia) 28-12
- BEN E. KING—Supernatural Thing (Atlantic) 26-14

WFUN—Miami

- GRAND FUNK—Bad Time (Capitol)
- AMERICA—Sister Golden Hair (W.B.)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) HB-15
- JOHN DENVER—Thank God I'm A Country Boy (RCA) HB-21

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- NONE
- QUEEN—Killer Queen (Elektra) 29-16
- SAMMY JOHNS—Chevy Van (GRC) 16-8

WQPD—Lakeland, Fla.

- FALLEN ANGEL—Just Like Romeo & Juliet (Arista)
- CHICAGO—Old Days (Columbia)
- JOHN DENVER—Thank God I'm A Country Boy (RCA) 18-12
- HOT CHOCOLATE—Emma (Big Tree) 24-14

Mid-Atlantic Region

TOP ADD ONS:

(D) DISCO TEX & THE SEX-O-LETTES—I Wanna Dance Wit' Choo (Chelsea)
ROGER WHITTAKER—Last Farewell (RCA)
MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)

PRIME MOVERS:

SAMMY JOHNS—Chevy Van (GRC)
ACE—How Long (Anchor)
GRAND FUNK—Bad Time (Capitol)

BREAKOUTS:

ROGER WHITTAKER—Last Farewell (RCA)
(D) DISCO TEX & THE SEX-O-LETTES—I Wanna Dance Wit' Choo (Chelsea)
LOBO—Don't Tell Me Goodnight (Big Tree)

WABC—New York City

- CARPENTERS—Only Yesterday (A&M)
- HOT CHOCOLATE—Emma (Big Tree) 39-20
- CONSUMER REPORT—Ease On Down The Road (Atlantic) HB-23

WPIX-FM—New York City

- CONSUMER REPORT—Ease On Down The Road (Atlantic)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- BLACKBYRDS—Walking In Rhythm (Fantasy) EX-15
- HAROLD MELVIN—Bad Luck (Philadelphia International) 20-7

WBFF—Rochester, N.Y.

- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- CHARLIE KULIS—Runaway (Playboy) 13-5
- FANNY—Butter Boy (Casablanca) 11-3

WRKO—Boston

- GORDON LIGHTFOOT—Rainy Day People (Reprise)
- GRANK FUNK—Bad Time (Capitol)
- HERBIE MANN—Hijack (Atlantic) 21-12
- PILOT—Magic (EMI) 24-13

WBZ-FM—Boston

- PURE PRAIRIE LEAGUE—Amie (RCA)
- CHICAGO—Old Days (Columbia)
- GRAND FUNK—Bad Time (Capitol) 32-19
- LEO SAYER—Long Tall Glasses (W.B.) 5-1

WVBF-FM—Framingham, Mass.

- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- FALLEN ANGEL—Just Like Romeo & Juliet (Arista)
- CARPENTERS—Only Yesterday (A&M) 21-16
- BARRY WHITE—What Am I Gonna Do With You (20th Century) 8-3

WPRO—Providence

- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- HOT CHOCOLATE—Emma (Big Tree) 17-5
- QUEEN—Killer Queen (Elektra) 26-8

WORC—Worcester, Mass.

- AMERICA—Sister Golden Hair (W.B.)
- MICHAEL MURPHY—Wildfire (Epic)
- BLACKBYRDS—Walking In Rhythm (Fantasy) 19-11
- LEO SAYER—Long Tall Glasses (W.B.) 13-6

WDRG—Hartford

- ALICE COOPER—Only Woman (Atlantic)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- RUFUS—Once You Get Started (ABC) 19-11
- LEO SAYER—Long Tall Glasses (W.B.) 22-15

WPOP—Hartford

- QUEEN—Killer Queen (Elektra)
- CHICAGO—Old Days (Columbia)
- JOE COCKER—You Are So Beautiful (A&M) 19-6
- BENNY BELL—Shaving Cream (Vanguard) 17-5

WTRY—Albany

- DAVID BOWIE—Young Americans (RCA)
- CHICAGO—Old Days (Columbia)
- BARRY MANILOW—It's A Miracle (Arista) HB-22
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 25-19

WPTR—Albany

- NEIL SEDAKA—The Immigrant (Rocket)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- EARTH, WIND & FIRE—Shining Star (Columbia) 25-18
- BLACKBYRDS—Walking In Rhythm (Fantasy) 26-20

Northeast Region

TOP ADD ONS:

JOHN DENVER—Thank God I'm A Country Boy (RCA)
CHICAGO—Old Days (Columbia)
GRAND FUNK—Bad Time (Capitol)

PRIME MOVERS:

HOT CHOCOLATE—Emma (Big Tree)
BLACKBYRDS—Walking In Rhythm (Fantasy)
LEO SAYER—Long Tall Glasses (W.B.)

BREAKOUTS:

CHICAGO—Old Days (Columbia)
GRAND FUNK—Bad Time (Capitol)
(D) CONSUMER REPORT—Ease On Down The Road (Atlantic)

WFIL—Philadelphia

- DISCO TEX & THE SEX-O-LETTES—I Wanna Dance Wit' Choo (Chelsea)
- ROGER WHITTAKER—Last Farewell (RCA)
- SAMMY JOHNS—Chevy Van (GRC) 16-10
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 13-7

WIBG—Philadelphia

- ALICE COOPER—Only Woman (Atlantic)
- LINDA RONSTADT—When Will I Be Loved (Capitol)
- GRAND FUNK—Bad Time (Capitol) HB-20
- ROGER WHITTAKER—Last Farewell (RCA) HB-23

WPGC—Washington

- KRAFTWERK—Autobahn (Vertigo)
- CARPENTERS—Only Yesterday (A&M)
- SAMMY JOHNS—Chevy Van (GRC) 17-5
- B.J. THOMAS—Hey Won't You Play (ABC) 15-6

WRC—Washington

- NO NEW LIST
- ★
- ★
- ★

WCAO—Baltimore

- LOBO—Don't Tell Me Goodnight (Big Tree)
- MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
- ACE—How Long (Anchor) 24-14
- PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 22-13

WGH—Newport News, Va.

- AMERICA—Sister Golden Hair (W.B.)
- MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
- ACE—How Long (Anchor) 28-21
- CARPENTERS—Only Yesterday (A&M) EX-28

WYRE—Annapolis, Md.

- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- DIAMOND REO—Rock & Roll Till I Die (Big Tree)
- SAMMY JOHNS—Chevy Van (GRC) 10-2
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 12-8

WLEE—Richmond, Va.

- AVERAGE WHITE BAND—Cut The Cake (Atlantic)
- JOHN LENNON—Stand By Me (Apple)
- BLACKBYRDS—Walking In Rhythm (Fantasy) 14-7
- LEO SAYER—Long Tall Glasses (W.B.) 17-11

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• Continued from page 12

werke, Jimmy Lyons, Harvey Siders.

President Cook is a publishing consultant with Billboard; executive vice president Summers is a disk jockey on KBCA; secretary Leonard Feather is a jazz critic; treasurer Dave Pell is a record producer; executive director Paul Tanner is a professor of music at UCLA, and chairman of the board John Levy is a personal manager.

Twelve committees have been formed with the following chairmen and goals: Charlie Lourie, merchandising (to develop means of increasing the sale of jazz records, to develop aids for retailers); Leigh Kamman, lobby (to establish liaison with federal, state and local governments to increase goodwill tours, support legislation for the revision of the copyright act and to seek financial grants); John Hammond and John Levy, LP (to create a fundraising three-LP package tracing jazz's broad musical stance); Jerome Richardson, membership (to enroll all areas of professionals and suggest tools needed for membership drives); Chuck Siler, graphics (to develop a logo and all ancillary

World Jazz Assn. In Forte Start

graphic identities); Dick Grove, education (to seek direction for educators in tying in with the other phases of the jazz community); Harold Jovien, TV (to develop a network special with possible awards); Ira Sabin, radio (to secure advertising for stations and to recruit one station in the top 25 markets for a jazz format); Dave Pell, finance (to develop fund-raising activities); John Levy, showcase concerts (to develop concerts and bring jazz to schools and neighborhoods); Leonard Feather, international (to coordinate and make contact with functioning jazz societies outside of the U.S.); Patricia Willard, promotion (to promote the organization through media campaigns and through a monthly newsletter to dues-paying members).

Membership in the organization is open to anyone "wishing to support the group's goals." However, officers, directors and chairpersons are restricted by the charter to jazz industry professionals. Attorney Lee Philips is handling legal affairs.

Membership applications may be

obtained by writing to the World Jazz Assn., 10966 Rochester Ave., Suite 4C, Los Angeles, Calif. 90024.

Attending either of the two meetings were representatives of such record labels as Columbia, A&M, RCA, CTI, UA/Blue Note, BASF, Fantasy/Prestige/Milestone; Impulse, Pablo, VeeJay, Ovation/Black Jazz, Creative World Of Stan Kenton and Mainstream.

A complete list of the committees follows:

MEMBERSHIP

Jerome Richardson, Russell Harvey, Bobby Weiss, Monk Montgomery, Leigh Kamman, Mundell Lowe, Bob James, Dick Grove, Matt Bettont Sr.

MERCHANDISING

Charlie Lourie, John Schairer, Earl Horowitz, Ray Avery, George Hocutt, Russ Solomon, Ray Lawrence, Bob Kirstein, Buzzy Willis, Ira Sabin.

LOBBYING

Leigh Kamman, Marian McPartland, Joe Carley, Billy Taylor, Christopher White, Paul Anthony, Roy Loggins, Woody Herman, Julian "Cannonball" Adderley, Dave Brubeck, Don Burkheimer.

ALBUM

John Hammond and John Levy, co-chairmen; Brad McKuen, George Avakian, Nesuhi Ertegun, Bobby Shad, Orrin Keepnews, Creed Taylor, Gene Russell, Leonard Feather, Ken Glancy, Mike Stewart, Ed Michele, Esmond Edwards, Don Schlitten, Kenny Burrell, Jerome Richardson, Larry Crane.

PROMOTION

Patricia Willard, Howard Klarman, Vic Chirumbolo, Peter Levinson, John DuPre, Bob Mercer, Harvey Siders, Mike Gould, Sonny Woods, Paul Johnson, Ira Sabin, R. Denzil Lee, John S. Wilson, Gene Russell, Dave Dexter Jr., Bob Kirstein.

GRAPHICS

Chuck Siler, Howard Klarman, Irving Townsend, Russ Solomon.

FINANCE

Dave Pell, Mike Margolies, Paul Bullock, Helene Fellows, Russell Harvey, Peter Eichler.

TELEVISION

Harold Jovien, Berle Adams, Jim Washburn, Jimmie Baker, Alan

Baker, Bill Davis, Bill Colleran, Harvey Siders, Chuck Siler, Jim Gosa, Russell Harvey, Monte Kay.

RADIO

Ira Sabin, Chuck Niles, Pat Henry, Bob Orenbach, Russ Molloy, Jim Gosa, Ray Lawrence, Gary Vercelli, Glen Alpert, Gene Russell, Bill Milligan, Emily Porterfield, Catharine Henry, Robert Bass.

SHOWCASE

John Levy, Molly O'Harra, Leigh Kamman, Peter Eichler, Jerome Richardson, Jack Tracy, Bob Lee, Dominic Lumetta.

INTERNATIONAL

Leonard Feather, Peter Eichler, Bobby Weiss, Mike Hennessey, Lee Mandel, Ray Carter, Harold Jovien, Dave Dexter Jr., Jan Byrczek, Kiyoshi Koyama, Norman Granz.

EDUCATION

Dick Grove, David Baker, Leon Breeden, Don Erjavec, Alvin Bauste, Clem de Rosa, John Rinaldo, Conrad Johnson, Molly O'Harra, Herb Wong, Benny Carter, Howard Klarman, Bill Lee, Gerald Wilson, Buddy Collette, Bob Share, Clark Terry, Louis Bellson, Ernie Wilkins, Urbie Green, Joe Carley, Joe Kennedy, Gunther Schuller, Donald Byrd.

ELIOT TIEGEL

APRIL 19, 1975, BILLBOARD



KJAZ's Pat Henry: on the board.



RCA's Don Birkhimer: a board member.



Billboard photos by Bonnie Tiegel
WRVR's Bob Orenbach (left) and his adman Howard Klarman. Both are board members.



Bob Mercer (standing) and Bob Kirstein of Fantasy/Prestige/Milestone at an organizing meeting.



North Texas State's Leon Breeden: a suggestion at the opening session.

Friends Rally To Mrs. Shouse

WASHINGTON—The RIAA gave its seventh annual cultural award to Catherine Filene Shouse, a donor of the Wolf Trap Farm concert facility, at a gala banquet here Wednesday (9) attended by almost 1,000 persons, including a heavy representation of senators and congressmen.

The capacity crowd heard Stanley Gortikov, RIAA president, laud

Mrs. Shouse for the support of a long list of cultural enterprises including the Washington Chamber Music Society, National Gallery concerts, jazz festivals, and the National Symphony Orchestra. He read a tribute to Mrs. Shouse from President Gerald Ford.

Entertainment was by Olivia Newton-John and Andy Williams.

New Kass & Bronfman Firm

• Continued from page 3

lores Nash, currently with 20th Century Music, as his administrative assistant. She formerly worked for him at MGM and was at Capitol when he was Apples' president and visiting the Capitol Tower regularly.

Kass says he wants to provide the "creative input," with the label doing its own look and image. He plans using graphic designer John Kosh who has done work for Apple. The label will probably have its own promotion man based in New York, and Kass is considering bringing over someone he is especially high on from London where he has lived for 14 years with one year here as head of MGM Records.

Two publishing firms owned by Bronfman, Bowman and Centaur plus Kass' own Hilary Music, are being put together as the magnet for future publishing ventures. Included in these catalogs are some soundtracks and Lionel Bart compositions. "I'm really looking to acquire a major catalog," Kass notes, adding he'll go to outside services for royalty accounting.

The TV production wing will specialize in music shows. The first centers around Dionne Warwick and Kass has been talking to NBC about its placement. Parts of the 90-minute special will be taped by the BBC in London. The show is being produced in association with British promoter Danny O'Donovan and his Gemini Attractions. (O'Donovan is the concert promoter who is touring Frank Sinatra in Europe and

also handled his recent Australian tour.)

Kass says the music specials will cover a broad range of ideas, not just contemporary performers.

Will he do projects with the Beatles? Kass smiles. "I'm friendly with Ringo, George and Paul. I haven't seen John in years," he says. He says he has talked to them generally about his new company and its expansive goals and "they would be quite right to do TV things."

Kass was in Los Angeles last week finishing up some Warner Bros. business. He brought Ron Wood of Faces to the label as a solo artist and speaks of starting negotiations with WB for Paul McCartney.

JAZZ COMBO IN MULL GIG

PHOENIX—The Charles Lewis Quintet has a different kind of gig lined up—maybe one never before attempted by a jazz combo.

Shortly after appearances at the Phoenix Firebird Festival of Arts April 18-21, Lewis, who studied piano with Oscar Peterson, and his sidemen will mount mules and descend deep into Havasupai Canyon to perform in concert for the isolated Havasupai Indians.

The Lewis Quintet then will return here to resume its nightly stand at the Hatch Cover.

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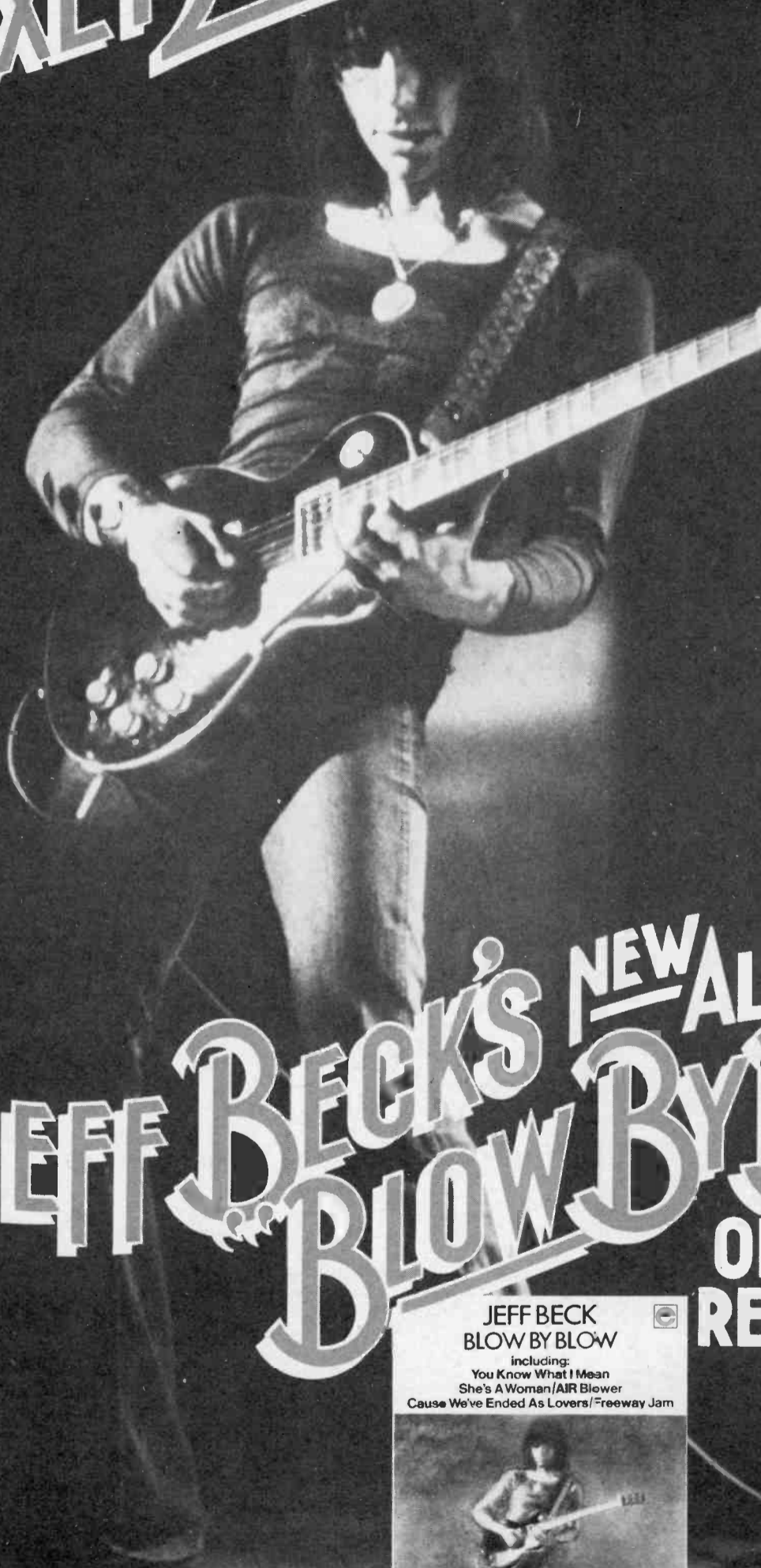
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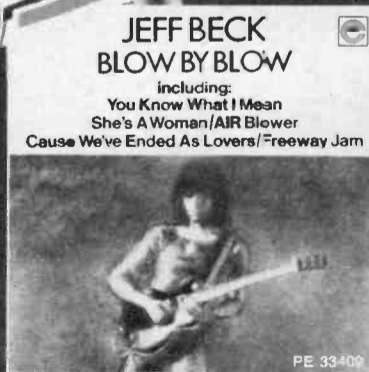
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April 29: Playhouse/ Hofstra College/ Hempstead, New York
April 30-May 1: Philharmonic Hall/ New York, New York
May 2: Music Hall/ Boston, Massachusetts
May 4: The Coliseum/ New Haven, Connecticut
May 6: Stanley Theater/ Pittsburgh, Pennsylvania
May 7: Music Hall/ Cleveland, Ohio

May 8: Chicago, Illinois
May 9: Masonic Temple/ Detroit, Michigan
May 10: Auditorium Theater/ Milwaukee, Wisconsin
May 11: Ambassador Theater/ St. Louis, Missouri

LETTING OFF STEAM

A Station's Success Dependent On Right Combination Of People

EDITOR'S NOTE: L. David Moorhead worked his way up through the ranks as air personality in the heyday of Top 40 radio, then program director, operations manager, and finally was named general manager of a losing FM station in Cleveland—WMMS—which he promptly put in the black. Then Metromedia moved him to Los Angeles to take over the management of KMET, another FM station. Seizing the opportunity, Moorhead turned it into one of the most profitable FM stations in history; in fact, it nets more than most AM stations in the market. These are his personal feelings on success in radio.

LOS ANGELES—Every time a radio station achieves a modicum of success, the world begins beating a path to its door (or frequency) in the hopes of discovering the magic formula that creates the better mousetrap.

A radio station is people. Listeners are people.

Then why (insert your favorite expletive) does management apparently have a driving compulsion to reduce everything to a simplistic formula which reduces the human element to a bare minimum, or even eliminates it entirely? Basically because it is the line of least resistance. Machines in many ways are easier to handle than people.

The worst a machine is going to do

is break down. People break down, break up and foul up.

And isn't it better that way?

Every time a station or format is copied it is just that—a copy... a carbon without the warmth and color of the original—ESSENTIALLY, WITHOUT THE HUMAN ELEMENT.

The magic formula, from my experience, is like Einstein's theory of relativity—very few can grasp the whole thing because it appears to be different, depending on your view. E.g., to a person in the programming department, ratings and audience reaction are the utopia to the salesperson, gross revenue is the objective; to the business office and bookkeeper, collecting that money is the end. To the general manager, the owners, and of course, the stockholders, the ultimate radio station is the right combination of the above—to wit, achieving the largest audience composition which will generate the most collectible dollars.

Some radio stations would rather be numbers three, four or five in a market because they can in that position generate top billing.

The success of a radio station is solely dependent upon the right combination of people properly playing their roles.

When you think of the great radio stations where you have worked, I'll bet dollars to donuts that you remember people—not the cart machines, or transmitter or boards. My



L. David Moorhead

memories of my days as a program director are of people who made the station click. Tucson to me is still Phil Richardson, Frank Kalil, Mikel Hunter, Ray Tenpenny, Dotty Smith, Jerry Stowe—the people who built KTKT into a '60s legend.

Milwaukee is Jack Lee, Raleigh Abrams, George Wilson, Robert L. Collins, Dick Casper and Ralph Barnes... some of whom are still making WOKY a phenomenal success.

Each successful station brings to mind the people who made it happen, and it is usually a good balance

(Continued on page 23)

Canadian Classical Series Highlights 29 Composers

By MARTIN MELHUISE

MONTREAL—The Music Canada Series, a collection of 13 one-hour radio programs presented in album form and co-produced by Radio Canada International (the Canadian Broadcasting Corporation's international service) and the Composers, Authors and Publishers Association of Canada (CAPAC), has been released in this country.

The project features works by 29 Canadian composers and more than two dozen Canadian soloists and ensembles. Produced by composer and broadcaster Norman Beecroft, the series traces two centuries of classical music in Canada.

Jan Matejcek, CAPAC's director of international relations as well as executive-secretary of that performing rights society's Committee For the Promotion of Canadian Music, of which this series is a prime project, indicates that the undertaking aims primarily at spreading the knowledge of Canadian music nationally as well as internationally. Says Matejcek: "On the national scene the series will be offered to music departments of universities but first of all to all AM as well as FM radio stations that may wish to acquaint their listeners with a cross-section of Canadian music. We have tried to present Canadian composers

to radio listeners as well as artists and ensembles. We did not make new recordings but used the ones that CAPAC had subsidized over the past years and also other recordings that are included in the catalogue of the International Service of the CBS."

The distribution will be handled jointly by the International Service and by ourselves and, in addition to this, we count on help from the Department of External Affairs which may wish to make the series available to all Canadian embassies and cultural centers around the world," continues Matejcek. "While we are primarily aiming at audiences on this continent, we hope that listeners in Australia and New Zealand and other places where music programs are offered in English will make use of this series."

The complete series is available for broadcast on long-playing discs, free of charge. Stations affiliated with educational or religious institutions in the U.S. are reminded they must fill out U.S. Customs Form No. 3321 and return it with their orders.

Inquiries should be directed to Radio Canada International, Transcription Service, P.O. Box 6000, Montreal, P.Q. H3C 3A8, Canada (514) 285-2410.

Machines In Spotlight At NAB

• Continued from page 1

dication firms were unveiling new programming wares.

Burns Media Consultants has a new vignette series—"Those Golden Times"—which can be used with a combination of records ranging from oldies to brand new hits. These were written by Joe Somerset, formerly with Capitol Cities Broadcasting. George Burns, president of Burns Media Consultants, produced the show. Lee Hansen was engineer and associate producer. Chuck Olsen and Ann Gibbs voiced the series. Silvia Clark selected a list of records that can be fitted with each of the 30 vignettes in the initial series.

Jon-El Productions, a new firm headed by Jack Hagerman, introduced "The Charlie Tuna Show"—a

new three-hour weekly rock show. A.C. Bryson, director of operations, said two hours will be added to the show in the near future. Tuna, now program director of KKDJ in Los Angeles, does weird things like interviewing talking dogs, otters and old-fashioned hollering champions on the show.

Jon-El also is launching "Amen Corner," an up-tempo gospel music show hosted by Paul Kidd Jr., disk jockey at KGFJ in Los Angeles; sales director is Rich Hutchinson.

Watermark Inc. was at the meeting in force, promoting "American Top 40," "The Elvis Presley Story" and other series and president Tom Rounds and Chuck Olsen found interest high.

Programme Shoppe/Alto Communications of Los Angeles introduced "Concept/MOR" a new MOR full service program package. Chris Lane of Programme Shoppe said the service will feature three personalities and be customized to the market.

Ralph Stachon Associates, Dallas, hit hard and strong with "Fantasy Park. A Concert Of The Mind." It's a 48-hour "live" concert in stereo featuring acts such as the Rolling Stones, Elton John and about 40 other artists. The show is hosted by Rod Serling. Ralph Stachon and Jim Collins reported sales to WRBQ in Tampa, Fla. and WRVQ in Richmond, Va., among 10 firm sales and 50 more probables before the end of the convention.

United Tapes of America, headquartered in Grand Junction, Colo., had a Christmas show for sale featuring such acts as Henry Mancini and Barbra Streisand.

Hardy-Kirk, Dallas, headed by Fred Hardy, introduced several programming services and jingle packages including "Great Country," a 24-hour programming services and

jingle packages including "Great Country," a 24-hour programming service for automated radio stations featuring tight production. The package was produced by J.D. Blackburn and Bruce Earl of the firm of Hope, Bennett, Blackburn located in Los Angeles and Puerto Rico.

"Money Rock" for a top 40 station was also launched by the firm.

Country personality Ted Quillin of Los Angeles was promoting his weekly three-hour program hosted by himself.

Peters Productions of San Diego was booming in activity, according to Redd Gardner, regional manager for the firm.

George Savage of the firm of S&B Programming of Los Angeles was present. Bill Meeks of PAM's reported strong business. Don Elliot, who operates the production house of Don Elliot Creative Services in Los Angeles, came to the convention for one day. CaVox Los Angeles was on hand. (Continued on page 24)

Syndicate Music For 'Back Seat'

DALLAS—JAM Creative Productions here is now syndicating its "Back Seat Music" ID jingles series, according to Jonathan Wolfert. The package was created for WPEN in Philadelphia especially for its new all-oldies format. The package can be used to also accent oldies played in rock or MOR format, according to Wolfert.

JAM is also still marketing its "Dimension Two" ID series for rock and MOR stations. It is being used by stations such as WXLW in Indianapolis and WOHO in Toledo. Demos on both services available on request.

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—ELTON JOHN

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—OLIVIA NEWTON JOHN

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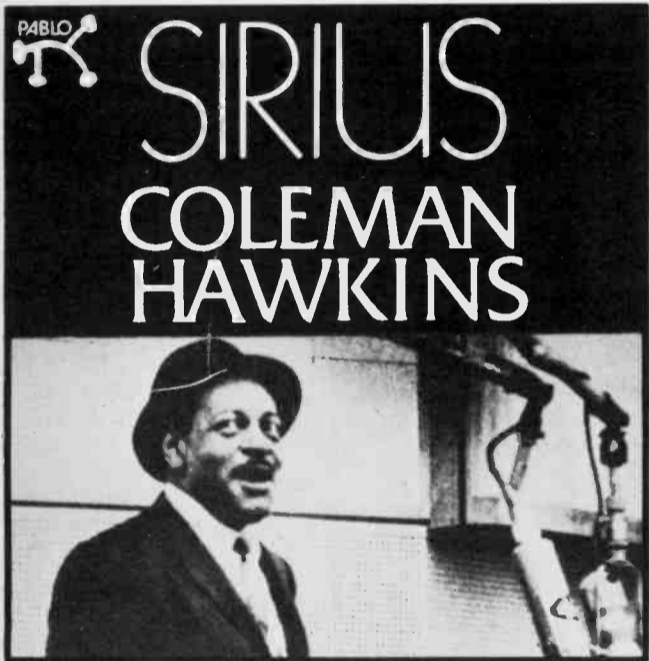
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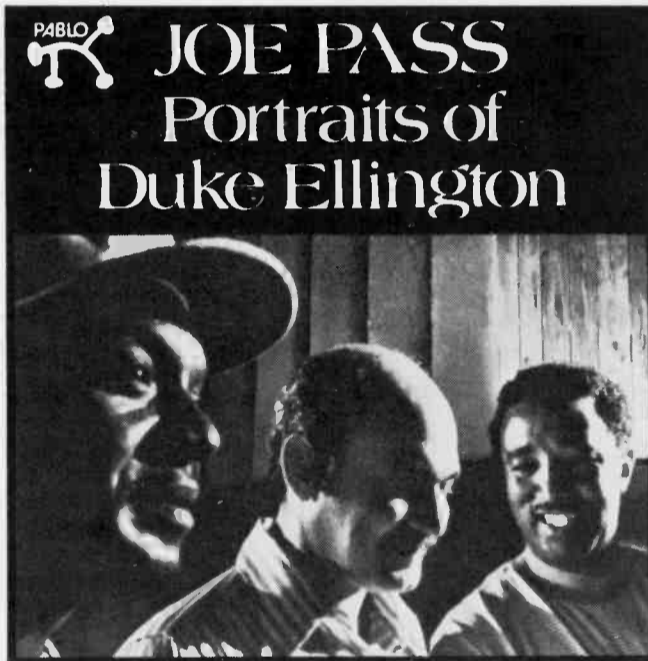
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Ella Fitzgerald/Joe Pass "Take Love Easy" 2310 702
Duke Ellington/Joe Pass/Ray Brown/Louis Bellson "Duke's Big 4"
Joe Pass "Virtuoso" 2310 708 2310 703
Count Basie/Joe Turner "The Bosses" 2310 709
Ella Fitzgerald "Ella in London" 2310 711
The Count Basie Trio "For the First Time" 2310 712

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Vox Jox

By CLAUDE HALL

LOS ANGELES—If anything, the past year or so has been the year of the T-shirts. Right now, as I type this, I'm wearing a WOBB shirt. Most of the kids in our chart department wear T-shirts displaying everything from Elton John to The Eagle Pass Cowboy.

The belt buckle made slight inroads, but T-shirts are cheap and belt buckles can get expensive, so they never did too much in the way of scoring. The Dark Horse pin was a real inside coup, but not too many people knew what it meant, so it didn't pay to wear it.

Now, Bill Graham of Fillmore fame, has come up with a real goodie. At the recent big rock concert at Kezar Stadium in San Francisco, the insiders, crew, press, artists, etc., wore little wrist bands like they put around babies' feet in the hospital. Yellow could get you only so far, but blue was the color that got you everywhere. Mine was white, but it got me anywhere I wanted to go.

Anyway, just a day or two ago, I was talking with Sebastian Stone. Stone was in the audience at Kezar Stadium, but, like any decent radio man, he had his radio with him. Among other things—and Sebastian is such a fine program director he was probably being kind by not saying too much—Sebastian said the broadcast quality was good and it sounded as if we were having fun. "We" was me and Jim Gabbert who owns KIOI that we were broadcasting on. And, yes, we were having fun. I think this is one of the reasons, why such people as Gary Owens of KMPC; Robert W. Morgan, late of KIQQ; Jimmy Rabbitt, KMET—all in Los Angeles—plus, Lee Baby

Symms, K.O. Bayley, Tom Clay, Ralph Emery, William B. Williams, Bill "Rosko" Mercer, Murry "The K" Kaufman, Pat Patterson, Red Jones (whew, was that a long time ago!), Jim Gearhart and Don Imus, for example, have fun on the radio.

The one reason why Gabbert and I could have fun on the air, though, was because of people behind the scenes such as station manager Mike Lincoln, program director Don Kelly and promotion manager Terry Smith. To tell the truth, they did all the work. We just had all the fun.

The broadcast was of excellent quality. Record Plant did the mix-down prior to KIOI feeding it over the air. It was actually the best quality stereo live broadcast I have ever heard in my life. Even those direct from the recording studios seldom are as good.

Now let's talk about Sebastian Stone and Willis Duff.

Stone and Duff are Entertainment Response Analysts and part of their operations includes the psychographic work of Dr. Tom Turicchi. Last week or so ago, ERA was studying the San Francisco market for KNBR. What Stone and Duff provide, of course, is qualitative research. More about that later, maybe.

Major Tom Kijek is the new music director of WRNW, a progressive rock station in Westchester, just north of New York City. Tom is still attending the Univ. of Bridgeport, Conn. The staff at the station feature Tom 7-10 a.m., Joe Guarisco 10 a.m.-2 p.m., Dene Hallam 2-6 p.m., Tom Hones 6-10 p.m., and John Baracca 10 p.m.-2 a.m. Weekenders are helped out by Jeff Beck, Jane Hamburger. . . . Bill Ballance changed stations in Los Angeles, but his audience went with him, a pee-nomeron in this day and age of radio. The show is mucho grande in women, as you might have expected from old slippery tongue. Darwin Lamm Enterprises in Los Angeles is syndicating the show worldwide now.

Joe Sandoval is the new personality midnight-dawn at KITE, San Antonio; David Falcon, who held down that slot, left to continue his studies in sociology at St. Mary's Univ. in the city. . . . Old buddy Wash Allen, whom I've known since he was a kid, has been promoted to program director at KCOH in Houston. He'll continue his radio show.

Billy Glason, who has been providing speakers, air personalities and radio-TV performers with humor since 1940, notes: "Why is it only disk dockeys ask for samples? I'm rated tops by everybody who is a client and nobody asks for samples for disk jockeys and 95 percent of them are not heard from again. I spend more dollars for unnecessary postage than is necessary. Please tell them: No samples unless they send samples of money." Glason operates out of 200 W. 54th St., New York, N.Y. 10019. Monthly issues of The Comedian run \$45 a year.

Mark Denis writes that he has stepped aside from the programming post at KEZY in Anaheim, Calif., but will stay on the air. Wants to pursue additional goals. Still feels KEZY is the "greatest radio station of my career." New program director is former production director Scott Morgan. . . . A new FM is going on the air in Avalon, N.J. President of the station is Larry Keene, who is keeping the format "a closely-

guarded secret." He must think somebody cares.

A listener writes in plugging the Buddy Carr show on WBBQ in Augusta, Ga. . . . Philip R. Rankin, program director of KNIR, P.O. Box 1360, New Iberia, La., writes requesting better record service for his rocker.

Max "Supermax" Humphrey has been named program director of WRSC and WQWK in State College, Pa. Lineup has Wendy Williams 6-10 a.m., Supermax 10 a.m.-3 p.m., and Ray Muschap until sign-off, with Glenn Holtzer and Big Fred on weekends. If Wendy is a girl, she may be the only morning female jock in the nation. At least, the only one doing a show solo. Humphrey forgot to include the full names of the FM station, which separates programming after 2 p.m.

Bill Elliott has been named oper-

ations manager of WQHI in Jeffersonville, Ind. He's also chief engineer and program director. It's an FM rocker. . . . Talk personality Pat Michaels has been named station manager of KWIZ in Santa Ana, according to Davis Broadcasting president Phil Davis. . . . Program director Mark Driscoll at WBBF in Rochester, N.Y., has added two syndicated shows—"The Wolfman Jack" show on Friday nights and "Oidar Wavelength" on Sunday mornings. Both originate out of Los Angeles. By the way, Steve Clark has also joined the rock-format station and will be music director; he'd been at KSTP in St. Paul but I recall him from New York days at WMCA and stations like that.

KLAC in Los Angeles has teamed up with the John Edwards Memorial Foundation to present a lecture series on country music at UCLA.

(Continued on page 24)

Combination Of People

Continued from page 20

between sales, programming and operations. There are others in my memory, either short-term successes or failures, who had one thing in common: They ran like railroads. They followed schedules, treated the staff like porters, and gave their listeners all the care, consideration and attention railroads notoriously have reserved for passengers.

Which is not too strange, considering that when our industry's original regulations were set forth they were patterned after the Railroad Act which stated that the railroads would operate for the public interest, convenience and necessity. It has been attributed to the late Sen. Burton Wheeler that when guidelines were formulated, those words from the Railroad Act made sense, as applied to the fledgling broadcast industry. The original legislators' interpretation, however, was that programs would be interesting; stations would be convenient to find on the dial; and "necessity" scanned well.

Like their brethren in the railroad industry, too many broadcasters deduced that the answer was to pack the passengers in and haul the freight. Then the airlines came along, pampered the passengers, put the freight in perspective—and gave Harry Nilsson ten years worth of song material.

Draw your own analysis. The quickest way for me to judge the people strength of a radio station is to find its public service programs. A good "people" station usually fulfills both interpretations of public interest. They fill a community need and they hold interest. Nowhere in the Communications Act is it dictated that public affairs programs must be boring. It's just traditional. Show me a radio station whose public service programs are interesting and, even more important, entertaining, and I'll show you a radio station peopled with the likes of Phil Richardson, Shadoe Stevens, Billy Bass, Howard Bloom, George Duncan, Jack Thayer, Mel Karmazin or Tom Donahue.

One of the disasters of our business occurs when, in quest of the Holy Grail of success, an individual is transplanted from a successful team where the "magic formula" is working to a hostile environment where the jocks talk only to the program director . . . the program director speaks only to the general man-

ager and the sales manager speaks to everyone . . . and the general manager speaks only to God. Everyone sits around waiting for something to happen as they individually do their own thing, without coordination or communication. And when the Good Ship Formula Format hits the rocks, each sits isolated on the beach wondering what went wrong.

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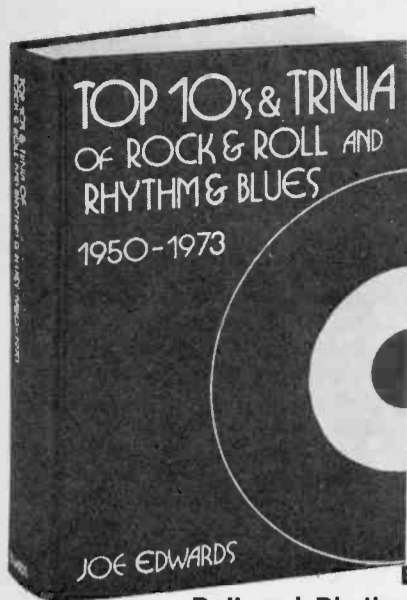
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- 102—GOOD VIBRATIONS, Troggs, Pye 71015 (ATV)
- 103—NO CHARGE, Shirley Caesar, Hob 12402 (Scepter)
- 104—LEAVE IT ALONE, Dynamic Superiors, Motown 1342
- 105—MISTER MAGIC, Grover Washington Jr., Kudu 924 (Motown)
- 106—TRYING TO BEAT THE MORNING HOME, T.G. Shepard, Melodyland 6006 (Motown)
- 107—SAVE ME, Silver Convention, Midland International 10212 (RCA)
- 108—PICK UP THE PIECES ONE BY ONE, A.A.B.B., Identify 8003 (Polydor)
- 109—YOU MAKE IT SO HARD, Boz Scaggs, Columbia 3-10119
- 110—I'M ON FIRE, Dwight Twilley Band, Shelter 40380 (MCA)

Bubbling Under The Top LPs

- 201—GORDON LIGHTFOOT, Very Best Of, United Artists UA-LA243
- 202—THE DYNAMIC SUPERIORS, Motown M6-822 S1
- 203—TANYA TUCKER, Greatest Hits, Columbia KC 33355
- 204—RAY CONNIFF, Laughter In The Rain, Columbia KC 33332
- 205—LUCIFER'S FRIEND, Where The Groupies Killed The Blues, Passport PPSD 98008 (ABC)
- 206—ALLEN TOUSSAINT, Southern Nights, Reprise MS 2186 (Warner Bros.)
- 207—THE LAW, LANGUAGE & LENNY BRUCE, Warner Spector 9101 (Warner Bros.)
- 208—BOB MARLEY & THE WAILERS, Natty Dread, Island ILPS 9281
- 209—FREDDIE HUBBARD, Polar AC, CTI 6056 S1 (Motown)
- 210—LON & DEREK VAN EATON, Who Do You Outdo, A&M SP 4507



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Vox Jox

• Continued from page 23

Guest speakers will include **Cliffie Stone**, **Larry Scott** who does the all-night show on KLAC, **Stuart Hamblen**, **Rex Allen**, **Johnny Bond** and **Art Satherley**. Coordinator is **Norm Cohen**, executive secretary of the JEMF.

Neil Rockoff has been named general manager of WHN, the country station in New York; he'd been general manager of WLAK in Chicago. Former manager **John D. (Jack) Kelly** is retiring. . . . Weekend air personality **Dave Anerson**, 209-582-9124, would like a full-time Top 40, country, MOR, or progressive job. "I'm ready and definitely willing." He's at KNKS in Hanford, Calif., now. . . . **Rick Leibert** is up to his old tricks at KGB in San Diego. Sent **Dean Kissinger** an official KGB Chicken Shirt.

Bob Paiva, he of the first water, reports that his all-night man is going into sales and "I need a young, energetic, all-night jock with a first phone" for WLEE, Richmond, Va.

NAB Spotlight

• Continued from page 20

Darwin Lamn was selling "The Bill Ballance Show" produced by his Creative Radio Show, Los Angeles.

In equipment, **DBX** introduced a new broadcast noise reduction system offering 30db broadband audio noise reduction. **Larry Blakely**, director of marketing, said interest was good.

RCA unveiled a new AM stereo system which excited broadcasters. **Bryan Fincher**, manager of radio equipment for RCA, said, "We've received absolutely no negatives." One broadcaster, he said, pulled out his checkbook on the spot. "We are getting more attention than when we introduced our 4-channel broadcasting system last year," Fincher said.

The quad 4-channel was also on hand and spinning records people could hear through earphones including the RCA "Hair" album in CD-4 quad.

Harold Kassens, formerly of the FCC and now with the radio engineering consulting firm of a A.D. Ring & Associates, Washington D.C., predicted success for the AM stereo system.

Sansui sold 15 quad 4-channel encoders to broadcasters, according to **Jack Muroi**, based in Los Angeles and **Jerry LeBow**, of 201 Communications, New York.

At KZIQ in Ridgcrest, Calif., the morning man is **Brian "Sagebrush Kelly" Johnson**, followed by **Woody James** 11 a.m.-3 p.m., and **Martin "Rattlesnake Pete" Garbus** 3-7:30 p.m. Kelly walked against **Blaine Davis** of KLOA in a March of Dimes walk-a-thon. Twelve miles. KZIQ is a country music station and Johnson notes: "The major labels are negligent sometimes in fulfilling their primary obligations to the stations. They have ignored our repeated requests to send material for airplay-record on the charts in many cases. I talked with people on the phone at RCA, MGM, Capitol, 20th Century, Warner Bros., Elektra, Atlantic, and a few other prominent labels, but to no avail. **Merle Haggard** is a local man here and the people who enjoy good country music are compassionate fans. They complain because we haven't been getting the latest hits." The only answer, Brian, is buying them. Country stations, as a rule, don't help sell country singles—not enough to warrant the cost of record service. Most country singles are sold to jukebox operators, not radio listeners. Sad, but true. Record companies can hardly afford to send out free product anymore.

Got a crazy letter from el general manager of the **Poncho Villa Airforce**, now stationed at KGMQ, Hawaii. He—meaning **J. Paul Emerson**—is the news partner of air personality **Dave Shaw**. While I was doing a guest radio stint with **Ron McCoy** on KNAC in Long Beach, Calif., on April Fool's Day, **J. Paul Emerson** and **Dave Shaw** were wishing every listener in Honolulu a Merry Christmas and talking about the nine inches of snow at Y-kiki Beach.

Speaking of KNAC and April Fool's Day, station owners **Claudia** and **James Harden** were really nice to let oddballs such as me, **Jan Basham**, **Tony Richland** and **Steve Roland** do guest stints on their station. And we had a ball! Richland, of course, was posing as **Shadoe W. Diamond**; he did a talk-off on bubblegum rock, calling it "punk rock."

J.J. Jordan, program director of WHBQ in Memphis, writes that the station celebrated its 50th birthday recently by giving away cakes along with \$50 bills. Contestants had to call up and sing "Happy Birthday" to "Q" to win. The station ran congratulatory messages from ex-personalities such as **Wink Martindale** and **Jay Cook**. . . . **Bob Peacock** has a first phone and seven years of experience and needs a full-time gig. He's now working weekends at KBUY in Fort Worth. Call him at 214-522-2333.

Robb Capp is now doing the 7-midnight show on WENY in Elmira, N.Y., a Top 40 station. . . . **WWVY** in Columbus, Ind., is an adult contemporary format station and the lineup includes **Doug Clarke** midnight-6 a.m., then operations manager **Wally Wawro** 6-10 a.m., **Mark Gammell** 10 a.m.-4 p.m., **Tom Isaac** 4-6 p.m., and **Dave Taylor** 6-midnight, with **Steve Barrett** and **Brian Trauring** helping on weekends, and with **Curt DeClue** doing a classical show and **Bill McCoy** doing a jazz program. They need better record service.

Bob Vernon seems to be cutting the mustard at WNBC in New York; he writes: "Wanted to warn the other guys not to send in tapes this year. After four months at WNBC, I just gave them the best afternoon

drive ARB in 17 years." He signed the letter: "Humbly, Vernon with a V."

Mike Butts reports in from KDWB in Minneapolis where he's now doing the morning show. . . . **John Frederick**, 402-455-3392, is looking for air work. He'd been at KQ98 in Omaha as air personality and music director. . . . Just ran across a note that I'd scribbled from a phone call from **Cleveland Wheeler** at WAPE in Jacksonville, Fla. He does a 90-minute progressive show Saturday nights and needs albums, especially from the specialty labels. Since the station has 50,000 watts, I'd make sure he was on the mailing list.

There's an agency in Los Angeles called the **Charles H. Stern Agency**. It's for commercials, mostly. One of the guys they represent is **Joe Thomas**. Now a lot of you might not remember Joe. He spent nine-and-a-half years on WPRO, a rock station in Providence, R.I. Broke tons of records. When we used to do the old Radio Response Ratings, **Thomas** came in as the No. 1 influence in the market affecting sales of pop singles. Well, Joe is in Hollywood now and he needs a weekend or swing gig of some kind in the area. Anybody has a job open can call him at 213-764-4492 and leave a message.

Rick Gray is the new station manager of WAIA in Miami. **Jim Galant**, program director of WIOD, also programs WAIA. . . . **Norm Feuer** will become general manager of WLAK in Chicago in addition to his duties as general manager of WLYF in Miami. **Kathy Seipp**, sales manager of WLYF, has been promoted to station manager. Feuer will headquarter in Chicago. . . . **Joan Levine**, who does "Culture Shock" three times a day on KWST in Los Angeles, is now also doing an interview show called "Off The Record" Saturday mornings. Guests will include **Joan Baez** and **Buffy Sainte-Marie**.

Marion Woods, operations manager of KOKO in Warrensburg, Mo., writes that the lineup includes **Bruce Reynolds** 5-8 a.m., operations manager **Marion Woods** 8-noon, **Denny Campbell** 12:35-3 p.m., **Bryon Johnson** 3-7 p.m., and sales manager **Ronn McKay** 7-11:30 p.m. with **Mark Pierce** on Friday in that slot. Weekenders at KOKO include **Paul Bryant**, **David Court**, **John Clayton** and news director **Bill Turnage**. Now KOKO general manager **Jim McCollum** is also president of KMLA in Ashdown, Ark. **Ronn McKay** had been program director in Ashdown and still consults the station there. The lineup at KMLA includes general manager **Steve Pearce** 5:30-9 a.m., news director **Joyce Reed** 9-noon, program director **Terry Snead** noon-3 p.m., **Steve Mitchell** 3-7 p.m., and **Tom Carr** 7-midnight.

Bill Hopkins, who used to work at WNBC in New York, is now with WVIP in Mount Kisco, N.Y. The lineup of the station includes **Dave Wingert** 6-10 a.m., program director **Bob Bruno** 10 a.m.-1 p.m., and Hopkins, then **George Partland**. Station plays a contemporary MOR format and the records are in pairs.

Larry McKinley, after four years off the air and out of radio, has signed a contract with WNNR in New Orleans as program director and morning personality. Station

(Continued on page 32)

Steve Wolf and Jim Rissmiller are aggressive, successful concert promoters operating out of Los Angeles. In this continuation of the day-in-the-life-of series, Nat Freedland spends an afternoon-evening with the duo to observe life backstage on the night of an important, historic concert.

At four in the afternoon, one would probably expect most executives to be winding down at the end of a busy workday and perhaps checking the clock to see if they can head home before the evening commuter rush.

Steve Wolf, of Wolf & Rissmiller which started in the rock concert business some six years ago as Concert Associates in partnership with Bob Eubanks, is in fact heading out of the firm's Beverly Hills suite for his Cadillac.

But although Wolf has been at his desk phoning East for information about future concert availabilities since 8:30 this morning, he is now about to start his late shift, another eight-hour stint at tonight's Wolf & Rissmiller show, the final Southern California appearance of the disbanding Humble Pie, at the Long Beach Arena.

The first wave of home-bound commuters is already clogging the San Diego Freeway southbound but there's no other direct route to the Long Beach beachfront so Wolf just crawls along in the fast lane with everybody else. He and Rissmiller get stuck in Southern California evening traffic jams a lot and normally use the time to switch the dial among local radio stations to keep up with what's currently hot in the market.

In their years of working together, Wolf & Rissmiller have



Steve Wolf (front) and Jim Rissmiller check over Humble Pie receipts.

A Day in the Life of Concert Promoters Steve Wolf & Jim Rissmiller

developed what they call their "account executive" system of dividing the workload. One of the pair takes prime responsibility for each concert date and is on hand for the actual show, although both men usually show up for any concert when they don't have more than one show going on the same night.

The way in which they allocate the concerts depends on which partner has a closer rapport with the agent-management-artist team involved. Wolf and Rissmiller sit at adjoining desks in their office. "When we hear each other's phone calls we obviously don't have to waste time running back and forth between offices to constantly update each other on what's going on," Rissmiller explains.

Once past the downtown area, traffic opens up somewhat and Wolf gets into the parking lots alongside the cylinder-shaped Long Beach Arena promptly at five. He positions the car behind the stage door but directly alongside an access ramp so he won't be stuck in another auto jam when the show is over after midnight.

Rissmiller pulls in less than two minutes later. He was coming from the Los Angeles Sports Arena downtown, delivering 56,000 tickets for Pink Floyd's four-night stand there. (Although Pink Floyd hasn't had an album out or played Southern California for some two years, all available tickets will be sold out within 24 hours and Rissmiller will seek additional dates from the English space-rockers).

Wolf is tonight's "account executive." He quickly seeks out Larry Vallon, W&R's full-time stage manager who supervises the on-the-spot stage preparations when the firm doesn't have conflicting concert dates and extra freelance stage managers must be hired.

The stage and speakers are in place and there are no undue problems. The stage is constructed from boxlike units of sturdy metal piping, with slabs of board laid atop for the flooring and a fabric-draped front.

Tonight's hard-luck act is the opener, Journey, a new Columbia group made up of some Santana alumni and drummer Aynsley Dunbar. Their equipment truck was rolling into Hollywood after an all-night run from Journey's San Francisco base when the driver had to swerve into a lamppost to avoid a head-on collision.

Wolf was keeping tabs on the reloading and towaway situation all morning. The jolting apparently traumatized Journey's synthesizers and there's a lot of nervous last-minute wiring going on at the Arena which will ultimately cause the 7:30 p.m. concert to start about 20 minutes late.

But the biggest question right now is whether the show is going to completely sell out. With 80 percent of the tickets sold in advance, the concert is already in the black. But of course, a sellout of all 13,900 arena seats will make a great difference in the promoters' and artists' final profit.

Probably the main reason sales have been unpredictable for this show is that Los Angeles is currently going through



Jim Rissmiller (top) ponders a problem backstage at the concert. Above left: Long Beach Arena boxoffice manager Stan Mack and Wolf go over the final tally. Above right: Humble Pie and backup singers bow in response to standing ovation,



Wolf & Rissmiller staff stage chief Larry Vallon (right) goes over final sound-lighting preparations with his bosses and Long Beach Arena maintenance chief Frank De Lucia.

one of its few annual rainy spells. But the sun has been out all day and everybody is hopeful there will be enough last-minute impulse concertgoers to fill the hall.

Certainly the lines are filling up briskly in front of the boxoffice. And KNAC, the fine Long Beach progressive FM station that co-promotes all the city's concerts booked by W&R, is pumping out lots of announcements about Humble Pie tickets still being available.

Mick Brigden, highly experienced tour manager, is overseeing the current road logistics for Humble Pie. He's a top freelancer, an Englishman now working out of the New York office of Pie's manager, Dee Anthony.

Since Humble Pie is working with the same amplifier-speaker sound setup, the same light cues and stage dimensions at each stop along the tour, there are no technical surprises here tonight, Brigden explains.

He takes Wolf & Rissmiller to visit the luxurious chartered bus Humble Pie is using on the tour. "The bus was originally for the road crew, but when the group saw how comfortable it was to be able to sleep all they wanted while traveling to the next concert they took over," Brigden laughs. "I've realized that the country musicians were right all along.

"Concerts have to be scheduled near enough to each other so that the equipment truck gets there on time. Why should the artists have to hassle with getting up early in the morning after only a couple of hours sleep since the concert to rush to the airport for the only scheduled flight to the next town? A custom charter bus costs a fraction of the price for hiring a Lear jet and I'm going to use buses on all my tours from now on."

The bus operated out of Nashville and driven by owner Bundy Brewster, is truly a remarkable vehicle. There are three staterooms with two or three bunks each. The cozy cabin in front has a stove, refrigerator, bar, television set, tape cartridge player and stereo sound. Behind the driver's seat are a radar spotting device and a citizens band two-way radio so the towering Brewster can exchange information with passing truckers about police cars out looking for speeders.

Back inside the arena, the usher and concession crews are

assembling. Long Beach Police, a volunteer team headed by Bob Platt, patrol outside the hall and along the ticket gates. They will spot check the incoming audience and confiscate any liquor being brought in.

Stage security and patrol of the aisles is under control of National Event Service, one of the college-athlete operations that work most Southern California concerts.

Wolf checks in with all these people and tells them there aren't any unusual problems to expect tonight. Meanwhile, Rissmiller has left for downtown Long Beach and a supper conference with building manager Dick Schaff to go over details of several more upcoming W&R concerts due this spring at the city-owned arena.

The show starts with Journey's interestingly spacey set at 7:50. As the lights go down it looks as if the house is little more than half full, but by the time the applause ending the set brings back the lighting, most of the seats are filled.

The lines are still moving up to the boxoffice. And even a short but intense burst of thundershowers doesn't drive away the kids. The plan was for boxoffice sales to stop just as Humble Pie went on. Just before that deadline the very last available seat goes and the show is officially a total sellout.

Second-billed is the re-formed Iron Butterfly in its first big Southern California concert. It's the first time local arena audiences have heard "Inna-Gadda-Da-Vida" live for some years and the applause is wildly enthusiastic.

All this time, Wolf is moving about backstage from the dressing rooms to the stage platform itself, observing that changes go on with only minor delays. His major responsibility at this point is to pay the manager of each act.



Billboard photos by Kim Kanazzi

Wolf confers with A&M vice president Gil Friesen (left) and Humble Pie management exec Bill Anthony.



Humble Pie leader Steve Marriott says good-bye to Southern California during the farewell tour.

The supporting acts get paid a flat fee. Checks are written out at a narrow desk in the dressing room commandeered by the W&R crew. The basic principle is that nobody wants to carry around more actual cash than they'll need for immediate operating expenses.

Wolf draws cash the managers request out of the boxoffice from treasurer Stan Mack, turning over the signed act payment checks in exchange. During all this, Wolf is also greeting the steadily arriving representatives of the labels and agencies whose acts are playing tonight.

He grabs supper on the run, a sandwich and a slice of cake from the catered spread in the Humble Pie dressing room. For a special treat, there's a cup of hot popcorn as it first comes fresh out of the machine.

Paying Humble Pie is a more complex operation. He and manager Bill Anthony, vice president of the Dee Anthony Management, go to the boxoffice together and run down the tallies of receipts and expenses in order to arrive at the final percentage payment. Anthony takes about \$2,000 in cash to pay the road crew and a check for the rest.

By this time, Humble Pie is well into its 90-minute set. It's made the short limo run from a Long Beach resort hotel by the waterside and has been coaxed away from a dressing room full of Hollywood friends who rode down to say good-bye to the group.

Wolf watches from behind the amps as leader Steve Marriott pushes the Pie through a dynamic set of hard rock and one of the encores the audience is demanding. Then he passes down the line of dressing rooms once more saying thanks and farewell to everybody.

He's back into his car edging out onto the freeway by 12:30 a.m. The next W&R concert is with Humble Pie again three nights later in Sacramento after the group does two evenings for Bill Graham at Winterland.

"The atmosphere backstage at a rock concert is so intense that you feel like you've become close friends with a lot of people in a few hours," muses Wolf. "It's really a little sad saying good-bye, but you know you'll probably be working with most of them again in a few months."

Nutty Songs? Vinton Glad Hands 'Em All

By HAROLD HYMAN



ABC photo

Bobby Vinton: The champ of '60s rock singles is a star again via Polish pride and progressive MOR.

LAS VEGAS—Tourists flocked to the Flamingo Hotel in droves to catch Bobby Vinton doing one of the corniest tunes ever written, "Beer Barrel Polka," this month.

"I do all those nutty songs, but before you laugh just remember 'Beer Barrel' has already sold a half million records to jukebox companies alone and the stores can't keep enough disks in stock," he says.

Basking in a popularity that seemingly grows more intense with each

MOR song he records, Vinton says he won't be coming back to the Flamingo after this year. "I've signed with the Riviera," he beams. "It's a \$1 million plus contract for two years with headline billing starting in 1976. "The Flamingo could have had me for four more weeks this year but they didn't pick up my option."

The Versailles Room at the Riviera seats approximately 1,100 for shows and dinner while the Starlight Room at the Flamingo seats slightly more than 500.

Bubbly with the Riviera contract news, which provides much more money as well as more exposure, Vinton recalls his initial appearance in the showroom there in 1972 as a second billing act. "Talk about paying dues," he says. "My salary was \$5,000 a week and I spent \$6,000 for musicians because I wanted a string section."

The Riviera showroom did not at the time provide a full orchestra because the star act then, comedian Don Rickles, did not require it. "So in walks Sinatra one night, the curtain goes up, there's my musicians and he says, 'Gee, look at the big orchestra they gave Rickles. What does he need that for?'"

Vinton feels his dues paying days are over. A new Bobby Vinton TV variety show will debut in September 1975 on the CBS network. "It's going to be a half-hour show with a full-hour budget," he says. Further, the show will be guided by the same two producers, Chris Beard and Alan Blye, who created the "Sonny And Cher Comedy Hour" and the "Tony Bennett Show."

He is especially happy about the time slot for the new show. "It's scheduled for 7:30 p.m. Saturday, just before "All In The Family," he grins.

There's no doubt Vinton's comeback as a nightclub performer and his blossoming TV career stems from the sales of his recent records, and even he doesn't know exactly why they sell so well.

"I try to choose recording numbers carefully," he says. "I want to

(Continued on page 41)

Talent

New On The Charts



RCA photo

ROGER WHITTAKER
"The Last Farewell"—67

"Farewell" is a real off-the-wall hit, an album cut from a discontinued LP, "A Special Kind Of Man," now of course back in release. Elmo Ellis's Atlanta MOR station, WSB, broke the song single-handed. Canadian import sales were so big in Georgia that the airplay spread to Nashville's WSM and WIP in Philadelphia, then onward across the country.

Whittaker is a mellow-voiced English pop artist who has been playing European cabarets since 1967, when he won Belgium's KNOCKE Song Festival. He was brought up in Nairobi, and his repertoire includes African war chants as well as his own standard-type ballads. "Last Farewell" sounds like a slightly more militaristic "Hawaiian Wedding Song" as the narrator departs his sweetheart to sail off to war.



UA photo

LEA ROBERTS
"All Right Now"—92

Lea didn't succeed in beating Neil Sedaka's "Laughter In The Rain" to the charts for UA, but she's solidly on the Hot 100 with a hot soul version of Free's driving rock standard, "All Right Now." She does full justice to the song's memorable chorus melodic hook.

As Leatha Roberta Hicks of Dayton, she had a brief run in 1965 with a small Detroit label that never released anything on her. Blue Note director George Butler spotted her singing in a New York church and brought her to UA. She's managed by August Sims of New York and her agent is Greer Booking of Atlanta.

Signings

Papa John Creach to Buddah Records. Currently touring with the Jefferson Starship, Creach goes in-studio in late May or early June to work on his debut album for the label. ... Groups **Strongbow** and **Free Beer** to Buddah-distributed Southwind Records. Both bands are currently in-studio. ... Composer/performer

(Continued on page 28)

San Jose Concerts Blossom Under Wong

By JACK McDONOUGH



Betty Guy photo

Victor Wong: Bay Area concert promotion force.

SAN FRANCISCO—A three-night series of jazz concerts marking the reopening of the San Jose Center for the Performing Arts and a sold-out Andres Segovia concert at this city's Masonic Auditorium have been the most recent successes of the Fine Arts Development Center here under the direction of Victor Wong.

The San Jose jazz programs featured Sarah Vaughan, Preservation Hall Jazz Band and Bill Evans with the San Jose Symphony. The San Jose Center originally opened in 1972 but had been closed since because of structural problems with the roof.

Wong started Fine Arts Development in 1973 after a 20-year stint with the San Francisco Symphony, where he began as a clerk during his school years and worked up to the position of business manager. He recently rejoined the Symphony as orchestra manager, which now eats up much of his time. But Fine Arts Development, Wong's own company, remains his major interest.

"Fine Arts Development was begun," says Wong, "to provide a service to the Northern California arts community—consulting to arts organizations, expanding their areas of activity, helping them with grants, trading ideas with places like the San Francisco Arts Commission."

That idea worked well only with Pacific Dance Theatre, whom FAD manages and for whom they have produced two annual "Nutcracker Suites" at the Flint Center in Cupertino, near San Jose.

The main activity of Fine Arts has been as promoter and impresario. This occurred mainly as a result of John Kornfeld leaving the business, after which the Sol Hurok organization invited Wong to become the agent for Hurok productions locally. As the exclusive agent for Hurok in Bay Area Wong does shows at Flint Center, the San Jose Center, the Paramount in Oakland, the Marin Veterans Theatre, the War Memorial Opera House in San Francisco, and in the Masonic and Civic House in San Francisco, and in the Masonic and Civic Auditoriums, also in San Francisco.

They have presented the Vienna Boys Choir; Segovia; Max Morath's ragtime shows; Ethel Merman; Folklorico; Albert McNeil Gospel

Singers; the San Jose Symphony in other cities besides their home; and the recent jazz programs at San Jose. Cleo Laine is one of the main attractions Wong has coming up in the next few months.

Fine arts is so busy, in fact, that during one 14-day period in March there were 23 different shows with six attractions at six different locations. Wong's staff of seven handles all this. In comparison Wong notes that "for four shows a week the symphony employs 27 people."

Wong's partner Tom Colangelo, who has designed many sets for the S.F. Symphony, does the technical work. Wong's principal assistant is Nancy Carter.

Because of their range of connections they are able to contract excellent orchestras by calling on players from San Francisco, Oakland and San Jose orchestras, as well as non-affiliated musicians.

Fine Arts also maintains its own boxoffice operation through Sherman-Clay Music in San Francisco.

Fine Arts Development is located at 44 Page St. in San Francisco, a building the corporation owns. The four story building, which has plenty of studio and rehearsal space for dancers and singers, also has a small theater (about 300 capacity) which Wong plans to work on to upgrade it to an intimate, high-quality hall. There he would present such programs as "Jacques Brel Is Alive and Well in Paris," or workshop performances by ballet and theater groups.

Talent In Action

FREDDY FENDER
WILD OATS

Palomino, Los Angeles

Freddy Fender, whose "Before The Next Tear-drop Falls" rocketed him to "overnight success" on the country and pop charts after 20 years in the business, made his local debut April 4 and treated the SRO crowd to a masterful demonstration of how to combine an excellent voice and an equally excellent ability as a stylist.

Fender's hit, of course, is an English/Spanish mix a la Johnny Rodriguez. Yet he is neither a Rodriguez copy nor a man riding the crest of a gimmick. Rather, he is one of those rare entertainers who can make every piece of material he touches his own—no matter how strongly identified it is with another artist.

There is no act, per se. The act is watching Fender become emotionally involved in each song and hearing him alter his style ever so slightly depending upon the kind of material being used at the moment.

Add to this the fact that he has one of the finest tenor voices in country. Thus, Fender can move from straight country to easy listening cuts like "Roses Are Red" to a '50s oldies medley to rockabilly material like "Wasted Days And Wasted Nights" to mariachi music with no loss of continuity.

To add to the fun, Fender is one of the more tasteful blues/rockabilly guitarists to appear in this area in a long while, the only complaint being that he took the lead all too infrequently.

It's easy to look at an artist who comes from nowhere to the No. 1 spot on the charts and say he got lucky. In Fender's case, however, it makes more sense to ask why he hasn't reached the number one spot before.

Wild Oats, a bluegrass vocal-instrumental group from the Long Beach area, opened the show. The music was pleasant enough while being undistinguished, and the lead singer spent a bit too much time on his happy-go-lucky style monologues.

BOB KIRSCH

SHIRLEY BASSEY
PETER NERO

*Westchester Premier Theatre,
Tarrytown, N.Y.*

Shirley Bassey remains one of that rare breed of consummate entertainers who consistently gives a great performance both live and on disk. In her recent engagement at this sparkling new playhouse, she demonstrated from start to finish her hold on an audience through the highly effective use of total body language.

From the opening upbeat "Sing A Song" to

(Continued on page 28)

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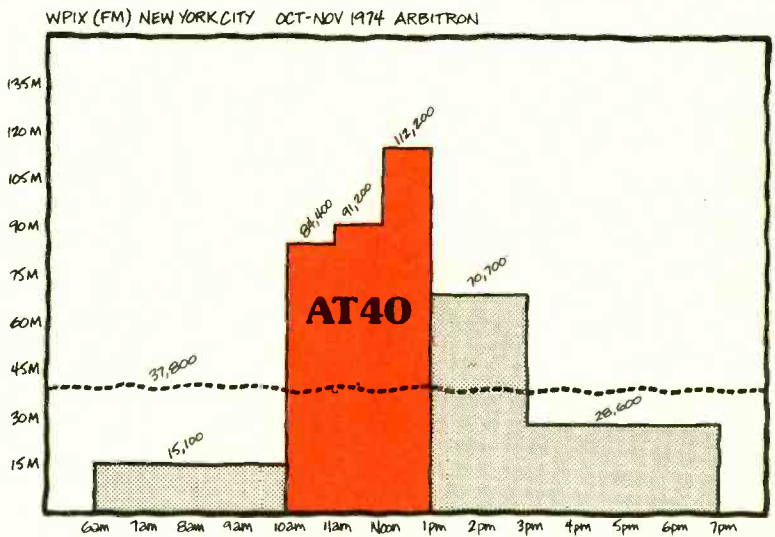
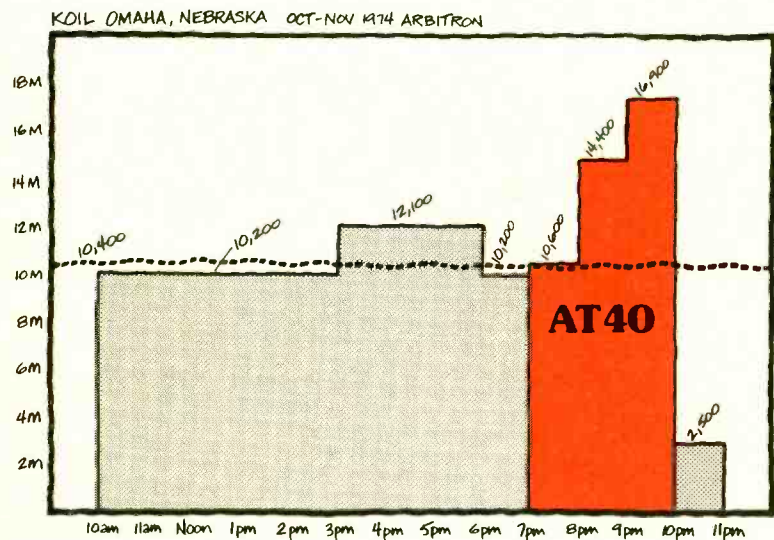
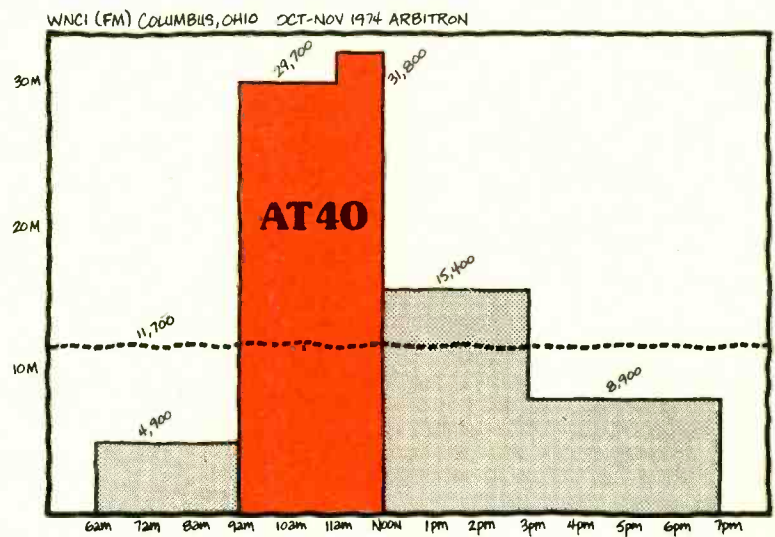
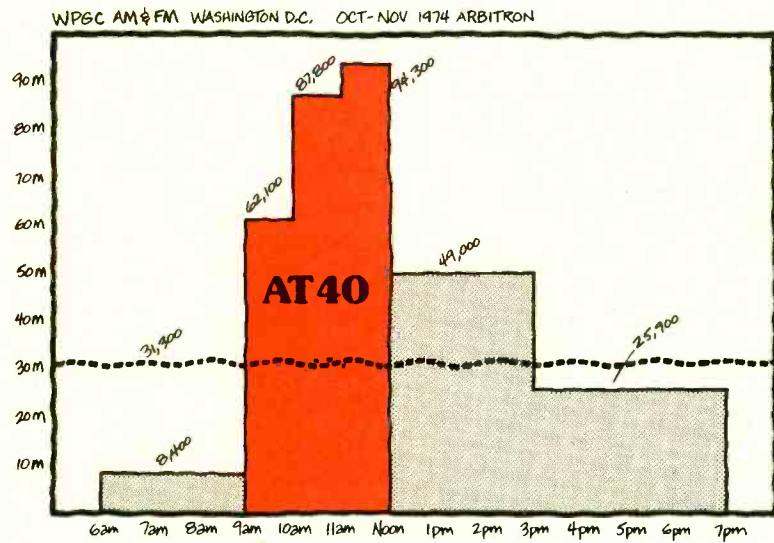
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Fem Forum Booker Looks For a Hot New Supergroup

LOS ANGELES—Where are the new supergroups?

Claire Rothman, who books concerts and other events at the Forum in Inglewood, points out that not one new supergroup has come along in the past several years. The 19,000-seat Forum has played host to such bands as the Rolling Stones, Jethro Tull, Led Zeppelin, Chicago, Yes and other top stature aggregations.

"But where are the new ones?" she asks. "Where are the ones to fill the 19,000 and 20,000-seat houses, like the Forum, Madison Square Garden, or the Spectrum?" Not one group in the past couple of seasons has come out of the ranks to join the heavyweights, she says.

Miss Rothman notes that since there is a dearth of newer top bands, booking shows for major facilities becomes a problem. "Many of the top acts only tour once or twice a year. Jethro Tull hadn't played in a couple of years. Nor had Pink Floyd or the Rolling Stones. We need those acts to fill our halls."

Formerly with the Spectrum in Philadelphia and the Cleveland Coliseum, Ms. Rothman explains that booking concerts in April and May also is hazardous, at best. "We have playoff games in both the National Basketball Assn. and National Hockey League during those months. Any arena that has an NBA or NHL team in the playoffs has difficulty booking top concerts. You don't know what days to fill because of the uncertainty of playoff dates. Playoffs could go four days, five, six, or even seven. There are semifinals and finals. You just don't know how

many games your team will be in."

For that reason, she adds, many of the top rock groups will not go out on tour during April and May. "And next year," she hastens, "the leagues may open later, and go into June."

One of the ways to combat the dark days is to bring in ethnic concerts. "Black shows usually don't go out on major tours. You can bring them in for last minute sales, and do well. Like a Barry White, for example, or an Al Green."

In the past, under then general manager Jim Appell (now with Madison Square Garden), the Forum would promote some concerts on its own, being a privately-owned facility. Appell booked some shows into the Forum as well as the Oakland Coliseum, notably the Jackson Five, with considerable success.

Ms. Rothman admits that the Forum may promote some shows on its own again. It is necessary, she states, to combat dark days at the building, and to add to the boxoffice.

Unlike most auditoriums and arenas across the nation which are municipally owned, the Fabulous Forum is operated by one man—Jack Kent Cooke.

"What we are hoping for," she prays, "is that some new talent will rise like meteors, or the big ones will maintain their longevity. You hope they will sustain themselves. Each year there are new audiences appreciating them."

Signings

• Continued from page 26

Frank Morgan to RCA Records. Morgan is handled by P.A.L. Disque Productions, firm recently formed by George Pincus, Bill Arnell and Steve Loeb.

George Fischhoff, piano artist, to P.I.P. Records, division of Pickwick International, with an exclusive, worldwide contract. . . . **Sam Hawkins** to Dice Music Inc. for personal management. With negotiations currently underway for a label deal, plans call for Hawkins to go in-studio later this month. . . . **Baron Stewart** to United Artists.

Sweet to Capitol Records. English group has sold some 28 million records worldwide. . . . **Eric Mercury** to John Gunnell's Thoroughbred Management. . . . **Dick Haymes** to be managed by Bill Loeb and Bill Weems. . . . **T.C. Moore**, writer-singer, to Arena Productions.

Dennis Weaver, of TV "McCloud" fame, to Ovation Records. He's recorded a country-style repertoire on several labels previously, including Famous Music. . . . **Rupert Holmes**, Epic artist, to Normand Kurtz for management.

EW&F SUCCESS

Maurice White Discloses the Logic Behind Hot 9-Man Unit

By BOB KIRSCH

LOS ANGELES—"If a person listens to an album and hears six straight songs in the same bag, he's going to get bored by the third song. I like to try to satisfy people by giving everybody at least one song directly in their idiom."

So says Maurice White, singer, writer, producer and arranger of Earth, Wind & Fire, the nine-man rock/soul/blues/jazz/gospel conglomerate that is currently in the number eight slot on the Top LPs chart with "That's The Way Of The World," their first top 10 album.

The LP is actually the soundtrack from the movie of the same name, but White chose to play down the soundtrack angle. (The movie deals with the music industry and the band plays a group called The Group.) "We wanted the LP treated as a new Earth, Wind & Fire album, because people sometimes see the word soundtrack and think the LP will be different from the artist's usual material."

Earth, Wind & Fire was formed nearly five years ago, with early LPs released on Warner Bros. The albums were regarded as soul music for the most part. "I never intended it to be that way," says White, "it was simply the people we had in the band at the time. Except for myself and my brother Verdine there's nobody left from that group. After moving to Columbia we began developing the styles we're into now."

"I've always wanted to do all kinds of music," White continues. "My background is jazz and blues. I was a studio drummer for Muddy Waters, Howling Wolf, Chuck Berry and was with Ramsey Lewis for three and a half years, during which time he cut 'Wade In The Water.'"

Anyway, from working with all of these people I was able to learn a lot about different kinds of music and when I went out on my own I had lots of background to work with."

White originally decided on a fairly large group to avoid the problems smaller bands were having when they had to supplement their stage shows with local musicians. He feels working with someone who has just learned the music produces a kind of cold feeling.

And he began including various kinds of music on the LPs because he felt the way to make it big was to give every listener at least one thing



Columbia photo

Earth, Wind & Fire: crossover versatility is their thing.

he was certain to like and hopefully convert everyone, through exposure, to at least one musical genre they were unfamiliar with.

White says the band was first forced to tour primarily with black acts because, quite simply, they were black. "Our audiences there were about 90-10 black to white," he says. "Now the ratio is about 60-40. Anyway, a lot of black groups are now more interested in making music that will appeal to everyone than only making what used to be called soul music, and things are changing."

If the versatility of Earth, Wind & Fire has resulted in such large audiences and huge record sales, why haven't others tried it? "The reason," says White, "is economics. People are scared and they just don't want to take a chance on getting into areas their audiences might not be familiar with. As for us, it was simply our goal to try to reach everybody."

The group also has a Top 15 single with "Shining Star" at present, though White doesn't see singles as the most important part of a career. "We've had several big singles," he says, "and it's always nice. But it's more important for a new group to have a sound they can be associated with. It doesn't have to be a single, it

can be a cut that gets a lot of FM play."

Earth, Wind & Fire, of course, no longer has to tour with only black groups, and White likes touring with as many different kinds of artists as possible. "We've been with everyone from Uriah Heep to Santana to Weather Report," he says. "It's a drag to tour with people just like you. If you get two groups in opposite directions each will make the other play, you'll get a good show and each band will probably convert the half of the crowd that did not come to see them."

White tries to be as flexible on-stage as on record, saying he does a bit of everything, but usually can tell which way the audience is leaning after a few numbers and will emphasize that direction.

Coming up in the future is a live LP, a spiritual set and more emphasis on variety. "You've got to sequence an LP like a disk jockey programs an FM show," White says. "If he blows it the listener will turn him off and if we blow it the listener will take us off. I think we finally got the really big LP because our formula of spreading things around is getting across to all our fans. And I do think this is the first album that is totally us."

Talent In Action

• Continued from page 26

her closing stage-front handshaking "You And I . . ." Ms. Bassey gave a virtuoso display of an extensive array of talent. She stops a show equally well with a poignant "All The Sad Young Men" or a socko "Hey Big Spender" from "Sweet Charity."

Ms. Bassey is one artist who should definitely record more often, as evidenced from the title cuts from her most recent UA release, "Nobody Does It Like Me," her previous solid seller, "Never, Never, Never," and one of her standards, "I, Capricorn," a particularly haunting refrain. Also effective were "Going Going Gone" and "Yesterday When I Was Young."

The theater's set-up, with 3,500 seats fanning out in a broad semicircle and sloping upward on one level, provides excellent sound and good sightlines but demands great stage presence and continual turning to all areas of the audience.

In addition to her own drummer, guitarist and musical director Arthur Greenslade, she gave full credit to the excellent house orchestra of Tony Cabot.

Opening act Peter Nero also got solid support from the orchestra and from current Trio members Richie Nanista on bass and drummer Gary

Mure in a highly effective 50-minute display of his piano and arranging talents.

From the disco jazz beat of his opening "Never Can Say Goodbye" through his new single "Emmanuele" theme to his encore Gold Record "Summer Of '42," Nero ran the gamut of his undiminished artistry. **STEVE TRAIMAN**

KRAFTWERK MICHAEL QUATRO GREENSLADE

Beacon Theater, New York

Kraftwerk is a German group that is hell-bound for success. On April 5, at their American debut, this tightly-knit unit wowed the house. Kraftwerk, translated as Electric Work, is strictly instrumental and thoroughly electronic. Their music is best described as spacey and yet it has strong elements of classical and jazz woven into it. It is advanced, highly creative and downright beautiful. Their performance of "Autobahn," from the Phonogram release of the same name was musically fascinating, but perhaps too long. It would seem that these four trend-setting musicians will be heard from again.

Michael Quatro returned to the stage for his first performance in four years. It is apparent

(Continued on page 44)

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New On The Charts

BAZUKA
"Dynamite"—88

First of an impressive three new Hot 100 artist breakthroughs by A&M this week is Bazuka, an instrumental studio group assembled by star soul producer Tony Camillo who helmed many of Gladys Knight's recent hits including "Midnight Train To Georgia," and is now producing A&M's Persuasions. Camillo is now teamed with Bob Marcucci of Frankie Avalon/Fabian fame in Camillo/Marcucci Productions. Lots of screaming and synthesizer effects combine with slick disco beat on "Dynamite."



A&M photo

SUPERTRAMP
"Bloody Well Right"—74

British quintet manages to fuse heavy metal, bits of jazz and some soft singing into the cut culled from the band's "Crime Of The Century" concept LP. The five arrive at their various musical styles through the use of an odd mix of instruments (for a rock band, anyway) including saxophone, clarinet, various keyboards and the standard guitar, bass and drums.

Much of the uniqueness in sound can probably be credited to producer Ken Scott, who also handled production chores on David Bowie's "Ziggy Stardust." Set for a mammoth U.S. and Canadian tour in the near future, the group is managed by Dave Marqereson (headquartered in London) and booked by Premier Talent.



A&M photo

ANDY FAIRWEATHER-LOW
"Spider Jiving"—87

A wierdly surrealistic lyric, a super-catchy melody and beat plus the gravelly Joe Cockerish voice of English writer-singer Fairweather-Low make this a long-deserved hit by A&M's determined promotion team.

Andy was a British chart hit ten years ago as lead singer of Welsh band Amen corner that specialized in covering American soul oldies. But their popularity cast them in a teenybopper mold blasted by critics and their manager got all the money.

Fairweather-Low went home to Wales and started writing angry songs. His comeback "Spider Jiving" LP was cut in four days in San Francisco with U.S. producer Elliot Mazer and some all-star rockers sitting in. U.K. manager is Chris Williams and he hasn't toured America yet.

Ex-Breadman Gates Seeks Solo Success

By JIM FISHEL

NEW YORK—Ever since Bread broke up, David Gates has been doing his best to dispel the old theory that a former group member can't make it alone. Since the breakup, Gates has released two albums and entered into several other projects including a proposed concert tour.

Although Bread was a commercially-successful act, it disbanded because "everyone needed a change of musicians," Gates says. He immediately decided to strike out on his own with a solo record entitled "First," and although it didn't sell as well as he'd have liked it to, it did receive critical acclaim.

"I was disappointed that it didn't get more airplay, because it was a nice record and should have been heard," he says. "The second album 'Never Let Her Go' is a lot more commercial with more potential singles."

Based on the success of this second effort and an itching to return to the road, Gates has begun putting together a touring band. The first member he signed was fellow Bread member, keyboardman Larry Knechtel, and rightfully so.

"I've known Larry since the early days when we were both with Duane Eddy and even though he makes a great living as a session man, he likes going on the road also," he says. "I am always glad to work with him since he's one of the finest musicians I know."

The tour will begin in the next few months and the material will be divided between new songs and older



Elektra photo

David Gates: determined to prove he's commercial as a soloist.

Bread tunes. Although he has played some club dates through the years, Gates would prefer to hit small concert halls on this tour, because they have "nice acoustics."

"I would like to go out 10 or 15 days at a time touring, hitting a lot of different cities," Gates says.

Gates is very disappointed with the current state of the music industry. The tighter playlists have hurt the chances of survival for many new acts, he says, and this puts a damper on everything.

"There hasn't been a whole lot happening this past year and the shortened playlists have hurt the chances of breaking new talent," Gates laments.

A truckload of requests have come Gates' way in the past two years for a variety of assignments, including

(Continued on page 37)

Latin Scene

LOS ANGELES

A caravan of Mexican top recording artists appeared at the Sports Arena in San Jose, Calif., April 13: Gerardo Reyes, Maria Victoria, Coco Sanchez, Hermanas Huerta, Armando Manzanero, Imelda Miller, Rosenda Bernal, Juanello, Lupita D'Alessio, Jaime Moreno and Jorge Vargas. . . . Marco Antonio Muniz had a most successful stay at the Million Dollar Theater. . . . Orfeon Records has a big hit on a 45 called "Los Hombres No Deben Llorar" by King Clave.

Disco Gas April's Hot List Albums are Alberto Vazques Con Mariachi, Los Chavoz and Puro Norte Con La Chata Carza. . . . Luis Miranda, former conga player with Cal Tjader, now with his own quintet, has been signed to appear at all the Host International Charlie Brown Restaurants and Cocktail Lounges for a year, including Las Vegas.

Salsa News: Gran Combo played to SRO at Convention Center. . . . Joe Cuba will be in the Los Angeles area for two weeks May 4-17. He will be appearing at Club Virginia, The Pasta House, In East L.A. and a few promotional dances for R.T. Productions.

Binochios in North Hollywood will be opening with top Latin salsa orchestras from New York and Latin America. . . . Fania Records announces it will shortly be releasing a new single by the well-known bandleader, trombone player, writer, arranger, producer—Willie Colon. Now for the first time ever, in addition to writing, arranging and producing his own material, Willie will sing lead voice on this record. "Toma," a new single by Colon, flip side "MC-2." Look for it soon! . . . Jerry Masucci, president of Fania Records, announces the rush release of a new Tito Puente single "Babarabatiri" with flip side, "Ran Kan Kan." According to Masucci, "Babarabatiri" has been breaking on the West Coast and the demand is such that they have been forced to release the single. "Babarabatiri" was recorded several years ago (Tico SLP1109, The Latin World of Tito Puente, and Tico SLP1203, The Best of Tito Puente), but the new popularity of salsa music outside the traditional New York market, fueled by rumors of a possible collaboration between Puente and Santana, has created renewed interest in Puente's earlier work. Fania plans to have the new single on the Tico label (T-642) in record stores by the end of the month.

Don Kirshner's Rock Concert in the West Coast on TV featured one of their tunes called "El Raton," featuring Cheo Feliciano and Jorge Santana. . . . Fantasy recording artist Cal Tjader and his band, playing for the Delancy Street Foundation, during the filming of CBS's "60 Minutes." The segment featuring Tjader was aired April 13. NBC's "Movie Of The Week" on April 19 also centers around Delancy Street and the music of Tjader. . . . Chuck Mangione, probably one of the fastest rising stars of the contemporary American music scene, has honored Latin Percussion, Inc. with his and his quartet's (Gerry Niewood, Chip Jackson, Joe LaBarbera) endorsement of Latin Percussion's line of percussion accessories. Chuck's musical experiences include both small group work, as well as that augmented by symphony orchestras. For each of these musician settings

(Continued on page 56)

Latin

Billboard SPECIAL SURVEY for Week Ending 4/19/75

Billboard Special Survey Hot Latin LPs

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IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	HECTOR LAVOE La Voz, Fania XSLP-00461	8	ORCH. ARAGON 75, Sabor-007
2	JOE BATAAN Afretilipino, Salsoul Sal-4101	9	MONGUITO SANTAMARIA En Una Nota, Inca XSLP-1040
3	TICO ALEGRE ALL STARS Live at Carnegie Hall, Tico 1325	10	HARLOW Live In Quad, Fania QXSLP 00472
4	CORTIJO & ISMAEL RIVERA Jurkos Otra Vez, Coco CLP-113XX	11	RAY RODRIGUEZ And Duro, Mericana XMS-130
5	CELIA & JOHNNY Quimbara, Vaya XVS-31	12	SONORA MATANCERA 50 Anos, Secco SSD4001
6	MANGUEL & PATATO Understanding Latin Rhythms, LP Ventures-337	13	JOHNNY VENTURA En Accion, Discolor-70
7	EDDIE PALMIERI The Sun of Latin Music, Coco CLP-109XX	14	EL GRAN TRIO A Que No Te Atreves, Montilla
		15	ODILIO CONZALEZ En Escena, Dial-1059

IN TEXAS

1	TORTILLA FACTORY Tortilla Factory, Falcon FL4063	8	LOS KASINOS Los Kasinos, UNI 1002
2	VICENTE FERNANDEZ El Idolito De Mexico, Caytronics 1420	9	JULIO IGLESIAS A Flor De Piel, Alhambra 19
3	LOS CLASICOS Roberto Pulido Y, GC 110	10	CARLOS GUZMAN Carlos Guzman, Falcon FL 4062
4	COSTA AZUL El La Cumbre, NV 304	11	SUNNY & THE SUNLINERS Los Enamorados, Keyloc 3020
5	LATIN BREED Minus One, GC 111	12	LOS CACHORROS La Onda Pesada De, BC 1110
6	LOS UNICOS Siempre, UNI 1001	13	YOLANDA DEL RIO Ay Mama, Los Que Te, Arcano 3271
7	ANGELICA MARIA Angelica Maria, Sonido Internacional SI-8009	14	ANGELES NEGROS A Ti, UA 135
		15	CORNELIO REYNA Cuatro Estrellas En El Cielo, CR 5044

APRIL 19, 1975, BILLBOARD

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GOES BACK TO 1940s

Paul Brown Coaches

By JIM FISHEL

NEW YORK—Independent promotion man Paul Brown was one of the first people to acknowledge the importance of the college radio market in the '40s and his belief in this medium helped spur its growth. Today, more than 900 college stations are serviced by him and he still considers it a prime area for breaking new product.

Brown began promoting records to campuses in 1947, when he worked for big band leader Charlie Spivak. Based on his success, he began to actively move by spelling out the importance of college radio to every record label. Although many ignored this developing area in the beginning, Brown still persisted and helped build up its credibility.

Today, he is trusted in this domain and he cites several reasons for this.

"Unlike some companies, I am never too busy to talk with a student in need of answers," he says. "In fact, I always write or call them so they can get the record service they need."

Many times this carries out into other record companies he doesn't service, since Brown states he is most interested in helping out college broadcasters.

Labels he is involved with differ from time to time, since he is sometimes asked by a label to help promote certain artists in the campus area. Brown does this by separate mailings to each station with other "educational" promotional material enclosed.

"Personalization is the name of

the game in the college area and I try to assist out in any way I can," he says. Colleges are sometimes slighted and many companies don't really service as many stations as they should."

Brown asserts that Atlantic Records and he are the only two entities that service more than 900 stations. He says this is because he is receptive to any station whether it be AM, FM or carrier current.

Another project he has been active with is the Intercollegiate Broadcasting Service. As a member of its board of directors, he always tries to get as many record companies as possible to attend the national convention.

"I was kind of disappointed that several labels didn't attend last month in Chicago, but we still had a good turnout," he says. I always have a very good learning experience at these meetings talking with the students and as usual there were reports of poor or no service from some labels."

All in all, Brown provides service for a variety of labels including Dick James Music ("the only publishing company involved in the college market"), GRC Records and Phantom Records.

"I've seen amazing growth in the collegiate area throughout the last 28 years and I feel it will continue to grow in importance even more," Brown says with a look of pride. "Many records are played initially on these stations and are broken there first."

Cornell Greets Top Talent

ITHACA, N.Y.—The 1975 Cornell Univ. Folk Festival will begin its two-day run here Friday (18) and this year's talent lineup is as musically diverse as in year's past. Blues, bluegrass, folk, jazz and traditional are but a few of the styles planned this year.

The Friday evening concert will feature Jim Rooney with Partners in Crime, Johnny Shines, Tracy Nelson and Mother Earth, Bryan Bowers and Arlo Guthrie. The Saturday evening concert will showcase David Amram, Furry Lewis, Jay and Lyn Ungar, Tom Paxton, Vassar Clements and Loudon Wainwright III.

A series of mini-concerts will be held in the campus' Bailey Hall Sat-

urday morning and afternoon, as well as a square dance with Jay and Lyn Ungar's String Band and other various workshops. The themes of the mini-concerts and workshops will vary from fiddle and blues-style music to a mini-concert on Carter Family-style guitar picking. Several other local musicians will perform in the Saturday workshops and an all-day crafts fair will take place the same day.

This festival has gained a very solid reputation in folk circles and last year's gathering featured such performers as David Bromberg, John Prine, Eric Anderson, Mini Farina, Leo Kottke and Wainwright.



Producer Ted Glasser (left) listens to tape with Artisan owner Bob MacLeod. At right, MacLeod works on the final mastering of an LP.



Billboard photos by Bonnie Tiegel

STUDIO TRACK

MacLeod: a Master Masterer

By BOB KIRSCH

LOS ANGELES—From a Pasadena living room to a building of his own in Hollywood is a nice sized jump, but this is exactly what Bob MacLeod, owner of Artisan Sound Recorders, one of the area's leading mastering labs, has done in the last dozen years.

MacLeod became interested in the specialized art of mastering in 1963, while he was busy producing church and high-school projects for limited distribution.

"At the time," says MacLeod, "most mastering was still being handled by the major labels in their own studios. But I was recording enough material to need mastering equipment of my own, mainly for economic reasons at the time but also for quality."

"One problem with mastering at the studios in the old days," MacLeod says, "is that it is a very specialized technique and a specialized area of engineering and requires experience that may not be needed in certain other areas. Some of the engineers at the labels were not overly skilled in mastering, and it was not really their fault because they had a hundred other things to do and couldn't keep up with all the changing technology."

"And, some of the labels couldn't keep up technically with the new equipment because of red tape problems. This, of course, was a number of years ago."

MacLeod, however, saw that the independent mastering business might be a good one to get in on. And he had been getting calls from people who had heard his masters at the pressing plant asking him to work on projects for them. He moved his operation into the city in 1968 and is now in his third location since that time.

"Most labels are pretty good in the mastering area now," says Mac-

Leod. "The main reason producers come to an independent mastering lab at the present is that they would like total control of their product. Also, they deal with the same two or three people on a regular basis, and after a while it becomes evident to everyone involved what the priorities are."

MacLeod, who sank some \$98,000 into his new building a year and a half ago, says it is necessary in the mastering as well as in the recording business to keep adding equipment and keep up with new products as they come out. Thus, Artisan includes Neumann SX 74 lathes, two Westlake-built rooms, Westlake and JBL speakers and Studer tape recorders.

"We keep the lathe in a separate room from the rest of the equipment," says MacLeod, "because this allows for better overall control. Besides, the lathe is noisy when it's running and could interfere with proper monitoring. There is also the possibility of feedback from the monitor to the lathe if the monitors are loud."

Exactly what is involved in mastering? "First, we get the tape itself and check it in," says MacLeod. "We then listen to the tape, and line it up with the necessary tones. We can go through the tape with or without the producer being present. We decide on the levels needed, the equalization and the limiting on each song, and figure out what can be done if there are any faults."

"The settings for each song are written down. We also make certain decisions on our own, like spacing the songs correctly on the disk. After all of this is done, we cut a reference disk or master or tape copy, depending on what is ordered. The producer then takes it home and if he

likes it we cut a master. If he wants any changes we make them for him."

"If a tape comes in that has flaws," MacLeod says, "there are several things that can be done. First, we usually divide the flaws to cover several categories, including flaws in the tape or aesthetic faults. The first requires primarily technical changes, such as equalization and level changes."

"We're finding less trouble, by the way, with balances because more people are monitoring at relatively low levels in the studio, the same way the record will be listened to at home. In the aesthetic category, we simply go over the tape with everyone involved in the project."

MacLeod adds that if a tape is monitored at too high a level in the recording studio, a single record may not sound right until the end of the disk.

Artists whose recent LPs have been mastered at Artisan include Cher, Neil Young, Johnny Mathis, Johnny Bristol, Odia Coates, Paul Anka, Vernon Burch, the Grateful Dead, Kenny Rankin, Lou Rawls, Dog Soldier, Susan Webb, Solomon Burke, Jim Gilstrap, Bobby Womack, Ike & Tina Turner, Bobby Goldsboro, Sugarloaf and Disco Tex.

Fla. Distrib Firmed

NEW YORK—American Music Industries, based in Dania, Fla., has been named London and London Group's distributor for Florida, effective April 1.

American Music is headed by Irv Schwartz, former Disneyland Records East Coast representative. Announcement of the deal was made by Herb Goldfarb, London vice president of sales and marketing.



Monroe S. Frederick photo

DOCTOR ARETHA—Aretha Franklin was presented an honorary doctor of laws degree at the eleventh convocation of Bethune-Cookman College in Daytona Beach, Fla. Following the ceremony's invocation, "Old Land Mark" from her "Amazing Grace" album was heard. Pictured, left to right, at the presentation are Cecil Franklin, her brother and manager; Ken Cunningham, her husband; Ms. Franklin; and Dr. Richard V. Moore, president of Bethune-Cookman.

High School Radio Meet At Michigan

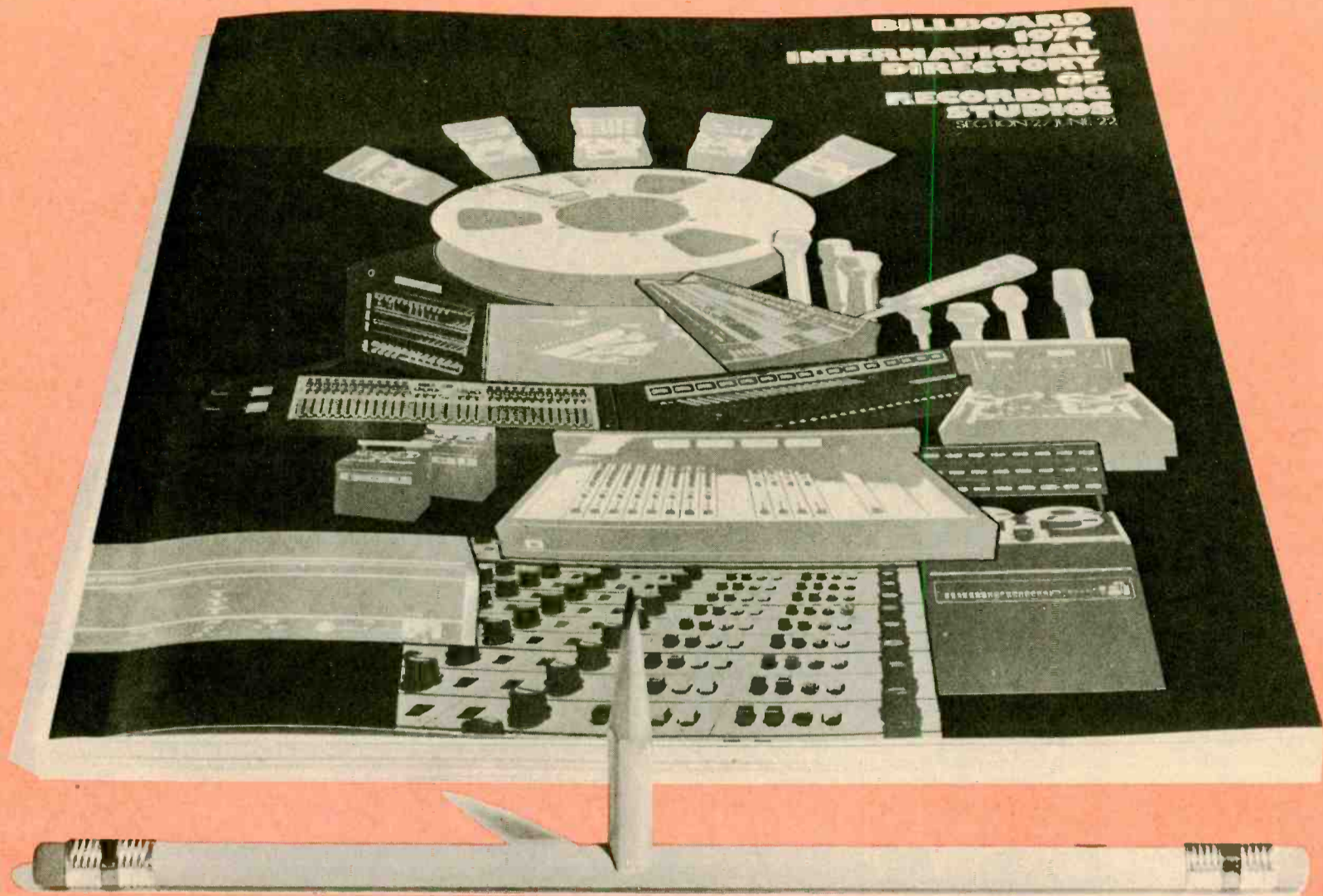
ANN ARBOR, Mich.—WCBN, the campus broadcasting network here, in conjunction with the Univ. of Michigan is sponsoring a high school radio conference for high schools in Michigan as well as Ohio on Saturday (19). This conference will be modeled after the larger college radio conclaves, according to WCBN stations relations director Dave Harney.

Sessions will include college radio—what is it?, programming a commercial station, managing a high school station and getting it started, women in radio, news and public affairs programming, getting and improving music service and a discussion on what the radio-TV profession is like. In addition tours of the university broadcast facilities will be given.

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Billboard FM Action

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11 KOKOMO, Columbia: WOUR, WAER, KYTD, WQIV, WMMS, CJOM, KFMY, KZAP, WQSR, WSDM, CHUM, WORJ, WRAS, KUDL...

- HERBIE MANN, DISCOTHEQUE, Atlantic: WPLR, WQFM, WBAB, KLB
McKENDREE SPRING, GET ME TO THE COUNTRY, Pye: WKTK, WQIV, WOUR, KWST...

Disco Action

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By TOM MOULTON

NEW YORK—Peter Frost has opened a Toronto retail operation, Disco Sound Of Canada, designed to cater primarily to the local disco market...

cut, off of Valli's "My Eyes Adore You" LP, prompted his making the special single.

Joe Palminteri, DJ at the Sound Machine here, and Steve Santoro, DJ at The Players in New Jersey, are both getting strong reaction to "Peace And Love" by Ron Butler and the Ramblers (Playboy)...

It seems that the current trend is that if you're successful with the same record why not try it again? At least that seems to be the case with the new Shirley and Company "Cry, Cry, Cry" tune...

Richie Pampinella, DJ at the Hippopotamus Club here, reports good reaction to Evie Sands' "One Thing On My Mind," a cut from her "Estate Of Mind" LP (Haven)...

The new Philly Devotions single will be out soon on the Columbia label. It's called "I Just Can't Make It" and will have a part I & II.

Top Audience Response Records In N.Y. Discos

- This Week
1 BAD LUCK—Harold Melvin And The Bluenotes—Phila.
2 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer (Atlantic)...

Downtown Records (New York City) Retail Sales

- This Week
1 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer (Atlantic)
2 CRYSTAL WORLD—Crystal Grass—Polydor...

Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

- This Week
1 DISCO STOMP—Bohannon—Dakar (LP only)
2 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer (Atlantic)...

Colony Records (New York) Retail Sales

- This Week
1 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer (Atlantic)
2 HELPLESSLY—Moment Of Truth—Roulette (Disco-Mix)...

Following lists participating stations. Numeral after each specifies selections programmed.

ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack; 3, 4, 5, 11, 14, 17, 21
ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 4, 6, 7, 8, 10, 11, 12, 13, 17, 20
AUSTIN, TEXAS: KLBJ-FM, Greg Thomas; 1, 2, 3, 5, 6, 7, 19, 20, 21

Vox Jox

Continued from page 24 will feature LP cuts as well as singles. Willie A. Jefferson is manager of the AM station. McKinley is a real professional...

WRVR in New York. He, of course, still does a live broadcast every other Monday night from the Village Gate nightclub.

KLOL-FM in Houston is airing an hour twice a month of "The Off-

shore Collection," a show devoted to imported tunes, reports program director Tony Raven. ... Jere J. Sullivan, 215-233-2697, is looking for a program director position with an air slot. Has considerable experience.

DISCO MANIA



Discos! An exciting new concept in exposing record product to the people who buy them. Billboard was the first trade to cover the disco scene weekly in its pages... and now we present an **in-depth** survey of DISCO-MANIA in our May 17 issue, including:

- Discotheques as an exposure medium for record product
- Mobile discos — a montage
- Disco hardware — the design problems, the installation, the new systems especially for discos

- Tape vs. Disc in the discotheque
- The new breed of the disco deejay
- A&R for discos — how the producers do it
- The discos overseas
- The talent tie-in — how disco spotlight acts

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Soul Sauce

Wild, Novel Series For WILD-AM

By JEAN WILLIAMS

LOS ANGELES—"Black Music From The Beginning" is a new segment incorporated into Boston's WILD format, reports program director Sonny Joe White.

"From The Beginning" is a portion of WILD's programming revolving around acts from the rock era, featuring such artists as Fats Domino, The Platters, The Dominoes, The Dells and others, leading to the current r&b performers, namely, James Brown, Al Green, Marvin Gaye, etc., says White.

WILD has also gone into a modified version of the "Q" format.

Charlene Watts, a new personality at the station coming from WHUR in Washington, hosts a 11 a.m.-3 p.m. show, "Relate," dealing with what White calls a magazine format.

The magazine format involves Ms. Watts playing progressive jazz and selecting artists to appear on her show, giving bio information on request from the audience.

"Boston is a large college town, therefore we gauge our programs to fit our market," says White.

"The station is divided into three segments," he adds. Randy Dee, the morning man plays jazz and rock albums, Charlene plays progressive jazz, and White's program is directed to soul music lovers.

★ ★ ★

"We are recognized by the public as a station with no particular cultural identification, because we identify with such a vast audience," says Rod McGrew, general manager of KJLH here.

"We offer the common denominator of music from Aretha Franklin to Barbra Streisand, Al Green to Jack Jones and Stan Getz to Bobby Hutcherson," he adds.

KJLH is celebrating its tenth anniversary with "360 degrees of musical variety" stressed as the theme of the station.

KJLH is modified contemporary with a MOR format, explains McGrew. "Contemporary music fills a special void that lends itself to the MOR concept," he continues. A recent study by the station reveals KJLH as a family station with a 3-1 white to black listenership, although the station personalities are black.

The station is trying to implement a change in the attitudes of its audience through the air personalities.

"We have very strict priorities for our personalities," says McGrew. "They must relate to the brighter side of life, and to the music that they are playing. This may sound like old hat, but we do enforce that rule," he adds.

"We also insist that disk jockeys be familiar in some way with the artists they are airing. We get several telephone calls from persons seeking information on the performers, and our personalities must be able to handle that type of call.

"The only way they can do that is to have background information, which means doing their homework," says McGrew.

★ ★ ★

Champe Haggins, program director of WUSS-AM, Atlantic City, N.J., reports that after 23 days on the air, the station was No. 1 in the market in the 3 p.m.-7 p.m. and 7 a.m.-10 a.m. time slots, according to an ARB survey.

(Continued on page 35)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	8	L-O-V-E (Love)—Al Green (A. Green, W. Mitchell, M. Hodges), Hi 2282 (London) (Jec/Al Green, BMI)	33	34	8	ALL BECAUSE OF YOU—Leroy Hutson (L. Hutson) Curtom 0100 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	68	84	2	CUT THE CAKE—AWB (White, Gorrie, McIntish), Atlantic 3261 (Average/Cotillon, BMI)
★ 2	8	7	SHAKY GROUND—Temptations (J. Bowen, E. Hazel, A. Boyd), Gordy 7142 (Motown) (Jobete, ASCAP)	34	35	8	TAKE IT AWAY FROM HIM (Put It On Me)—Paul Kelly (P. Kelly), Warner Bros. 8067 (Tree, BMI)	69	74	5	MAKIN' LOVE—Fred Wesley & The New JRs. (J. Brown, F. Wesley), People 651 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
★ 3	9	7	WHAT AM I GONNA DO—Barry White (B. White), 20th Century 2177 (Sa-Vette/January, BMI)	35	28	9	I CAN'T SEE WHAT YOU SEE IN ME—The Joneses (G. Dorsey), Mercury 78668 (Phonogram) (Landy/Unichappell, BMI)	★ 70	NEW ENTRY		SHARE A LITTLE LOVE IN YOUR HEART—Love Unlimited (B. White), 20th Century 2183 (Sa-Vette/January, BMI)
4	5	11	ONCE YOU GET STARTED—Rufus (G. Christopher), ABC 12066 (Mocrip, ASCAP)	★ 36	54	3	SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, D. Boyce, Kool & The Gang), De-Lite 1567 (PIP) (Delightful/Gang, BMI)	71	77	3	BILLY'S BACK HOME—Billy Paul (D. Wansel), Philadelphia International 8-3663 (Columbia) (Mighty Three, BMI)
★ 5	6	10	MY LITTLE LADY—Bloodstone (C. McCormick), London 1061 (Crystal Jukebox, BMI)	37	41	6	LET THE GOOD TIMES ROLL EVERYDAY—Little Beaver (W. Hale, W. Clarke), Cat 1995 (TK) (Sherlyn, BMI)	72	80	3	HONEY BABY (Be Mine)—Innervision (R.K. Bass, L. Robinson, L. Turner), Private Stock 45015 (Nickel Show/Power House, BMI)
6	4	12	WALKING IN RHYTHM—Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)	38	42	10	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)	73	81	6	BEND ME—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8070 (Nick-O-Val, ASCAP)
7	7	8	LIVING A LITTLE, LAUGHING A LITTLE—Spinners (T. Bell, L. Creed), Atlantic 3252 (Mighty Three, BMI)	★ 39	51	5	ROCKIN CHAIR—Gwen McCrae (C. Reid, W. Clarke) Cat 1996 (TK) (Sherlyn, BMI)	★ 74	87	2	REACH FOR THE MOON (Poor People)—Angelo Bond (A. Bond), ABC 12077 (ABC/Dunhill/Bondage, BMI)
8	3	10	LOVE FINDS ITS OWN WAY—Gladys Knight & The Pips (J. Weatherly), Buddah 453 (Keca, ASCAP)	★ 40	57	4	WHERE IS THE LOVE—Betsy Wright (H.W. Casey, R. Finch, W. Clarke, B. Wright), Aiston 3713 (Sherlyn, BMI)	★ 75	NEW ENTRY		HERE I AM AGAIN—Candi Staton (P. Mitchell), Warner Bros. 8078 (Muscle Shoals, BMI)
★ 9	13	8	WE'RE ALMOST THERE—Michael Jackson (B. Holland, E. Holland), Motown 1341 (Gold Forever/Stone Diamond, BMI)	41	27	11	SMOKIN' ROOM—Carl Carlton (D. Bellfield), ABC 12059 (American Broadcasting, ASCAP)	★ 76	90	2	GRAND-DADDY Pt. 1—New Birth (J. Baker, M. Wilson, T. Churchhill), Buddah 464 (Birthday, BMI)
★ 10	17	6	BABY THAT'S BACKATCHA— Smokey Robinson (W. Robinson), Tamia 54258 (Motown) (Bertam, ASCAP)	★ 42	56	4	SHACKIN' JP—Barbara Mason (J. Avery), Buddah 459 (Groovesville, BMI)	77	83	6	RED HOT MOMMA—Funkadelic (D. Worrell, C. Clinton, E. Hazel), 20th Century/Westbound 5000 (Gold Forever, BMI)
11	2	11	SHOESHINE BOY—Eddie Kendricks (H. Booker, L. Allen), Tamia 54257 (Motown) (Stone Diamond, BMI)	★ 43	53	4	LEAVE IT ALONE—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1342 (Nick-O-Val, ASCAP)	78	82	3	BOOTY BUMPIN' (The Double Bump)—Olive Sain (O. Sain), Abet 9458 (Nashboro) (Salco/Excellorec, BMI)
12	15	9	SWING YOUR DADDY—Jim Gilstrap (K. Nolan) Roxbury 2005 (Kenny Nolan/Heart's Delight, BMI)	44	30	15	SHAME, SHAME, SHAME—Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI)	79	85	5	DYNAMITE—Bazuka (T. Camilo), A&M 1666 (Tonob, BMI)
★ 13	23	5	GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (R. Gerald, J. Simon), Spring 156 (Polydor) (Gaucho/Belinda, BMI)	★ 45	55	8	I BETCHA DIDN'T KNOW THAT—Frederick Knight (F. Knight, S. Dees) Truth 3216 (Stax) (Moosong, BMI)	80	78	7	YOU'RE THE SONG (I've Always Wanted To Sing)—Timmie Thomas (T. Thomas, S. McKenney), Glades 1723 (TK) (Sherlyn, BMI)
14	14	8	ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain (Myro, Lyric), Roulette 7163 (Big Seven/Steals Bros., BMI)	46	31	10	LOVE CORPORATION—Hues Corporation (W. Holmes), RCA 10200 (Jimi Lane/Ensign, BMI)	★ 81	NEW ENTRY		ALL RIGHT NOW—Lea Roberts (R. Rodgers), United Artists 626 (Irving, BMI)
★ 15	25	6	BAD LUCK (Part 1)— Harold Melvin & The Blue Notes (Y. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3562 (Columbia) (Mighty Three, BMI)	47	50	8	HOMEWRECKER—Tyrone Davis (S. Dees, D. Camon, T. Davis), Dakar 4541 (Brunswick) (Moon Song, BMI)	82	86	5	IT ONLY HURTS FOR A LITTLE WHILE—Notations (G. Dickerson, H. Sandifer, R. Thomas), Gemigo 103 (Gemigo/Trina, BMI)
16	10	11	SHINING STAR—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagittame, ASCAP)	48	40	11	WILL WE EVER COME TOGETHER—Black Ivory (R. John, M. Gately), Buddah 443 (Buddah/Jobete, ASCAP)	83	91	5	REMEMBER THE RAIN—21st Century (M. Smith), RCA 10201 (Kizzie, ASCAP)
17	19	9	CHANGES (Messin' With My Mind)—Vernon Burch (V. Burch) United Artists 587 (Unart. BMI)	49	52	7	GET DOWN—Kay Gees (R. Bell, Kay Gees), Gang 1323 (PIP) (Delightful/Gang, BMI)	84	88	4	HOW'S YOUR WIFE—The Ebony Rhythm Funk Campaign (J. R. Jackson, H. Miles, A. Roberts, R. Thompson), Innovation II 9159 (Quintrac/Indianplace, ASCAP)
18	20	7	I DIDN'T KNOW—Three Degrees (B. Sigler, J. Lang), Philadelphia International 8-3561 (Columbia) (Mighty Three, BMI)	★ 51	65	4	LEAVE MY WORLD—Johnny Bristol (J. Bristol), MGM 14702 (Bushka, ASCAP)	★ 85	NEW ENTRY		SEX MACHINE—James Brown (J. Brown), Polydor 14270 (Dynatone/Belinda/Unichappell, BMI)
19	11	13	REMEMBER WHAT I TOLD YOU TO FORGET—Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI)	52	32	9	REALITY—James Brown (J. Brown, S. Wesley, G. Wesley), Polydor 14268 (Dynatone/Belinda/Unichappell, BMI)	86	92	2	MY BRAND ON YOU—Denise LaSalle (D. LaSalle), 20th Century/Westbound 5004 (Ordena/Bridgeport, BMI)
20	21	10	BUMP ME BABY, Part 1—Dooley Silverspoon (S. Casella), Cotton 636 (Arista) (Springfield, ASCAP)	53	33	11	SATIN SOUL—Love Unlimited Orchestra (B. White), 20th Century 2162 (Sa-Vette/January, BMI)	87	93	3	HOLD ON (Just A Little Bit Longer)—Little Anthony & The Imperials (Barry, Hurtt, Bell, Hill, Brown), Avco 4651 (Cookie Box/Mom Bell, Cotillon, BMI)
21	12	12	CRY TO ME—Loleatta Holloway (S. Dees, D. Camon), Aware 047 (GRC) (Moosong, BMI)	★ 54	72	2	THANK YOU BABY—Stylistics (H. Peretti, L. Creator, G.D. Weiss), Avco 4652 (Avco Embassy, ASCAP)	★ 88	NEW ENTRY		TAKE ME TO THE RIVER—Syl Johnson (A. Green, M. Hodges), Hi 2285 (London) (Jec/Al Green, BMI)
22	16	13	LOVIN' YOU—Minnie Riperton (M. Riperton, R. Rudolph), Epic 8-50057 (Columbia) (DickieBird, BMI)	★ 55	59	7	HIJACK—Herbie Mann Atlantic 3246 (Dunbar, BMI)	89	94	4	HELPLESSLY—Moment Of Truth (J. Whitelaw, N. Bergen), Roulette 7164 (Planetary/Brookside/Ceberg, ASCAP)
23	18	13	SUPERNATURAL THING, Part 1—Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)	57	44	10	WITH EVERYTHING I FEEL IN ME—Aretha Franklin (C. Franklin), Atlantic 3249 (Alghan/Pundit, BMI)	90	99	2	MISTER MAGIC—Grover Washington Jr. (R. Macdonald, W. Saller), Kudu 924 (Motown) (Antisia, ASCAP)
★ 24	43	4	CHECK IT OUT—Bobby Womack (B. Womack), United Artists 621 (Unart/Bobby Womack, BMI)	58	49	10	STOMP & BUCK DANCE—Crusaders (W. Henderson), ABC/Blue Thumb 261 (Four Knights, BMI)	91	NEW ENTRY		WILLING TO LEARN—Tower Of Power (E. Castillo, S. Kupka), Warner Bros. 8083 (Kruptilo Music, ASCAP)
25	29	7	GET READY FOR THE GET DOWN—Willie Hutch (W. Hutch), Motown 1339 (Jobete, ASCAP)	59	62	17	I GET LIFTED—George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	92	NEW ENTRY		ALL CRIED OUT—Lamont Dozier (L. Dozier), ABC 12076 (Dozier, BMI)
★ 26	36	6	SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (M. White, J. Lind), Columbia 3-10103 (Sagittame, BMI)	★ 60	71	3	FRIENDS—B.B. King (D. Crawford, C. Mann, W. Boulware), ABC 12053 (American Broadcasting, DaAnn, ASCAP)	93	96	3	BODY HEAT—Quincy Jones (Q. Jones, L. Ware, B. Fisher, S. Richardson), A&M 1663 (Quicksand, BMI/Almo/Preston, ASCAP)
27	22	15	THE BERTHA BUTT BOOGIE—Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)	61	58	8	THERE'S ANOTHER IN MY LIFE—Philip Mitchell (P. Mitchell, B. Clements), Event 223 (Polydor) (Muscle Shoals, BMI)	94	98	2	GOT TO GET YOU BACK IN MY LIFE—New York City (S. Marshall, P. Pugh), Chelsea 3010 (Mighty Three, BMI)
★ 28	38	8	TOUCH ME BABY (Reach Out For Your Love)—Tamiko Jones (J. Bristol), Arista 0110 (Bushka, ASCAP)	62	70	6	SWEETER—Major Lance (G. Jackson, W. Henderson, C. Davis), Playboy 6020 (Dakar, BMI)	95	97	3	HELP ME UNDERSTAND YOU—Jimmy Lewis (J. Lewis), Hotlanta 307 (GRC) (Act One, BMI)
29	24	10	DANCE THE KUNG FU—Carl Douglas (C. Douglas, Buddu), 20th Century 2168 (Caren/Woolfongs, MCPS)	63	68	4	REACH OUT, I'LL BE THERE—Gloria Gaynor (Holland, Dozier, Holland), MGM 14790 (Stone Agate, BMI)	96	NEW ENTRY		NO CHARGE—Shirley Caesar (H. Howard), Scepter 12402 (Wilderness, BMI)
30	26	13	EXPRESS—B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple O'/Jefi-Mar, BMI)	64	69	4	LOVE FREEZE—First Choice (A. Felder, N. Harris), Philly Groove 204 (Arista) (Silk/Golden Fleece/Mighty Three, BMI)	97	100	2	GET DOWN TONIGHT—K.C. & Sunshine Band (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI)
★ 31	47	6	LOVE WON'T LET ME WAIT—Major Harris (B. Eli, V. Barrett), Atlantic 3248 (Mighty Three/Friday's Child/WDOT, BMI)	★ 65	79	3	KEEP THE HOME FIRES BURNING—Lattimore (B. Lattimore, S. Alamo), Glades 1726 (TK) (Sherlyn, BMI)	98	NEW ENTRY		LOOK AT ME (I'm In Love)—Moments (A. Goodman, H. Ray, W. Morris), Stang 5060 (All Platinum) (Gamb, BMI)
★ 32	46	5	ROLLING DOWN A MOUNTAINSIDE—Main Ingredient (J.D. Hilliard, L. Ware), RCA 10224 (Better-Hall, ASCAP)	66	73	5	I'VE ALWAYS HAD YOU—Benny Troy (B. Terrell), De-Lite 1566 (PIP) (Delightful/Music In Motion, BMI)	99	NEW ENTRY		BEWARE—Ann Peebles (E. Randle, P. Carter), Hi 2284 (London) (Jec, BMI)
				67	67	11	THE BOTTLE (La Botella)—Bataa (G. Scott-Heron), SolSoul 8701 (Brouhaha, BMI)	100	89	6	I DO LOVE MY LADY—Haze (Thomas, Johnson, Johnson, Lopez, Powers, Green) ASI 202 (Tektra, BMI)

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 6	5	5	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	32	36	7	MY WAY Major Harris, Atlantic SD 18119
2	1	9	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)	33	38	22	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
3	2	16	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	34	21	5	GREATEST HITS Kool & The Gang, De-Lite DEP 2015 (PIP)
4	5	11	A SONG FOR YOU Temptations, Motown C6 969S1	35	19	23	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb B1SY-9002-2
★ 11	4	4	AL GREEN'S GREATEST HITS Hi SHL 32089 (London)	36	22	22	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458
6	3	20	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	★ 37	NEW ENTRY		JUST ANOTHER WAY TO SAY I LOVE YOU Barry White, 20th Century T-466
7	8	21	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	38	44	8	BUTT OF COURSE Jimmy Castor Bunch, Atlantic SD 18124
★ 10	10	8	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	39	32	26	IN HEAT Love Unlimited, 20th Century T-443
9	9	20	FLYING START Blackbyrds, Fantasy F-9472	★ 50	50	2	SPANISH BLUE Ron Carter, CTI 6051 S1 (Motown)
10	4	10	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)	41	49	2	PUT IT WHERE YOU WANT IT Average White Band, MCA 475
★ 18	5	5	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	42	46	5	CAUGHT IN THE ACT Commodores, Motown M6-820 S1
12	14	17	NEW AND IMPROVED Spinners, Atlantic SO 18118	43	35	6	THEN CAME YOU Dionne Warwick, Warner Bros. 35 2846
13	13	7	THE BEST OF THE STYLISTICS Avco AV 69005-698	44	NEW ENTRY		FEELING THE MAGIC Johnny Bristol, MGM M3G 4983
14	7	10	DON'T CHA LOVE IT Miracles, Tamla T6 33651 (Motown)	45	42	8	RIDDLE OF THE SPHINX Bloodstone, London PS 654
★ 15	23	3	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131	★ 46	NEW ENTRY		SURVIVAL OF THE FITTEST The Headhunters, Arista AL 4038
16	16	16	SUN GODDESS Ramsey Lewis, Columbia KC 33194	47	52	11	HARD CORE POETRY Tavares, Capitol ST 11316
★ 17	27	4	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867	48	54	3	NATTY BREAD Bob Marley & The Wailers, Island ILPS 9281
18	17	37	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-332S1 (Motown)	49	51	3	COSMIC TRUTH Undisputed Truth, Gordy G6-970 S1 (Motown)
★ 17	24	22	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	★ 50	NEW ENTRY		STANDING ON THE VERGE OF GETTING IT ON Funkadelics, 20th Century/Westbound W 208
20	12	11	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030	51	53	4	DISCOTHEQUE Herbie Mann, Atlantic SD 1670
21	25	17	AVERAGE WHITE BAND Atlantic SD 7308	52	55	3	I NEED SOME MONEY Eddie Harris, Atlantic SD 1669
★ 22	29	18	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)	53	43	6	I NEVER CAN SAY GOODBYE Gloria Gaynor, MGM M3G 4982
23	26	5	THE SUGAR MAN Stanley Turrentine, CTI 6052 S1 (Motown)	54	45	9	THE DYNAMIC SUPERIORS Motown M6 82251
24	20	8	GOT MY HEAD ON STRAIGHT Billy Paul, Philadelphia International KZ 33157 (Columbia)	55	60	2	KEEP ON RUNNIN' Black Heat, Atlantic SO 18128
25	28	4	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G	56	59	2	TRIBAL BUMPIN Tribe, ABC ABCD 859
26	15	11	FOREVER, MICHAEL Michael Jackson, Motown M6 825S1	57	47	3	WHO IS THIS BITCH ANYWAY? Marlena Shaw, Blue Note BN-LA397-G (United Artists)
★ 27	41	32	CAN'T GET ENOUGH Barry White, 20th Century T-444	58	37	5	THE CAROL DOUGLAS ALBUM Midland International BKL-0931 (RCA)
28	30	21	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117	59	48	5	MARK OF THE BEAST Willie Hutch, Motown M6-815 S1
29	31	12	WOMAN TO WOMAN Shirley Brown, Truth TRS 4206 (Stax)	60	NEW ENTRY		FUNK PUMP The Counts, Aware AW 2006 (GRC)
30	34	12	URBAN RENEWAL Tower Of Power, Warner Bros. BS 2834				
★ 40	4	4	TOM CAT Tom Scott & The L.A. Express Ode SP 77029 (A&M)				

General News

McDaniels: A Best Kept Secret

Writer/Producer/Arranger Defies 'Flesh Peddlers'

By JEAN WILLIAMS

LOS ANGELES—Eugene McDaniels, the pop singer turned writer/producer/arranger, quit the business in 1965, he says, because of "flesh peddlers" (people who exploit an artist) only to return in 1970.

McDaniels refers to himself as the best kept secret in the record industry, because he is little known as an all-around artist. He is well known in the jazz community, singing with such greats as Cannonball, Coltrane and the Miles Davis band.

With a new album on Ode Records, "Natural Juices," he still finds time to write and produce for Gladys Knight, Merry Clayton, Roberta Flack, Richard Roundtree, Melba Moore and Vikki Carr.

Columbia Records is pursuing McDaniels to write and produce an album for Johnny Mathis.

McDaniels, whose best remembered hits are "One Hundred Pounds of Clay," "Tower Of Strength" and "Point Of No Return," tells of his rejections from record company executives.

"When I first took my songs to record companies, they said that my tunes were not soulful enough. From my point of view, street language is not the only way to communicate.

"The street level is one way but our society is growing to the point where they can accept something from a black artist that is not of the street level."

McDaniels is the composer/producer of four tunes on Roberta Flack's newest album, "Feel Like Makin' Love" including the title tune which won a Grammy award.

"I feel that life is the way you see it, and I write songs with the same theory in mind. I write for an artist from the picture I have of them," says McDaniels.

"That includes looking at an artist," he continues, "dealing with his/her personality, analyzing their behavior and listening to the voice, then I can write the song."

"I do not write a song and then try to find someone to fit it, rather, I find the person and write the song to fit them."

"I try to take away the unsureness

Soul Sauce

Continued from page 34

WUSS, formerly WLDB began operations on Nov. 2, 1974, with WUSS being the only locally owned station in the market.

"Our format is progressive black rock," says Haggins, "with a mixture of Top 40 AM and progressive jazz FM plus gospel," he adds.

Haggins is on the air from 6 a.m.-10 a.m.; Hy Lit, general manager, 10 a.m.-2 p.m.; Kingsley Smith, 2 p.m.-6 p.m.; and Robyn Holden holds the 12 a.m.-6 a.m. slot. Reggie Dee formerly of the station in the 7 p.m.-12 a.m. position has left for WHAT, Philadelphia.

Haggins is seeking a replacement for Dee.

Ramsey Lewis' new album "Sun Goddess" was in part produced by famed rock group Earth, Wind & Fire, with the group also lending its musical talents to the album. ... Arista Records is readying a promotional campaign concurrent with the release of premier product by the Headhunters. The group is comprised of the members of famed contemporary jazz musician Herbie Hancock.

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

of writing, therefore, I take a look at the positive things about the artist, and then I think about the kinds of things that I would like to see them do.

"I do not exploit artists because they are easy to exploit. My interest is to take the artist a step farther and not lose the commerciality of their careers."

McDaniels is the composer of such tunes as "Compared To What," "Reverend Lee," "Sunday And Sister Jones," and others. He is also the author of "Poetry And Blues," a book of poetry and songs.

McDaniels is a self taught producer/arranger. "I hung around the studios because I wanted to see how

(Continued on page 58)

Dolphin's Chain In L.A.

Continued from page 6

their advantage to spend the additional money on an album. We sell our albums for \$4.79 on a \$6.98 list and \$5.98 for \$7.98 tapes.

"I have found that the retailers in California are not making the money of the other retailers across country, because we tend to sell our merchandise at a lower price. And in 1974, my purchase prices went up 30 percent."

She feels an increase in quad sales. "Every day we get at least one call for quadraphonic records or tapes. Bobbi Humphrey, Donald Byrd and Grover Washington Jr. are the big sellers. We do not wait for special orders because we are beginning to carry a line of quad product," says Ms. Wiggins.

"We also have heavy sales on oldies. 1973 brought forth the nostalgia craze, and our white business trade has increased," she adds.

The stores are open seven days a week from 10 a.m.-11 p.m. and weekends 10 a.m.-12 a.m., employing 21 people, four or five in each store working two shifts.

Earl Dolphin and Teresa Clark are the buyers for the outlets, buying from local one-stops.

Earl handles the advertising for the stores through KGFJ, KDAY and the Herald-Examiner.

Record distributors supply in-store merchandising displays such as posters, hanging displays and counter items. They also utilize windows by placing record jackets and posters where customers are likely to see them.

She inherited one store from her late husband in 1958 and opened her second operation in 1960. The third followed in 1968 and her newest store in 1974, "grossing 1/2 million dollars in 1974," she says.

Ms. Wiggins plans to expand her operation by opening a one-stop.

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Stylistics—The Best of—Avco 69005
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Parliaments—Chocolate City—Casablanca 7014
Greg Perry—One For The Road—Casablanca 7009
Bohannon—Insides Out—Dakar 76916
Tyrone Davis—Home Wrecker—Daker 76915
B. T. Express—Do It—Scepter 5117
Barry White—Just Another Way To Say I Love You—20th Cent. 466
Kay Gees—Keep On Bumpin'—Gang 101
Gloria Gaynor—Never Can Say Goodbye—MGM 4982
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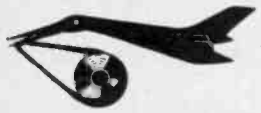
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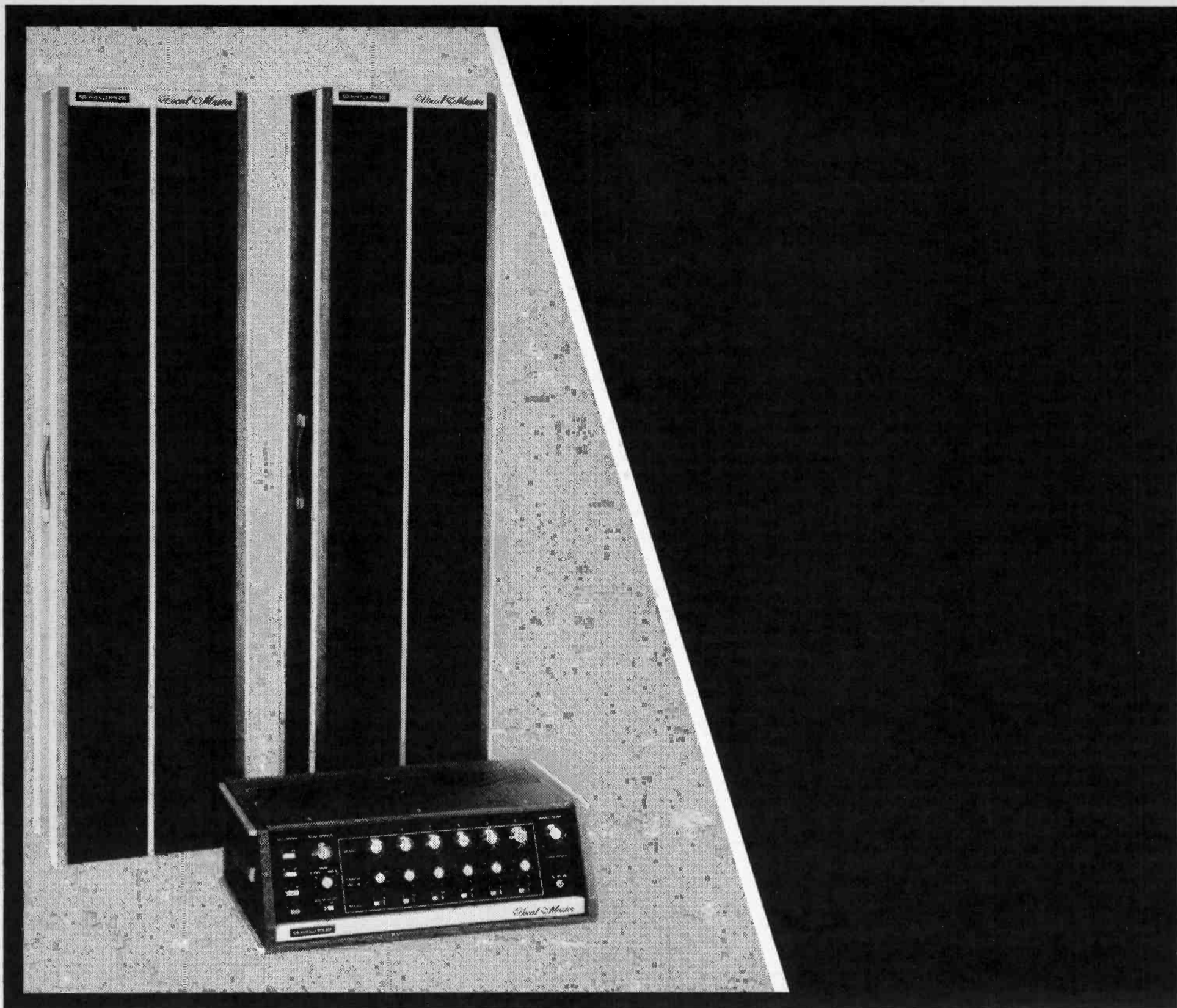


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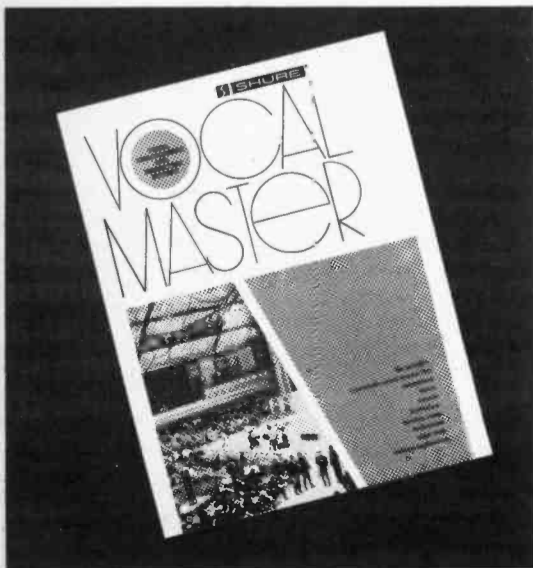
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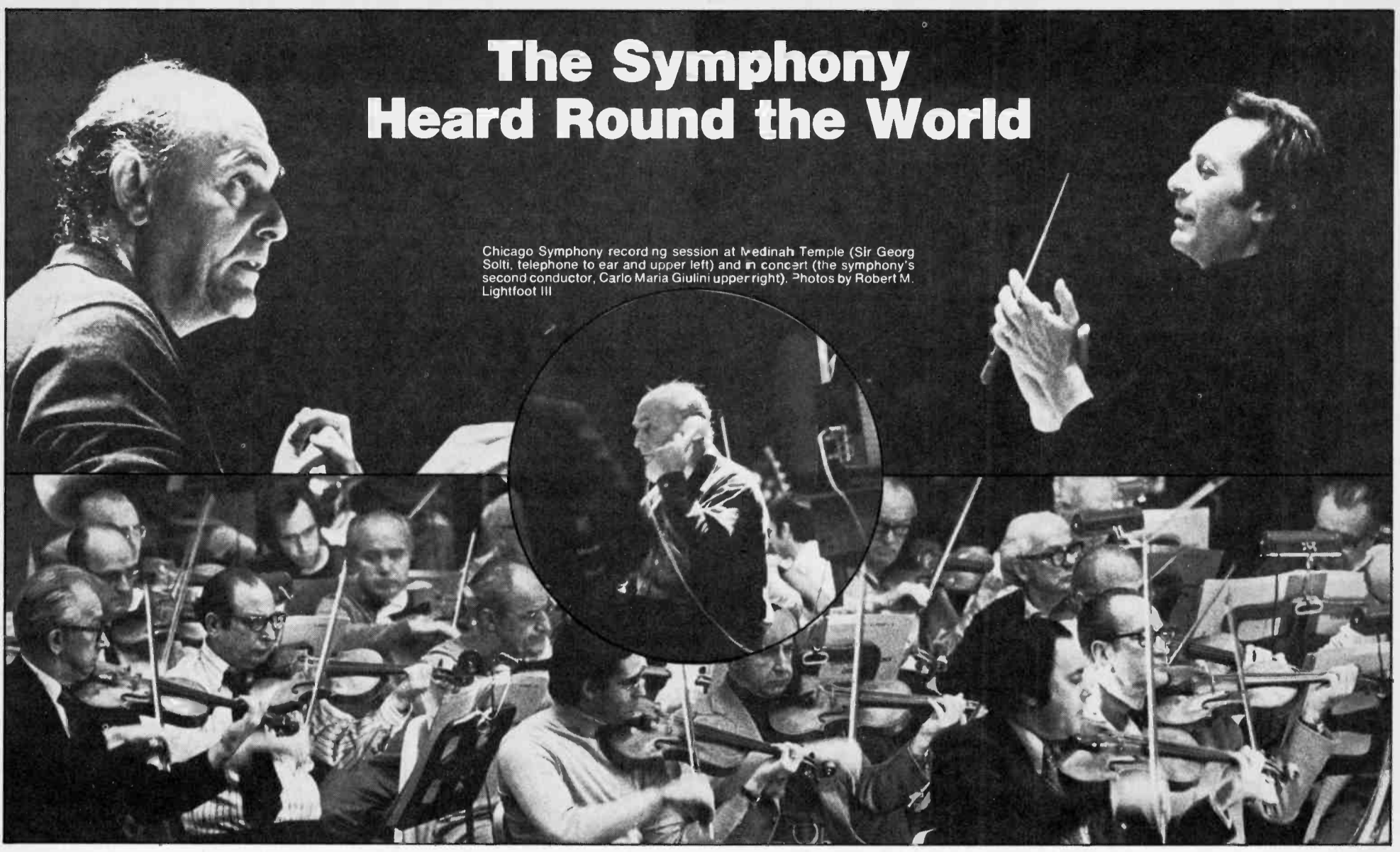
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The Symphony Heard Round the World



Chicago Symphony recording session at Medinah Temple (Sir Georg Solti, telephone to ear and upper left) and in concert (the symphony's second conductor, Carlo Maria Giulini upper right). Photos by Robert M. Lightfoot III

A Diverse Music Scene Building Chicago Image

Because there are not a great number of large recording companies based in Chicago, the musical impact of America's third largest city and surrounding metro area is often overlooked by people in the music industry. However, it is the music of Chicago probably more than any other factory that is changing its image around the world. Certainly, Chicago and Chicagoans need no reminder of the city's image when they travel abroad—people habitually whether in Tokyo or Timbuktu go: "Ra Ta Taaaaaat," or some machinegun verbal rendition of the infamous St. Valentine Day's massacre.

One of the favorite bits in the advance preparation of this special issue was in learning of the city's umbrage when Paper Lace's English public relations chief wrote Mayor Daley asking if the city would honor the group for its giant Mercury hit, "The Night Chicago Died" (the lyrics of which sort of combine Al Capone and all else that contribute to Chicago's gang war

era years ago). The Daley staff responded something to the effect that Paper Lace could well jump into the Chicago River and go down three times surfacing only twice.

The Paper Lace hit, is of course, not Chicago music. But what is Chicago music is its great symphony orchestra, and it is this musical milestone that is changing the city's image in the arts.

Many people in Chicago see the musical image changing in a number of other ways. There is vitality. New recording studios are being built, others expanded. The city is still a great talent showcase and now the concert scene is expanding to the suburbs. There is excitement in radio and TV, most recently new competition in, of all formats, country radio. The city hosts a huge and diverse Latin population, and uniquely spanning Cuban, Tex-Mex, Puerto Rican, South American, Chicano—as opposed to other cities with a predominance of

one Latin music scene. Then, of course, there is the rich heritage of black music, so once well stated in a headline the late Leonard Chess suggested: "The Illinois Central Brought the Blues to Chicago."

Probably it is the rich diversity of Chicago's music that most characterizes the city. Certainly Chicago is convention headquarters with many different music-related associations based there and giant expositions such as CES, more unique ones such as MOA, the jukebox group, the polka people and NAMM, the musical instrument association. It is a surprise particularly to Billboard staffers at the Chicago office to always see new people in the music business at every party, show opening, every event you come upon. A surprise and a delight.

And thus it is high time we salute Chicago as the music mart.

Chicago Gains As Studio Center

By BILL WILLIAMS

The toddlin' town is alive and well musically. Its wave swept beaches, still battered by the elements, its Chicago winds hustling with sound, contemporary and otherwise. It is a city with a rich musical heritage.

Few may recall that W.C. Handy first began writing there while working at the World's Fair, or that Captain Streeter ran his boat aground and founded an area now part of the land mass. But they remember well that jazz had its heyday in Chicago, that the movies really started there before seeking the climatological sanctuary of Southern California, and that the musical vibes of history really never leave a place.

It was generally conceded, particularly when RCA closed down its studio operation in Chicago a few years back, that the demise had come to the music industry there. The Chicago chapter of NARAS, which fed partially on Motown in neighboring Detroit, was hurting, and people generally were willing to kiss it off.

Chicago, however, has always had a character of its own, a strong-willed determination which Carl Sandburg noted in his own way, and which, at once, becomes obvious to any music observer.

This character, naturally, is developed by its people, and they include such dynamic individuals as Chuck Lishon, Ed Rusk, Ernie Greenberg, Marty Feldman, Jim Cunningham, Murray Allen, Jerry DeClercq, Pat McBride, Jim Donan Sr., Marty Rubenstein, Paul Serrano, Paul Iams, Curtis Mayfield, Marv Stewart, Preston Wakeland, Jimmy Dolan, and the list goes on.

Right at the head, however, is a relatively young man named Chuck Lishon, president of Sonart, which is the greatest underground studio complex in the world. Underground in the true sense in that it's built beneath the surface of the colorful near North Side. Lishon not only is an effervescent talker, but he has to rank among the world's great doers.

What he has done in a few years' time has been nothing short of phenomenal. And the way he has done it has to give heart and encouragement to those who preach the gospel of Chicago.

Lishon first took a concept, then acquired property on North LaSalle, and literally started digging. With his own hands and others he transformed this temporary wasteland into a series of successful studios, a training ground for young people who are totally involved in the industry, an entity for producing records, jingles, and film ranging from short spots to feature length movies, with remote equipment going all

over the world. Lishon has invested a couple million dollars into equipment alone. He has just completed a 16-track, multi-level studio which he designed and helped put together with virtually no formal training in this field, and has found a way to cut costs in every area of construction without a single concession to quality. The man is a genius, and he is so gung-ho on the development of Chicago in music and films that he was alternately meeting with film commissions and young people.

The accent on youth is not coincidental. Lishon is a believer, and part of his total idea is to develop completely young people who will be the recording giants of the future. As such, he provides them on-the-job training in every facet of the operation, from film synchronization to engineering to production. He keeps those 10 studios of his active, with the help of Ed Rusk, who does all the scheduling among other things, and who shares his enthusiasm. There are some 40 others there caught up in this swelling tide of pride and belief in Chicago, a belief that it can not only capture the past, but pave the way for the future.

Not far away, at Paragon Studios, one must move in the opposite direction in order to see Ernie Greenberg or the others who surround him. Up three steep flights of stairs (imagine the early days when the musicians had to lug along the stand up bass) and then, after catching one's breath, having to record. But, altitude aside, Greenberg and Marty Feldman obviously have the right ingredients for success at their Near North Side spot. Take a look at that wall and see the productions done there: everything from the Ohio Players and Styx to Dale Evans. Yes, Word Records of Waco, Tex., has been bringing some of its talent back to the Chicago area to capture the sound. What has transpired speaks for itself.

Universal Audio, still on the Near North, has one of the

(Continued on page C-20)



Chicago is the second largest Polish population city second to Warsaw and Bobby Vinton and Mayor Daley make it official with a tee shirt.

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The independent label producer is a vital element in an industry that grosses millions of dollars a year. His share can be minimal or generous, but he'll work just as hard in either case.

His company usually evolves because of a consuming dedication to a particular form of music. Starting with one or two acts, he may grow big enough to sign established artists. Or he may remain as a small specialty label.

He works out of basements, store fronts, old homes, and sometimes his own brand new building. His company structure can be so fragile that the loss of a single member could threaten its existence. Because each person is an integral part of the whole.

Brunswick

"It's a stigma to refer to 'black' music today, with many black artists in the pop market and many white artists like Elton John crossing over into the black market," believes Carl Davis, executive vice-president of the independent Brunswick Record Co. Brunswick was purchased from Decca in 1969, and while president Nat Tarnapol and administrative functions are centered in New York, the recording studio, publishing, writing, arranging and producing are done from company-owned facilities in Chicago. The only service not done in Chicago, underlining a common complaint of other independent labels, is pressing of records.

The company follows a Top 40 orientation with 15 artists on rock-slanted Dakar label and soul-slanted BRC label. Major artists include Jackie Wilson, the Chi-Lites, Tyrone Davis, Bohannon, Sidney Qualls and The Realistics.

Davis feels it is unfortunate that his artists must begin exposure on black stations. "They are the only stations that will take a chance on establishing a new artist." Only after a record has sold several hundred thousand copies will other pop stations consider cross-over action, he says.

"There is a Chicago sound. New York has a methodical sound; California is flamboyant; Nashville is country. Chicago is a combination of south and mid-west—homey, relaxed, woodshedding. It's a gathering of ideas and innovations contributed by the musicians who are freer here to have more input into a session. It's frequently not identified as a Chicago sound, though, because while recorded here, the label will read New York or Los Angeles. Motown, for example, has a Detroit sound, but the label reads 'Motown, Los Angeles.'

"Chicago is an overlooked market, second to none as far as hit product, and with the finest studios and musicians. There is not the mass kind of activity to bring it to the attention of the industry, and I guess I should be glad—there is less competition for talent!" David added.

He sees a trend toward regarding the artist as a viable entity—someone who may write his own material, is a consistently good performer, and promises long range prospects.

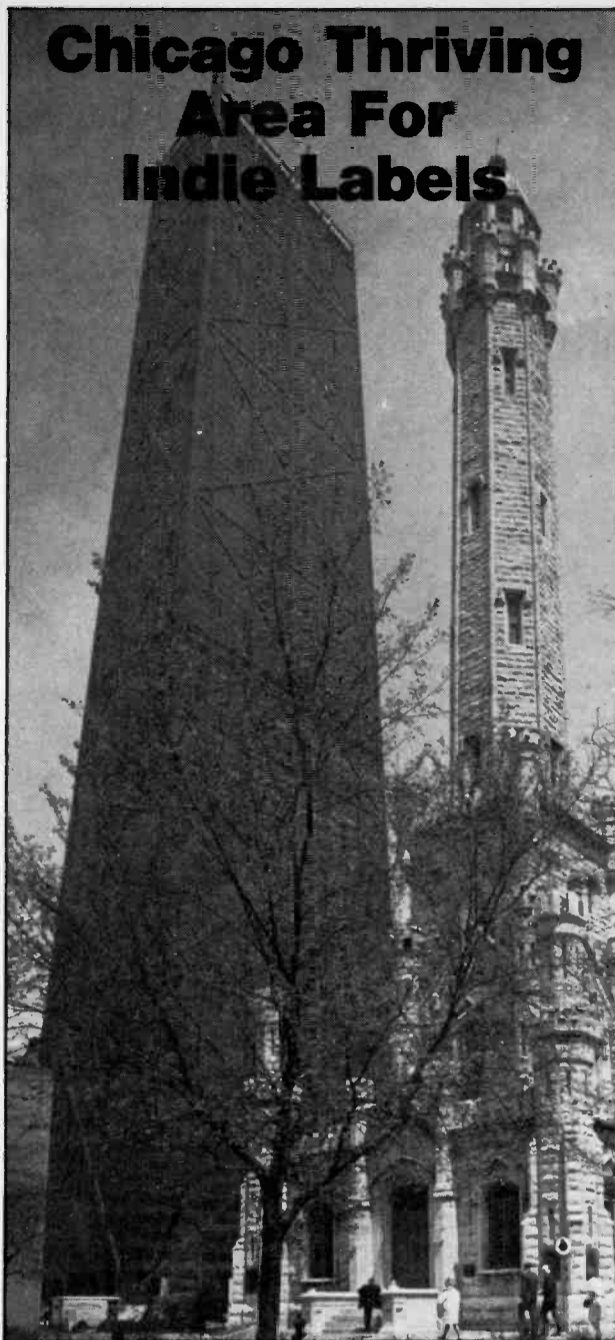
Brunswick is striving to maintain an independent label image and stay competitive in a soft market. One of its strengths, Davis feels, is a spirit of working together and being on a first name basis. The company is currently recording a Jackie Wilson album, and promoting The Chi-Lites, Tyrone Davis, and Bohannon. Rights for the sound track of a new film have just been negotiated.

"We are going in whatever direction the record industry dictates," Davis affirms.

Wooden Nickel

Wooden Nickel evolved, as many record companies do, from a series of mergers and partnerships, finally becoming an RCA custom label in April 1971 with partners Jim Golden, former president of USA Record Co. Inc., and Bill Traut, formerly head of Atlantic-distributed Dunwich Records. A subsidiary management company, Management Three, is in New York under Jerry Weintraub's direction. He also manages John Denver.

Chicago Thriving Area For Indie Labels



Skylines photo Chicago Convention & Tourism Bureau
Chicago's Water Tower that survived the 1871 fire is seen next to towering John Hancock Center.

The company follows two somewhat separate lives. Jim Golden in Los Angeles develops acts out of California, currently working with Richie Lecea, Boa, and Jaggerz (with a new album "Coming Home").

In Chicago, Bill Traut, who believes in the city as a spawning ground for talent, is developing artists Mo Maguire, Donny Mann, Zazu and Styx.

Styx is the first major hit act for the rock and roll oriented label, with the single "Lady."

Ironically, the single is 18 months old, and is from the group's second album "Styx II" released three years ago. While the song was one of the top requested singles on local radio, national popularity happened when WLS included it in its airplay in late October, and a re-release sale of over 650,000 and a place in the Top 10 followed. Since "Styx II," the group issued two more albums.

"Word of mouth is the best seller you can find," Traut believes, and he begins exposing his bands even before an al-

bum is cut. Styx played free for a summer at Alice's Restaurant, a gamble that finally paid off for Wooden Nickel.

Currently the label is mixing another Styx single from the fourth album, and is doing an album for Phonogram by another Chicago group, Love Craft. Styx tours the west coast this month, and an east coast tour is being planned for later this year.

Curtom

Curtom came into being in 1968 with Curtis Mayfield, then the lead singer with The Impressions, and Ed Thomas, as a black-oriented record company. Ed Thomas stepped out in 1970 and The Impressions' manager Marv Stuart stepped in as co-owner and business manager of the firm, which in 1974 saw all eleven singles and five albums hit the charts.

As r&b music has become more diffused into the pop scene, the orientation of the firm has also begun to change, with Stuart now negotiating with two white established pop artists to add to the artist roster that includes Leroy Hutson, the singer who took Mayfield's place with The Impressions, and who is now making his own albums; the Natural Four; the Jones Girls; The Impressions with Ralph Jonson. Mayfield, of course, continues to be the major artist for the company while acting as creative head in the partnership with two white established pop artists and Jerry Butler, one of the original Impressions.

A drop of 17 percent in sales last year hasn't dampened enthusiasm at Curtom. Mayfield's new album, "America Today," will be released in mid-April. The partners just closed a deal with Warner Brothers for the scores of two motion pictures: "Sparkle," a black '50's nostalgia musical; and "Let's Do It Again," starring Sidney Poitier, Ossie Davis, Bill Cosby, and J. J. Walker.

The firm's involvement with black films is a growing area of its business, and Stuart suggests that if it continues to grow, it could prompt a move to the west coast. Mayfield scored and produced the music for the movies "Superfly," and "Claudine," resulting in gold records for "Superfly," and for Gladys Knight and The Pips for the "Claudine" soundtrack album.

In its short history, the firm has an enviable record of four gold singles, four gold albums, one platinum album, and one gold tape. Recordings are done at the company's 24-track studio in suburban Lincolnwood.

While Curtom product is distributed through Warner Brothers, a separate label started in 1974, Gemigo, is independently distributed, Stuart says. The Gemigo label was created to develop new talent out of the Chicago area, with emphasis on visual and self-contained acts. Artists signed with Gemigo include Rasputin Stash, Chuck Ray Boys, Ground Hog, Linda Clifford, and The Notations. "This is one way that we can give something back to the community, and show that we care more about Chicago's involvement in the music scene than just taking money out in record sales," Stuart emphasizes. Gemigo sales and promotion are handled mainly out of the New York office by Barry Resnick and Sharon Heyward.

Chicago as a creative center is stressed by Curtis Mayfield. "It's important for a record company to be where the depth of the people is close to the surface, where you can feel the life you write about. You are never too far out of contact with your creations here."

Both Mayfield and Stuart agree that the biggest problem a record company faces is the ability to keep an open mind and

(Continued on page C-22)

Ovation

"The new Vector 4 process will be the thing to kick off 4-channel," promises Dick Schory, sound pioneer and president of Ovation Records in suburban Glenview. "The new process, demonstrated and introduced on OVQS/4000 Vector 4 album, involves every aspect of the recording art from concept to cutting the record, and the very latest state-of-the-

(Continued on page C-22)

Specialty Labels Abound

By JIM FISHEL

Some of the most promising independent labels are headquartered in Chicago. Blues, soul, traditional and modern jazz, country, rock and bluegrass all flourish in this city through the efforts of several labels. Four of the more successful labels are Delmark, Alligator, Flying Fish and Dharma, although there are more than 12 in existence releasing either album or single product.

The oldest of these labels is Delmark. Founded in St. Louis in the fifties by Dixieland enthusiast Bob Koester, as an outgrowth of this record shop, the first product featured local Dixieland groups. Delmar as it was then known, was ahead of its time, as it was issuing LP's in a time when many 78's were still being issued.

Koester decided to shift over the label into the area of blues and in mid-1958, he moved to Chicago and recorded his first blues product by Speckled Red and Big Joe Williams. At the same time, Koester acquired masters of a West Coast George Lewis session and the three resulting albums are the foundation of the traditional jazz series.

In 1965, Koester again broke tradition, by recording bluesman Junior Wells for an entire album, instead of throwing together a collection of singles, as had been the tradition of the past. This album "Hoodoo Man Blues" inspired several other labels to follow suit and this was the start of the current interest in urban blues among whites.

To further his expansion into other areas, Koester initiated

his AACM jazz series in 1966 with an album by Roscoe Mitchell. This label was the first to recognize the talents of Anthony Braxton of the AACM, who has since been signed by Arista Records and this series of avant-garde jazz LP's have become very prominent in musical circles.

"Over the years, Delmark's distribution and promotion network has expanded and although the immediate market for a blues record may not be any larger now than it was five or 10 years ago, we are obviously reaching a greater portion of that audience now than ever before," says Delmark promotion chief Steve Tomaszewski. "That's why I think that, even during this recession/depression, our growth outlook is good."

Many artists recorded their first efforts for Delmark before going on to larger labels including Junior Wells, Anthony Braxton, Donald Byrd, members of the Art Ensemble of Chicago, George Freeman, Jimmy Dawkins and Sun Ra.

Other artists who appear on Delmark include Bud Powell, Earl Hines, Archie Shepp, Jimmy Forrest and Sonny Stitt, in jazz; and T-Bone Walker, Roosevelt Sykes, Big Joe Williams and Sloppy John Estes, in blues.

Delmark was a participant in the rediscovery and re-recording of Estes, Crudup and Yank Rachell and the label helped secure its hold on the traditional market by purchasing Pearl

Records, a catalog of 15 traditional jazz albums by New Orleans/Preservation Hall artists.

Another unique feature of this small label is the other areas it operates in. Besides owning two record stores based here, Delmark also operates its own management-booking agency to help with the career development of its artists. This agency coordinated the first Japanese Blues festival in November, 1974, which brought country blues to that country for the first time.

Overseas, Delmark has concluded lease-license agreements with Esquire Records in England, Black and Blue Records in continental Europe, and Trio Records in Japan.

With a catalog of more than 50 albums and a history stretching back to 1953, Delmark Records is the largest and oldest of the Chicago independents.

Still there are many other companies including Alligator Records, started by Bruce Iglauer, a former employe of Koester's. Alligator began as a part-time job for Iglauer, while he was director of artist relations at Delmark. In September, 1971, he released his first product by Hound Dog Taylor.

"Since our beginning, the philosophy of this company has been to combine pop-type promotion with artist management, while sticking to the real music," he says. "We promote the artist as a whole, not just as one record and deal with other things like media, radio and live appearances."

(Continued on page C-21)

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PHONOGRAM/MERCURY

The International Label Based In Chicago



Skyline photo Chicago Convention & Tourism Bureau

By IRWIN H. STEINBERG

If there is a philosophy that Phonogram/Mercury has toward the development of talent it is this: sign unique talent, make sure the artist has proper management and booking agency; and advertise, promote and publicize such talent to fullest extent.

Like all record companies, I suppose we all study trends, but we have a basic disbelief in them. "We feel that if we operate within trends, then by virtue of that kind of thinking, there is a tendency to duplicate what is already happening. What we're looking for is talent that is notable and has commercial potential at the same time. We like to believe that when we sign an artist, that artist is going to achieve music that doesn't currently exist, either in the lyrical form or in the musical approach.

The recent signings of two home town groups, The Flock and Lovcraft, reflect this belief.

By virtue of the fact that we're looking for singular talent, it is not likely that a very large artist roster will result. We have something like 45 to 50 artists, not including our classical product. And when one contemplates how wide-spread are our offices, that's a rather small artist roster. We have very few artists on our roster whom I or any of our executives have not seen personally on tour. We marshal our financial and human resources behind the artist in a way that maximizes his or her opportunity to succeed in the marketplace.

An example is Bachman-Turner Overdrive. A totally unknown group two years ago, the combination of radio air-play and judicious use of advertising dollars while the group was on tour, propelled them to gold record status within one year.

Concentration of effort, both in artist roster and release schedule affords us the opportunity to become personally

(Continued on page C-22)



Phonogram photo

Phonogram/Mercury plays host to French writers and broadcasters (Irwin Steinberg is sixth from left) in Chicago.

Mercury—Chicago's World Ambassador

Phonogram, Inc./Mercury Records was formed in Chicago 28 years ago. It has been a mainstay of the city's musical output ever since, yet as a member of the world-wide Polygram-Phonogram organization, Mercury has made use of offices in every country in the free world from Japan and Germany to Brazil and Zaire.

One of the first duties in 1969 as the new President of the then Mercury Records Prod., Inc. (the name change took place in 1972 when it became Phonogram, Inc. with the Mercury name retained as a label), Irwin Steinberg signed England's Rod Stewart. Signing an English-based act to a Chicago company let people know what was to come. At that time, and during the 1960's, Mercury and its labels were distributed internationally through Philips; however, Mercury actually entered the international market in the early 50's when Pye Ltd, of England was contracted as an overseas licensee.

Since 1972 most contracts through Mercury have been negotiated between the Chicago office and the rest of the world through Phonogram's headquarters in Baarn, Holland. This has resulted in hit singles and albums around the world for Bachman-Turner Overdrive and the Ohio Players and the signing of renowned acts like 10cc and Chicago-based groups such as The Flock and Lovcraft.

B.T.O. has seen its "You Ain't Seen Nothing Yet" single go top five in England, Germany, Australia, New Zealand, Sweden and several other countries with "Roll On Down The Highway" finding great success also. The "Not Fragile" album, from which the singles were taken, is also a huge seller worldwide, sparking renewed interest in B.T.O.'s two prior albums.

The success of the singles and album for B.T.O. enhanced already laid-down plans for a tour of Europe in late April through mid-May. The tour, planned to help expose the Canadian group to the European market, has instead become a headline tour for a group with two hit singles and one album behind them in the various markets. Conversely, the recent tour of Europe by the Ohio Players from January 21 through February 5 has resulted in a surge of the group's "Fire" album, already platinum in the States.

The Players' European tour is a particularly good example of the international cooperation of the Phonogram companies. The entire tour through several countries was set up through Phonogram International in Holland including securing a headline spot on MIDEM Gala show in France, various television shows in several countries and the group's headlining performance at the Hammersmith-Odeon Theatre in

(Continued on page C-10)

Chicago Blues Has World Impact



Duke Ellington concert photo from Chicago Park District.

By STEVE TOMASHEFSKY

On Chicago's South Side, at 5443 S. Shields, there is a small bar called Florence's. Chicago is a tavernous city, and there is little in the appearance of this particular establishment to distinguish it from any of the thousand places which hang out a Schlitz, Miller, or Budweiser sign. Florence's is special, though. Every Sunday afternoon, starting at two or three o'clock, there is a continuous stream of blues musicians playing on the crowded stage, guitarists, drummers, bass players, harmonica blowers, multi-instrumentalists, and there's always a capacity crowd. Why not? There is no cover charge, no minimum, and drinks are all under a dollar. Some of the artists are professionals, some play just for fun, some live around the corner and some come ten or twenty miles to play. Some are known only to Florence's regulars, and some have played blues in Europe, Africa, and Asia. This has been going on for quite a few years now, and there has been a lot of fantastic music heard at the place.

Not too long ago, **Blues Unlimited**, an English blues magazine, the oldest devoted to the appreciation of blues, ran a two-page illustrated spread entitled "The Death of Florence's." There had been a shooting, or a brawl, or a gang incident; anyway, the bar had been closed and the sessions stopped. The message was one we've been used to hearing more and more lately: blues in Chicago is dying. It took a few issues for the fact to get back to BU's editors that Florence's had not closed at all, and that the sessions were still going, hot as ever.

Chicago's blues scene is the spawning ground for much of the music that has given rise to rock, soul, and rock 'n' roll. It's well known that English groups like the Rolling Stones, the

Beatles, and the Yardbirds were turned on to the music of Howlin' Wolf, Muddy Waters, Sonny Boy Williamson, and other Chicago blues artists before most white Americans knew they existed. The artists, the labels, and the producers based in Chicago were legendary years ago with the seminal English rock supergroups, so that when Fleetwood Mac came to this city some years back to record with Big Walter Horton, Otis Spann, Honeyboy Edwards, and others, their album, entitled "Blues Jam at Chess" in Britain, had to be called "Blues Jam in Chicago" when released in America, since Blue Horizon feared that hardly any Americans knew or cared about such an important blues studio as Chess Records.

Perhaps because they didn't catch on to Chicago's significance early on, people in the know can frequently be heard announcing the demise of the Chicago blues scene. Yet the Chicago blues scene roars on. Some twenty clubs present blues on a regular or occasional basis on the South, West, and North Sides of the city, featuring perhaps a hundred different resident artists, and Chicago's many independent records labels still release blues records, both LP's and 45's with reassuring regularity.

It was probably the presence of strong independent labels like Chess and Vee Jay which helped lure so many blues artists to Chicago, for nothing is so powerful a magnet to musicians and would-be musicians than the chance to record. Yet labels like Chess literally grew out of the club music scene; the Chess brothers began by recording artists who appeared at a club they had owned for years before even thinking of entering the record business, and one imagines that they, along with the producers at Vee Jay, Cobra, Parrot, Chief, and others in the fifties, like Delmark, Alligator, Flying Fish, C.J., and

(Continued on page C-23)

Chicago's Lively Folk Music Scene

By DAVID WITZ

Chicago's folk scene has three main scenes. The first centers around the Earl of Old Town on Wells Street. This is where the national acts come to play or observe the up-and-comers (Kris Kristofferson first saw John Prine and Steve Goodman play here). Ed Holstein, Fred Holstein, Bonnie Koloc, Kendall Kardt, Jim Post, Michael Johnson, Jonathan Round, Utah Phillips, Gamble Rogers and Tom Dundee are Karl regulars. Clubowner Earl Pienke also operates, with Goodman, Koloc, and the Holstein brothers, the Lincoln Avenue club Somebody Else's Troubles. A sort of junior Earl of Old Town, Troubles has a lower cover charge and depends on local acts as its draw.

The second scene originates at the Old Town School of Folk Music, operated by Win Stracke and Ray Tate. The School has been a fixture for many years and everyone with an acoustic guitar in Chicago has been there at one time or another. The School also books its teachers and friends into clubs, offering people like Mike Dunbar, Rich Marks, Mick Scott and Wally Friedrich.

Founding father Bob Gibson also headquarters at the School, from which he is launching his Legend Records label and booking agency.

The Earl and the School axis have been called a "folk mafia" by some. As one observer of the scene puts it, "They affect hiring. There's such a large number of people working at music in town that it's easier for people to simply pick their friends. And these friends are made either at the Earl or the School."

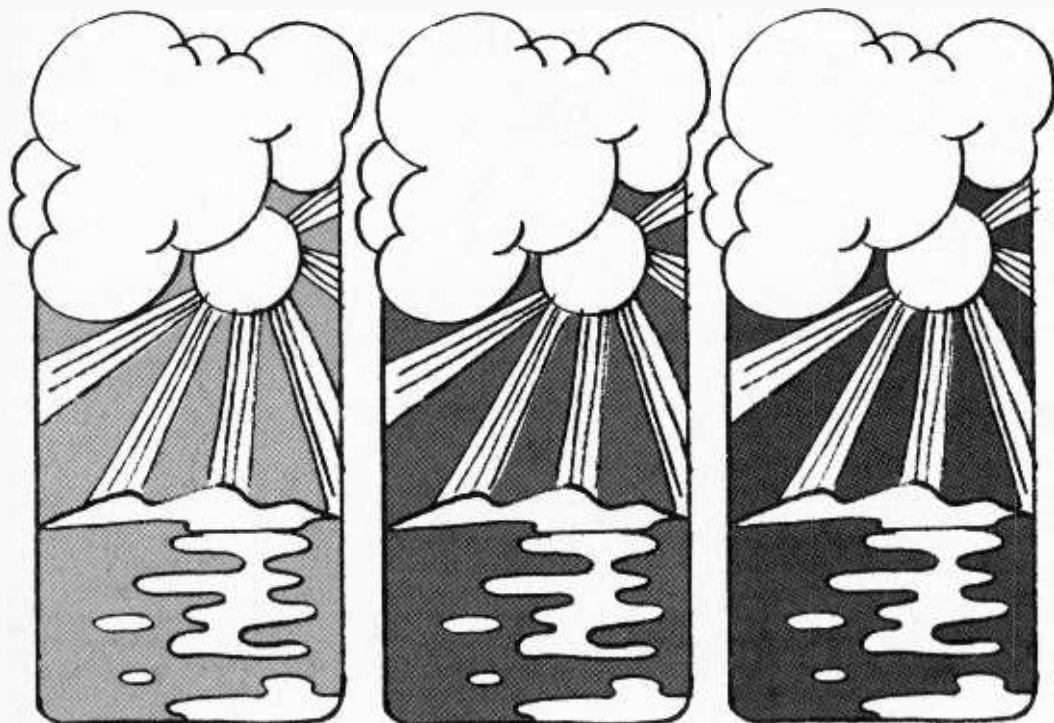
The third scene is those artists unaffiliated with either the Earl or the School. June Shellene, National Recovery Act, Ken Bloom, Sam Leopold, David Gross, Ron Crick, Gerry Grossman, Thom Bishop, Vicky Hubly, and Dave McKenzie are a few of these. They generally work either on Lincoln Avenue (Bulls, Orphans, Troubles), at various other North Side clubs (Yellow Unicorn, Barbarossa, NAB Bar, Biddy Mulligans) or out-of-town folk havens like Harry Hope's, Charlotte's Web and local colleges.

Few of the above are complaining about the work situation for acoustic artists in Chicago. But if there's plenty of work, why are the folksingers so hard to find?

One reason is that, since the "folk scare of the Sixties" (Ed Holstein's term), there hasn't been much media attention paid the folkies. WFMT's long-running "Midnight Special" is the only radio program likely to seek out records and tapes by local artists (although Koloc, Goodman and Prine can count

(Continued on page C-23)

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Jazz In The Windy City

By RAY TOWNLEY

Historically, whenever Chicago and jazz have been spoken of in the same breath the riverboat clichés have abounded.

It's fairly simple to fantasize about the early '20s in Chicago, when Louis Armstrong, King Oliver, Baby Dodds, and the Original Jazz Band could be heard on virtually any week-end of the year in dozens of clubs that dotted the city's Southside. Then, too, there were the infamous rent parties where essentially boogie-woogie pianists like Cow Cow Davenport, Albert Ammons and Speckled Red played for their keep. After all, Chicago was the birthplace of the word "jazz" (originally "jass"), a term that carried a lewd and dirty connotation before being applied to this unfamiliar musical form that swung like hell.

In retrospect, these times always seem colorful, as indeed they have been, but with each year they fade farther and farther into obscurity, and any claim Chicago might once have had to the nurturing of this improvisational Afro-American art form has become extremely tenuous.

Many reasons can be given for the mass migration of jazz artists in the '20s and '30s from the Windy City, but the crucial one is the location of the major recording companies in New York City. This, coupled with the alienation of Chicago's large working class ethnic population to the musical form, has kept the jazz community small, if however vital.

In the past few years, surprisingly, Chicago has actually been witness to a minor resurgence in jazz interest and in the proliferation of local jazz groups of virtually all styles. In many ways, what is currently happening in Chi-town mirrors trends that stretch nationally.

This renewed interest can be divided into several areas: 1) more and more young musicians who grew up on rock and roll are taking to jazz forms, or, at least expressing a real interest in knowing more about jazz playing; 2) more and more clubs and local promoters are booking jazz both national names and local talent; 3) it can once again be heard in sufficient quantities on the radio.

Chicago has always been a very segregated city, both in housing patterns and in cultural displays. Consequently, the jazz scene for a long time was fairly well broken down racially and geographically. The Southside of town remains one of the last bastions of hard-bop and organ trio lounges in the country. Cadillac Bob's will regularly feature Sonny Stitt, Dexter Gordon, and Eddie Davis. Here the old "tenor battles" still rage till four in the morning. Tenor saxophonist Von Freeman and his brother, guitarist George, are also mainstays of the Southside scene.

Perhaps the most important movement to come out of the Southside, and all of the Midwest, has been the incredible experimental music of the Assn. for the Advancement for Great Musicians, a semi-cultural organization that has led the way in promoting avant-garde, free-form music. Besides its tremendous impact on Chicago, the ASCM helped spawn similar groups in St. Louis and Detroit (Tribe).

In the last two years, however, the number of musicians to come out of the dual Chicago-St. Louis school of free playing has increased immensely. Most notably are multi-reedist/composer Anthony Braxton (now on Arista Records), Kalaparusha Ara Difda (now living in Woodstock at Karl Berger's school), violinist Leroy Jenkins (of the Revolutionary Ensemble), and the St. Louis reed team of Oliver Lake and Julius Hemphill (who have been doing session work on Atlantic and Arista of late, with Hemphill due for an album under his name on Arista).

But the list of artists still in Chicago waiting to break out is long enough to fill a phone book. Worthy of primary attention are pianist Muhal Richard Abrams (the spiritual leader of the ASCM, who can be heard to good advantage on Marion Brown's last ABC/Impulse recording, "Sweet Earth Flying," and well as on his own albums on Robert Koester's Chicago-based Delmark label; multi-reed Fred Anderson (who still hasn't recorded); multi-reedist Douglas Ewert, and drummer Steve McCall (who has recorded for a number of artists on the French BYG/Actuel Series).

The amount of other musicians who were in some way involved with the avant-garde movement of the '60s, but tended to travel their separate paths is also impressive. Included here are Sun Ra, Jack DeJohnette, Herbie Hancock, Andrew Hill, and John Gilmore.

The Northside of Chicago has always been known for its rock and folk scenes, but the jazz community has always been substantial. At the moment, in fact, the jazz sounds are tending to eclipse all others.

A quick perusal of any weekend entertainment guide will give an indication of the present state-of-affairs. Names like the Judy Roberts Quartet, Streetdancer, Orbit, Batucade, the Dave Remington Big Band, Total Recall, the Ken Chaney Experience, Edwin Daugherty & the Third World, the Ezra Quantine Ragtime Memorial Band, Phil Upchurch & Tennyson Stephens. The list could go on almost indefinitely.

Some of these groups are originally Southside aggregations, but at the moment they are in heavy demand in the clubs on the Northside, something unheard of five years ago. Equally rare a few years ago is the new-found cooperativeness among musicians. Bassist Fred Hopkins of the ASC can be heard in a new group with jazz-rock guitarist and teacher Frank Dawson; Brazilian pianist Manfredo Fest will come to Chicago and organize an international quartet called All of Us.

Musicians who years ago had sequestered themselves in the

(Continued on page C-18)



RICHARD J. DALEY
MAYOR

OFFICE OF THE MAYOR
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April 1, 1975

Dear Mr. Kanzer:

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Sincerely,

Richard J. Daley
Mayor

Mr. Bill Kanzer
BILLBOARD Magazine
150 North Wacker Drive
Chicago, Illinois 60606

World Ambassador

• Continued from page C-8

London which resulted in rave reviews from every faction of the British press.

Both the Ohio Players and upcoming B.T.O. tour of Europe were coordinated by Cees Wessels of the Phonogram office in Baarn.

Through the recent overseas success of B.T.O. and the Ohio Players there has been an increased consumer awareness of the Mercury label. That awareness will only multiply through recent important signings like that of 10cc to Phonogram International with world-wide release to take place on the Mercury label. 10cc is one of the top 10 album and singles acts in England and on the continent, and make a strong bid for such status in the U.S. with the release of their debut Mercury album, "The Original Soundtrack."

Both Europe and Chicago were involved in the signing of The Flock. Although a Chicago-based group, The Flock was exceptionally successful in Europe in 1969 and 1970 before the band broke up. Europe accounted for roughly 50 percent of world-wide sales for the group at the time. The Flock still has a large following in Europe as indicated by a six-week headline tour of the Continent in late 1973 after they re-formed. Nearly all dates were sold out and the tour could have easily been extended another six weeks. The tour, incidentally, was done with no release of recorded product by the Flock in over two years.

The success of Kraftwerk, whose album "Autobahn" literally shot to the top of the American charts within six weeks of release, is a result of Chicago-European cooperation. Kraftwerk, a German group, had found considerable success in their home country but not until "Autobahn" did the Chicago office feel the product was ready for the American market, or vice versa. Through the urging of the German office, however, the album was heard in Chicago and accepted.

Of course, not all of the British and European acts on the Mercury roster result from dealings with Phonogram Inter-

national. Charlie Fach, Vice President/a&r, is constantly flying between American and Europe with thoughts on procuring new acts. It was a personal visit to the U.K., for instance, that resulted in the signing of Bus Stop Records' Paper Lace, whose first three singles for Mercury in the U.S. have been chart items, including the two-million selling "The Night Chicago Died."

Fach also acquired the U.S. rights for Mercury to the German hit, "When A Child Is Born," by Michael Holm. In the U.S., it was played on nearly every major Top 40 station. In March, Fach acquired the rights to John Kincade's "Jenny Gotta Dance" from Penny Farthing Records in England for release in the U.S.

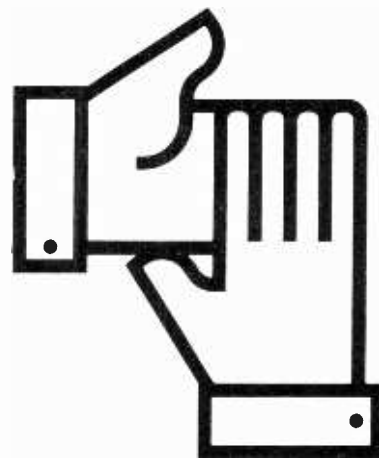
Robin McBride, a&r International, receives all products in his Chicago office put out by the Phonogram licensees. They are judged and he subsequently informs the respective companies whether there is interest in the act or not and arranges for an American release of desired product. Acts acquired through this process include The Sensational Alex Harvey Band, Kraftwerk and Thin Lizzy. McBride, a past president of the Chicago chapter of NARAS, also is associated with finding and signing talent in the mid-west area.

Much of the unity found in the relationship among Phonogram, Inc./Mercury Records in Chicago and the various Phonogram companies around the world can be attributed to the fact that the organizations involved work as a team. Two ways the Phonogram companies maintain contact are through the International Product Exploitation Team and the International Pop Management Team, both of which meet separately at regular intervals throughout the year.

The exploitation meeting, attended by merchandising managers of the various Phonogram companies plus a merchandising group from the Baarn headquarters, primarily discuss product release and promotion plans on new and established acts. Also specific discussions take place as to which countries will release certain product with related special promotion. One of the more important results of these meetings has been the simultaneous release of certain Mercury product in Europe, almost removing the problem of import sales.

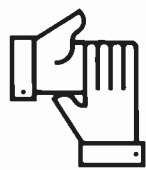
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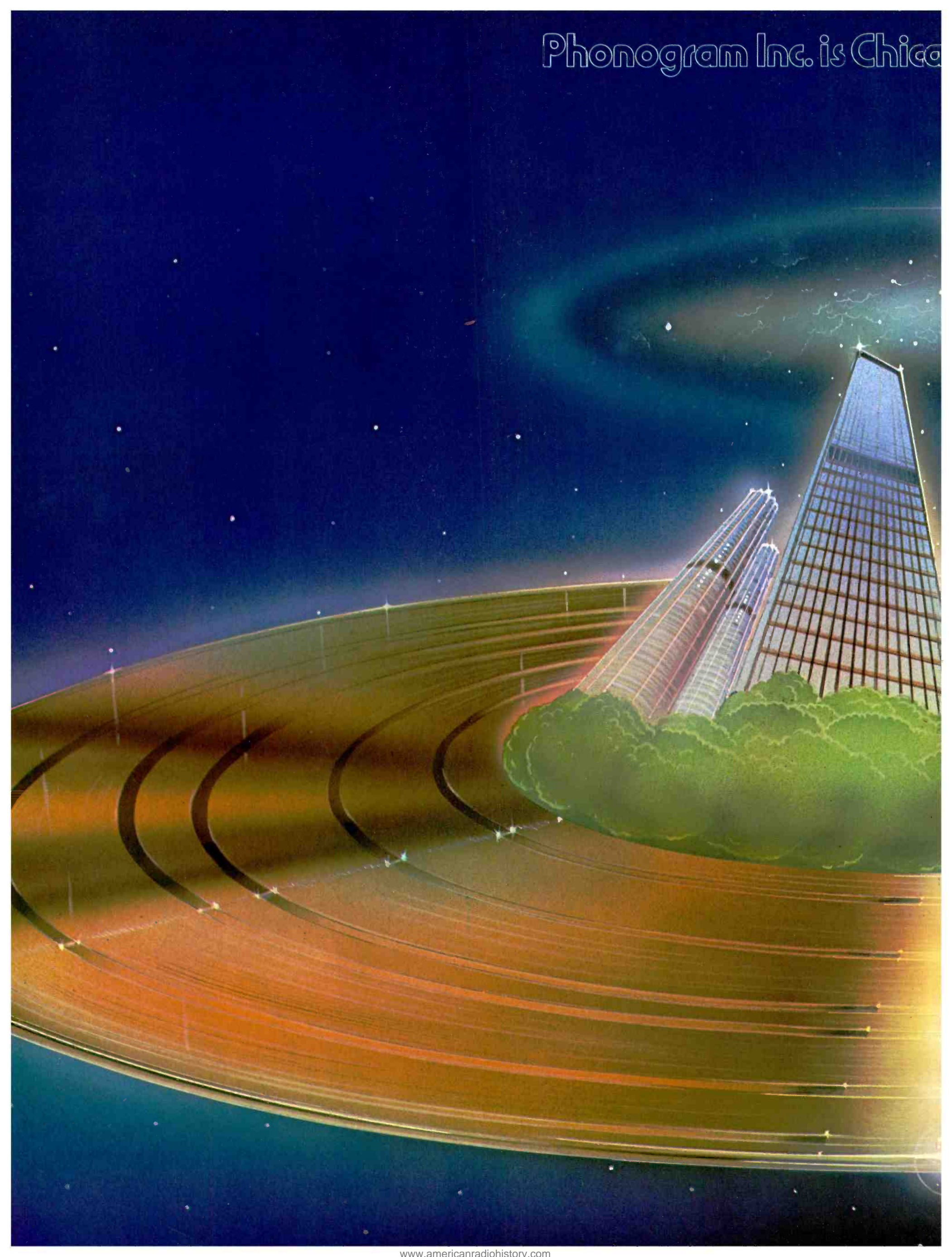
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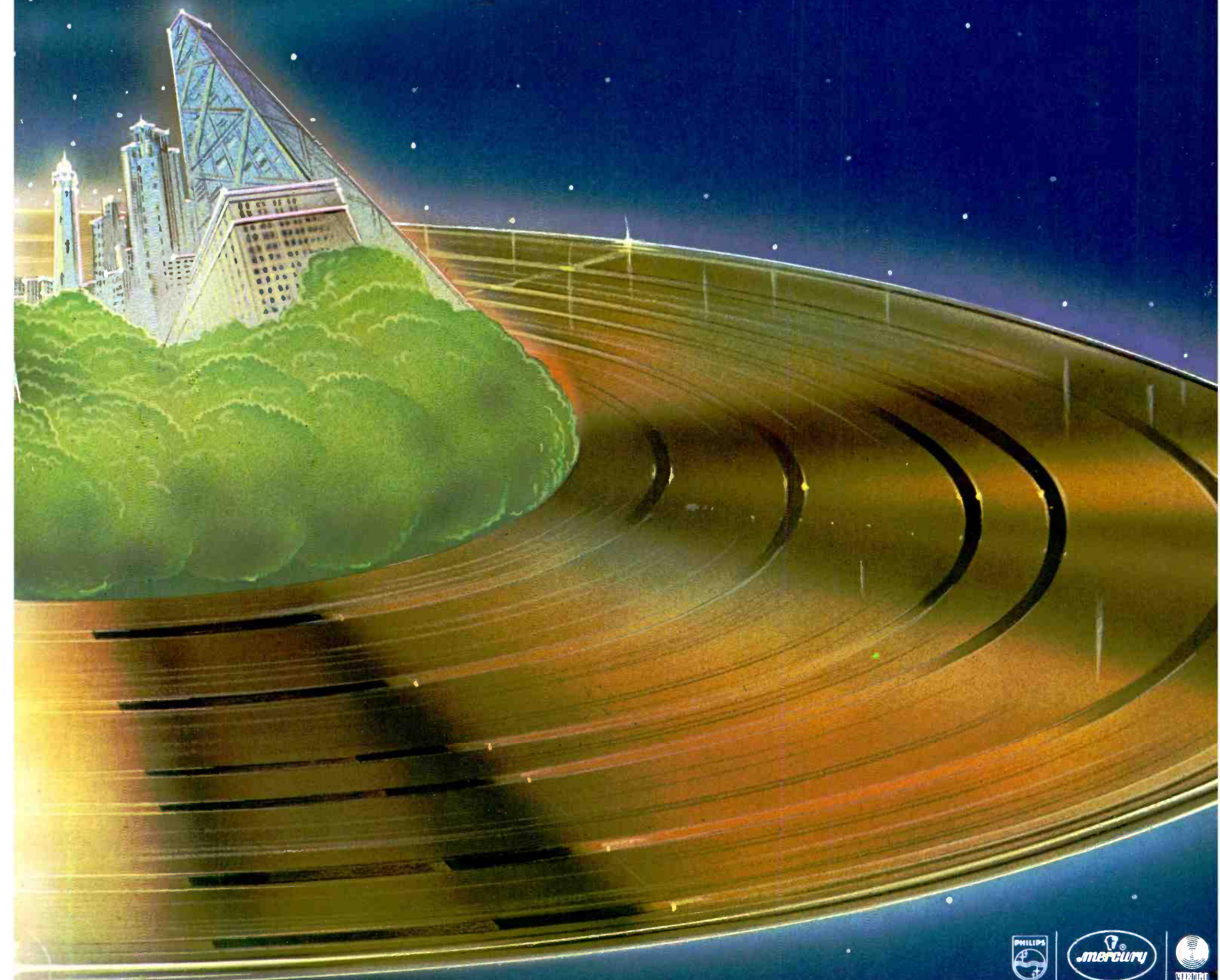
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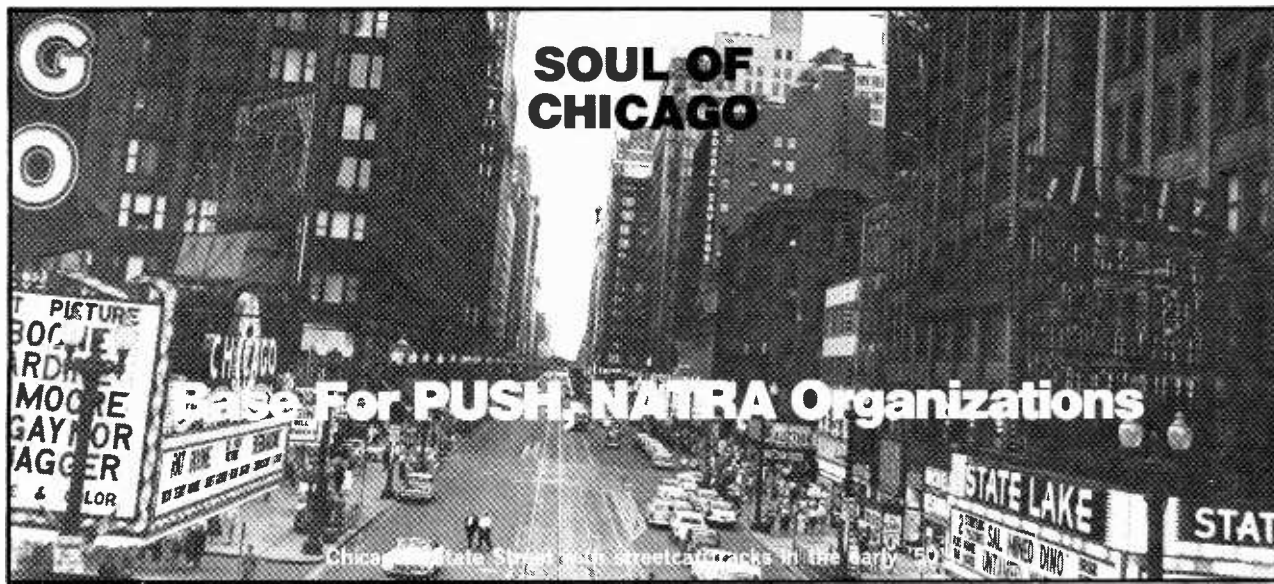
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By JEAN WILLIAMS

Chicago's soul music market has emerged in the last decade as one of the most formidable and important facets of the music industry, coming from the days of "Al Benson and Open The Door Richard" Stamz to E. Rodney Jones, Purvis Spann, Lucky Cordell and the legendary Daddy-O Daylie as well as at least another score of communicators and record dealers.

The Chicago music market now plays host to a minimum of two major black-oriented stations (one is black-owned) for a coterie of 17.6 percent of the population of music consumers in the greater Chicago area. This takes in all of the suburban Illinois cities and towns as well as the Gary, Indiana, market.

Jazz promoter, aid to aspiring musicians and jazz connoisseur, Daylie claims the distinction of having one of the oldest jazz programs in America.

Daylie of WJPC, Chicago, says, "I started in radio in 1948 and have never felt the need to change my format although several trends have come and gone through the years.

"I am one of the few air personalities that is keeping jazz alive in America and particularly in Chicago.

"While the radio stations were saying that jazz would not sell, I was selling it. I have tried to keep it alive because I know that there will always be a market for jazz."

Daylie relates how music has progressed from the original two categories. "For identification purposes we had race record tags for blacks and pop record tags for whites. The titles were eventually changed to sepia and pop, and on to r&b and pop. Today the industry has changed because the pop artist began to infiltrate the r&b field. Now the music is interchangeable and everyone gets a chance to move into the music area of his or her choice. But jazz has always been a dirty word to the industry because it has always been dominated by blacks."

"There is something wrong when everyday all over the country people such as Count Basie, Dizzy Gillespie and others are recording, and you turn on the radio and cannot hear any of these records," says Daylie. "If the r&b artists who are now favorites of the young set would endorse some of the great artists, not only would r&b thrive, but jazz would be another part of our cultural education," he adds.

Daylie says, "youngsters tune me in on Sunday afternoon because there is little else on AM radio to listen to, and they are becoming more aware of jazz through my program. Now young people are writing and calling asking to hear Dizzy Gillespie or Duke Ellington which was unheard of several years ago. But the reason was the lack of exposure, and that's what has allowed this situation to exist. If the teens in Chicago can get turned on, then I feel that the same thing can happen in the rest of the country."

Daylie is co-host of a television show "Black On Black" on WLS TV in Chicago. "I use my TV show to showcase the artists and let the young people in this area meet the jazz personalities in addition to learning about the businessmen in the industry."

Jones also started in radio with a jazz program 27 years ago, but moved into the r&b field. He is program director of WVON in Chicago.

Jones, a former president of the National Association Of Television And Radio Announcers, expounds on the progress and problems of blacks in the radio and record industry.

"Just as there is a Motown and Philadelphia sound, there is a distinctive Chicago sound that has not been exposed," he says.

Jones is instrumental in exposing new local talent in the Chicago area. He cites groups and individual artists such as the Independents, Jerry Butler, the Chi Lites, plus arrangers, producers and writers which include Tom Tom 84, Carl Davis and Chuck Johnson as untapped talent who have helped in creating the Chicago sound. One of the major studios in the country (Premier) is located in Chicago and Innovation Records, a new record company has moved into the area, says Jones.

Many artists flock to Chicago and Jones as a starting point in their careers because Jones has gained national repute in attempting to expose the new artist.

"I have learned the necessity of our local talent surviving in the record industry, therefore I feel that I must air their material and at least give them a chance to be accepted or rejected," he says.

The careers of Rufus, Garland Green, Syl Johnson, the late

Sam Cooke and others were helped by Jones through his radio program.

"Radio is no longer a relaxed business," he says. "There is a constant fight for ratings and the power structure in radio has been successful in playing one station against another. To be successful we must devote 12-14 hours a day on the job in order to stay on top of things. We have to create contests and other ways to hold onto our listeners. It's almost like we're buying our audiences today. This has taken a lot of the personalities away," he admits.

"It is important to keep personalities in radio and I encourage my staff to expound on their own ideas and become interwoven into the Chicago community. However, I see the automated trend moving into radio, and if it's totally successful, the black disk jockey will eventually be eliminated.

"This robot system is one of the real problems in radio today. But if I can keep my jocks interwoven into the community, the community will rebel if we take these personalities off and replace them with a machine," says Jones.

Soul Labels' Roots Trace Chicago Heritage

By BOB KIRSCH

Motown Records generally receives the credit for being the first major black owned record label, and when it comes to massive crossover to the pop market some of that credit is certainly due. But in 1953 in Gary, Indiana, Vivian and Jimmy Bracken, a black couple, launched a label that was destined to have some of the biggest names and hits of its time, cross many of its artists into pop and start many careers that are going strong to this day in all areas of music.

The Brackens ran a record shop in Gary, and Vivian was a disk jockey at a local station. Jimmy, according to current Vee-

With the success of NATRA, he sees the black disk jockey as a strong enough entity to make and maintain policies in the record and radio industry.

Cecil Hale, president of The National Association Of Television And Radio Announcers, defines his group as being a professional body that deals in excellence. The object of the organization is to bring together people who have had input into the area of communications.

"Economic opportunity has become a major project of NATRA," says Hale. They are in the process of collating several new ideas, with increased involvement in assisting young black men and women interested in becoming a part of the communications industry.

Some of the innovative ideas to come out of the headquarters in Chicago are:

1. How to deal with the quota system.
2. Put together a coalition in Washington in an effort to obtain credentials and degrees for promising radio and television talent.
3. Instill within the system a sense of sensitivity to what the black communication personalities are all about.
4. The black communicators have a sense of accountability to the community which they serve.

"The Chicago chapter is the most influential," says Hale. Several of the former national presidents are from the Chicago area, and the past and present influence of these leaders is still a contributing force.

"NATRA has also initiated ties with Africa," says Hale. "We are in the process of establishing a close relationship in the communications field with Africa.

"Women in communications have not received the credit nor understanding due them," he says. And he adds, "with the help of attorney Angelia Shaw, NATRA has incorporated a division entitled Women Of NATRA. This division will enable women to not only work at their crafts but to be recognized and respected as their male constituents."

On the distaff side of the coin, Bernadine Washington, vice president of WVON, says, "there are numerous ways of breaking into the radio industry, but it's still not very easy for a woman.

"I have never been given anything without asking for it. When I heard that WVON was considering forming a merchant-

(Continued on page C-22)

Chess Label Vital Chapter In Chicago Story

By JIM FISHEL

Although it is Chess/Janus today, the Chess label was a rich part of early blues in Chicago and Chess/Janus re-releases such as its new "Genesis" series is offering much of this material for really the first time. Over the years, dozens of blues artists recorded on Chess and Checker, a subsidiary label. When he was alive, Leonard Chess used to love to recall how he and his brother, Phil, got the idea for a record company while operating the Macombo Lounge. Phil would take a recorder and tour the South, often going out onto plantations to discover acts.

Turning his garage into a recording studio, Leonard Chess began to experiment with echo chambers, using every possible experimental device he could find—from sewer pipes to stairwells. And so, a major blues record source was born with an artist's roster that has influenced many of the world's top pop artists like Eric Clapton, Mick Jagger and John Mayall. The company officially adopted the family name in 1950 and thus began the trademarked electric Chicago blues sound that was popularized by Muddy Waters, Arthur Crudup, Robert Nighthawk, Willie Dixon and a host of others.

Although most blues up to this time had been country-oriented and very rudimentary, the Chess brothers began to electrify it and bring in more instrumentation that included prominent guitar, piano and harmonica.

Several artists came into the Chess fold, almost accidentally, when the company leased masters from Memphis-based Sun Records. Howlin' Wolf, Willie Nix, Doctor Isaiah Ross and Memphis Minnie were included in this list and many of these classic blues sides are beginning to resurface. In England, Chess-Janus has released three volumes of vintage material called "Genesis" and for the first time in many years, this material is available to the consumer.

Other major artists who recorded for Chess in its heyday were Elmore James, John Brim, Johnny Shines, Buddy Guy, Lowell Fulson, Albert King, Otis Rush, John Lee Hooker, Little Walter, J.B. Lenoir, Jimmy Rodgers, Koko Taylor, Sonny Boy Williamson, Willie Mabon and almost every other imaginable blues great.

Jay owner Betty Chiapetta, used to take the bus from Gary to Chicago, buy records for the shop, return to Gary, go back to Chicago and so on. It was around this time that the pair began cutting singles at home.

Deciding to get into the business full scale, however, they moved to Chicago and cut a single by a group called the Spaniels, a group that was to become one of the pioneer outfits in the soul market and whose LPs are still sought after by collectors today.

From the very beginning, Vee-Jay branched into many musical areas. The firm's material included the best in soul, gospel, jazz and rock, with much of the soul and blues material cracking the pop barrier.

The artists that were to record on the label from 1954 through 1966, when it temporarily ended in bankruptcy, read like a who's who of music.

Included on the Vee-Jay roster were: the Spaniels; Jerry Butler & The Impressions; the Dells; Jimmy Reed; John Lee Hooker; Eddie Harris; Bill Henderson; Wayne Shorter; Betty Everett; the Harmonizing Four; the Swan Silvertones; the El Dorados; the Five Blind Boys of Alabama; the Highway QCs; Dee Clark; Gene Chandler; the Staple Singers; Gene Ammons; Lee Morgan; Dick Gregory; the Four Seasons; and for a short time, the Beatles.

But, back to the company's Chicago history. "The first major hit they cut was 'Goodnight Sweetheart' by the Spaniels," says Ms. Chiapetta. "The master number was 112, and since they began with 100, this meant they really hit the big time with their twelfth release. Calvin Carter produced this session and many more after, and he certainly deserves much of the credit for making the label what it was." (Carter, incidentally, was Vivian's brother.)

Carter was now cutting most of the groups in Chicago's Universal Studios, and Ms. Chiapetta estimates that at its peak, the label had moved from a garage operation to spending up at a million dollars a year in studio fees at Universal.

Following the Spaniels, the label cut Jimmy Reed and Maceo Woods. So on the initial three releases, soul/pop, blues and gospel were represented.

In 1955, E.G. Abner, now president of Motown, came to Vee-Jay. "He greatly broadened the catalog," says Ms. Chiapetta. "By this time the company owned a building on Michigan Ave., almost directly across the street from Chess, the other major Chicago independent label. Anyway, one of the big things Abner did was to bring in Sid McCoy, who was a great help in the jazz field. Randy Wood came into the company in 1957 working from the West Coast. And Randy was eventually the one who brought the Four Seasons onto the label (the group had four number one disks for Vee-Jay and several more that sold more than a million copies). On the promotion staff a few years later was a young man named Mac Davis."

Ms. Chiapetta says that in a way, "Vee-Jay was the great black hope of its time. At a time when a lot of black artists were not getting much of a chance, the label was turning out hit after hit with them, with many of the disks written by the

(Continued on page C-22)

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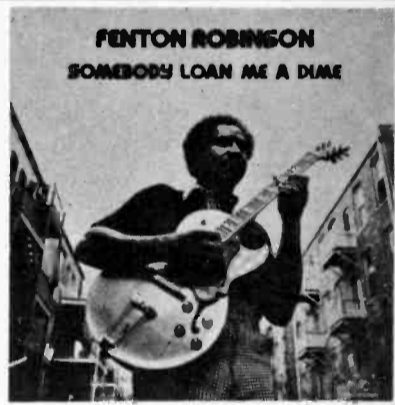


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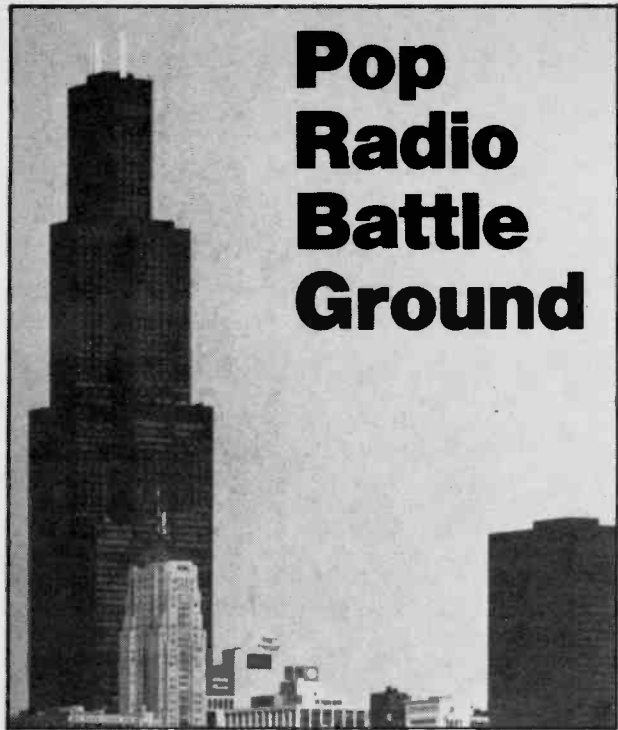
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Pop Radio Battle Ground



Sears Tower up there 1,454 feet gives Chicago radio and TV stations long reach.

By CLAUDE HALL

It's known virtually around the world—by all good radio men at any rate—as the longest undecided radio battle in history. In other markets, throughout the kingdom and glory of Top 40 radio, one rocker has always been able to soundly (no pun intended) pound the rival.

Except Chicago.

In spite of an occasional change in program directors—and even management sometimes—and a steady barrage of air personalities, WLS and WCFL continue to rage with more or less equal fervor and equal success. Oh, the war goes hot and cold, for first one station and then the other. And, now and then, one personality on a given station will fight through in the ratings with some measure of audience dominance.

But, as a rule, neither one has been able to score a resounding victory. In a broad general sense, both of these stations—each with excellent programming and excellent staff—are still neck and neck.

Lew Witz, station manager of WCFL, points out that "every one here is in business and realizes that you can't be all things to all people.

"WCFL and WLS are not alike. Because our concept in programming is that we play a wider playlist of records and we play them sooner. We also have what we believe are much stronger air personalities on our station."

Lew Witz is actively involved in all programming and the music of WCFL. Bill Lee is president.

One of the reasons WCFL and WLS stay about even in the battle for ratings in Chicago is, of course, the stations are both 50,000-watt operations. WLS is programmed by John Gehron; the music director is Jim Smith. The manager is Martin Greenberg.

Tommy Edwards, who has been at WLS since June 1972, points out that the station has achieved the highest come in the history of Chicago. It's almost like the days when Dick Biondi was in Chicago. To show how the station does, Edwards pulls a 32.8 in teens in the metro area on a Saturday afternoon.

Several factors have complicated the Top 40 war between WLS and WCFL in recent years. One of the factors was the barnstorming growth of FM rock radio. A few years ago, WBBM-FM came on the scene under the management of John Catlett. The station racked up some fairly decent ratings and Catlett was shifted by CBS to New York to revamp the FM station there. Later, he came back to Chicago and an FM with dropping ratings. The station has been able to stay in the battle, but is not the exciting station it was in its first rock march. Now, WDHF, another FM station programmed by Ron Dennington and owned by Metromedia, is doing fairly well. The Chicago rock scene is further confused by WIND, an AM station, that is more or less rocking. Once, WIND brought in Robert W. Morgan, one of the legend rock jocks of Los Angeles, but one air personality couldn't make the difference and now the station is back in an also-ran position so far as rock is concerned; the format is mostly oldies, some talk, some sports.

It should be noted that one of the reasons WBBM-FM lost some of its early momentum is that it lost two of its major air personalities—specifically Bob Sirott and Steve King. They're now on WLS.

Edwards points out with some authority that Chicago may be the last major market where FM rock stations have not been able to score as well as in other markets. And, except for WBBM-FM and WDHF making minor dents, WLS and WCFL do not today have to concern themselves much with FM competition. There is a progressive FM station in the market—WDAI owned by ABC—but the real battle royal in the market continues to be AM-only.

Thus, the war of rock still continues. In spite of Larry Lujack departing WLS to WCFL, WLS continued right along.

In spite of WCFL using highly sophisticated research techniques—such as Dr. Tom Turicchi and his galvanic skin response devices—the two stations continue about even.

Big Country Radio Fight, Too

By BILL WILLIAMS

Who would have believed that two of the more powerful 50,000 watt radio stations, located in the nation's number two market, would one day battle for ratings with a format of country music?

The fact that one of these is an NBC-owned station makes it even more incredible. Yet there it is, an inter-city battle, the first of its kind in such a major market (although there have been suburban vs. city fights before).

WJJD, founded in Moosehart, Ill., in 1924, is a ten-year veteran of the country format. WMAQ, with its extremely tight format, has been at it only a few months. Yet, make no mistake; the lines are clearly drawn. Already WMAQ has drawn away two of the leading WJJD air personalities, and started off with a \$10,000 promotional giveaway to help attract listeners. And although its programming people have rock backgrounds, they contend to be more "traditional" country than their older adversary.

WJJD is an AM daytimer, and goes 24 hours with its FM op-
(Continued on page C-19)

There's a Lot Of Beautiful Music

By ANNE DUSTON

Beautiful music is big business in Chicago, with two good music stations in the top five for total share of the market for the first time, according to the most recent ARB figures. WLAK captures fourth place, and WLOO is in the number five slot, after 50,000-watt WGN, news station WBBM and teen music WLS.

WLAK offers syndicated music from Jim Schulke's Stereo Radio Productions in New York. Jack Lee, operations director, feels that the station's success is due to the rigid format and strict commercial policy that requires commercials to conform to the beautiful music sound.

The station varies from 60 other stations across the country with the same Schulke format in the live "professionally informal" announcers who are heard at the 15-minute break. A "flow" is achieved with 18 songs and six commercials per hour, and elimination of selection announcement. The emphasis is on instrumental music that you can enjoy while doing something else, and only two or three vocals are included in the hour.
(Continued on page C-23)

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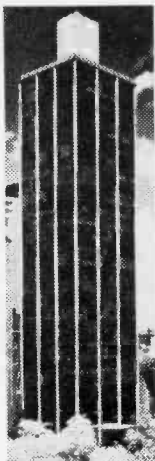
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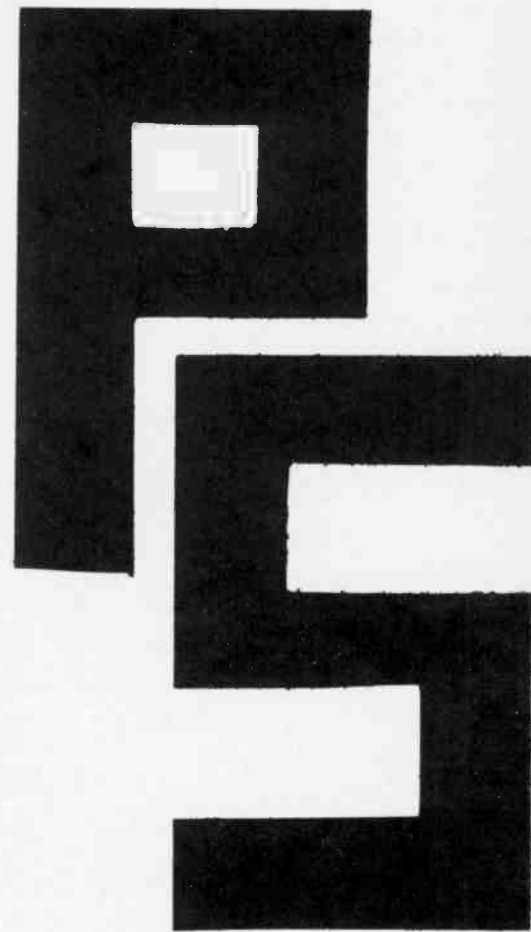
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Rock Scene Spreads To Chicago's Sprawling Suburbs



Phoenix-like McCormick Place rising on lake front from its once burnt and twisted 1967 fire wreckage houses 4,319-capacity Arie Crown Theatre—McCormick Place photo.

By BRUCE MEYER

"You ever heard of Guts Frisbee? It's where two guys stand 15 feet away from each other and throw a Frisbee back and forth as hard as they can, trying to make the other guy drop it.

"That's how promoting in this city is—you got to be able to take it. And once in a while you also have to be able to dish it out. Especially with the economy like it is."

The Chicago rock concert promoter who said that asked not to be identified, in the interest of good relations with his competitors. And although the current economic downturn has prompted some retrenching among the people who make Chicago rock, his outlook—and that of virtually everyone else associated with popular music in the Chicago area—is optimistic.

But it is optimism tempered with caution.

"The audiences are getting much more selective," says Larry Rosenbaum, who, with his brother Carl, runs the Chicago arm of Howard Stein Enterprises from an office above the main store of their Flip Side Records chain.

"There used to be a time when—any given Friday or Saturday night—people would come just for something to do," he says. "Now people are paying only to see a certain act. If they don't like the act, you can't give away tickets."

Supergroups (Led Zeppelin, Rolling Stones, Bob Dylan, et al.) and a few notable exceptions aside, the Chicago rock audience favors get-down boogie music. The biggest draws tend to be bands like Foghat, Blue Oyster Cult and Aerosmith: hard-driving rock 'n' roll bands. But when you are dealing with a volatile market of eight million or more, there is no such thing as a hard and fast rule; there are always surprises.

"You can't really predict a pattern," says Carl Rosenbaum.

"This is a dynamite Robin Trower market. Hawkwind sells out here—and that's apparently unique to Chicago. But any glitter rock band is almost an impossibility—the kids here just aren't into it."

There are three major promoters in the Chicago area: Stein, Triangle Productions and the newly formed Grey Seal, Ltd.

Grey Seal is the result of a merger between Jam Productions and Celebration Concerts, two companies that have been cooperating on Chicago-area concert promotions for some time.

"Celebration and Jam have been doing concerts together for about a year and a half," says one Grey Seal spokesman. "Celebration on the whole has been stronger outside the city, Jam stronger inside. As Grey Seal, we can block-book our acts not only in Chicago but throughout the Midwest."

Beyond the obvious disruptions caused by the economy, virtually everyone seems to agree that there is one major problem facing the Chicago rock market: lack of exposure for new artists. From the promoters' standpoint, Chicago-area radio leaves something to be desired.

"There is nothing in this city that is on 24 hours a day that is truly a progressive rock station," says the Grey Seal spokesman. "We've got Triad, WJKL, WXRT and so on, but either they're not on all the time or they can't be reached all over the Chicago area. The AM radio stays way behind New York and L.A.—and the effect is that it's hard to break new people."

"People like the Aragon because it's still got the feeling of four or five years ago," says Granat. "You can get in on general admission, you're not going to get hassled. You can get loose—the Aragon lends itself to being able to get up and dance."

If the economy and apparently growing conservatism among concert-goers is a concern to promoters, at least it does not seem to be threatening their existence. The Chicago club scene, however, is a different story.

Inside the city limits, there is not a single club that regularly presents name rock acts. Richard Harding's redoubtable Quiet Knight continues, of course, strong as ever and occa-

sionally bringing in pop artists, but the emphasis remains definitely on acoustic, rather than electric music.

Last year, Paul Magit of the high-fashion Paul B. boutiques put together a rock-oriented Concert Club, which operated two days a week at the Happy Medium, the theater and jazz club. But after several costly months of bringing in name acts for disappointing crowds, the experiment folded.

Earlier this year the last major rock club in the downtown area, the Rush Up, closed its doors. There remains only a scattering of small, locally oriented clubs inside the city.

The story is different in the suburbs. Chicago proper is ringed by more than a dozen rock clubs, of which one, the new B. Ginnings in the northwestern suburb of Schaumburg, is of special interest.

B. Ginnings opened with a big splash last fall—Supergroup Chicago appearing as the opening show in a favor to drummer Danny Seraphine, part-owner of the club. Since then B. Ginnings has established itself as the only Chicago-area club regularly presenting any but local groups.

B. Ginnings partner Larry Balsamo says the rock clubs' exodus from the city is a natural result of urban population shifts.

There are five main concert halls in Chicago: the Auditorium Theater and the Arie Crown Theater, each seating about 4,000; the Aragon Ballroom, which will hold up to about 5,000; the International Amphitheater, seating about 11,000 for concerts, and the Stadium (which is under a long-term exclusive contract for pop concerts with Jerry Weintraub's New York-based organization), holding about 20,000 for the biggest tours.

Among these five, the Aragon occupies a special place—if not in the heart of Chicago, then certainly in its gut.

A relic of the big-band era, the Aragon has a huge dance floor, a high barnlike ceiling and decor that is a cross between Neo-Roman and Early Schmaltz; it contrasts sharply with the

(Continued on page C-23)

A Billboard Spotlight On Chicago

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Progressive Radio Beams From World's Tallest Building

Probably as evolutionary as any factor in Chicago radio and TV is the move by several stations to the Sears Tower. In the case of progressive radio WXIM, Dan Bacin claims that it means the station can reach clear into Wisconsin and Indiana, blanketing virtually the entire metro area and out to a circle that runs through Champaign, South Bend, Beloit—all major college cities.

Among Chicago's progressive stations, Triad prides itself on being "the oldest continually operating progressive format in Chicagoland." The station also publishes "Triad," a monthly magazine, and it all totals up to some modest showings in recent ARB ratings. Examples of programming recently include one segment: "Sounds from Across the Big Swamp" i.e., European female vocalists (Joy Fleming, Chris Braun, Inga Rumpe, Renate Kraut-Faswanz). Local talent gets aired (Moksha, Frank Derrick Experience, Flock Medusa, Graced Lightning, Joseph Jarman & Anthony Braxton). The 8:00 p.m.-1:00 a.m. format went from "Wang Wang Dang Doodle Blues Show" at midnight recently with Blind Lemon Jefferson, Lightning Hopkins and Mance Lipscomb right into a classical music nightcap—Chopin, Liszt, Verdi, Purcell, Felton, Boyce, Wagner.

Country Radio

• Continued from page C-16

eration. During those daytime hours, everything is simulcast. A Plough-owned station, its daytime signal covers the entire Midwest and many other parts of the nation, as far west as Salt Lake City where protection to another station is afforded on that frequency.

Craig Scott, whose roots are anything but big city, is the national operation manager for Plough, and works from the WJJD operational headquarters. He is a native of Harlin County, Ky., an area which spawned such people as Loretta Lynn, Tom T. Hall, the Osbornes, writer Jerry Chestnut, and many others. He worked with WSLR in Akron, then WJJD, back to Akron, and finally to WJJD again for the national position.

It was 10 years ago when WJJD went country (Feb. 15), and the first country record played at the time was Buck Owens' "I've Got a Tiger By the Tail." It didn't take the Plough people long to realize the lyric's truth. Actually the station had done some country programming long before that. There was the old Randy Blake "Supertime Frolics" in the 1940's and a few others, but it was the first full-time major market country station. It has moved up to the number four spot in radio in a city which has 30 AM stations. At a frequency of 1160, the station has a staff of 42.

Scott, and others around him, believes country music has dignity. Therefore, the personnel do not dress "hokey," but rather react to a contemporary, progressive market. "Our format reflects that as well," Scott says. It's are personnel does not speak down to its audience.

WMAQ, on the other hand, has what is considered one of the tightest country formats anywhere. Les Sherwood and Bob Pittman are responsible for this, although the format is unique in itself. The rotation is figured somewhere between 34 and 38 records, but Pittman claims to be more "traditional" in its approach to country than is WJJD.

"We play a lot of old Hank Williams records," he says, "and a great number of songs out of the 1950's, including the rockabilly stuff." Some would argue whether this fits into the traditional mold.

Steven Krasula, who handles public relations for the station, says the station has already picked up much of the audience from WJJD and WLS.

"Country music is taking over MOR anyway," he explains. "We simply set our concept first, then worked down to the mechanics of operation." The music is all pre-programmed, but NBC has no control over the music played. And WMAQ is shooting for the metro market, although saturating the countryside as well.

There is a feeling that, in such a big market, country music can support two stations, and will do more for extending the listenership than cutting it up. Prizes and promotions are going strong, and there is a heavy television campaign geared to getting listeners to tune in to WMAQ radio.

Strong on air personalities, the station recruited Bill Coffee and Fred Sanders from WJJD, and brought in Corky Maybury from the West Coast. It also established a contest to find an all-night female disk jockey. They settled on Ellie Dylan from Phenix City, Ala., who won in an audition with 300 other prospects.

Paradoxically, the first Chicago station with a country format is far removed from that now. WLS began its "Barn Dance" (originated by George Ferguson) some 52 years ago, featuring such artists as Linda Parker, the Maple City Quartet, Gene Autry, John Lair (who later was to originate the "Renfro Valley Barn Dance" in Kentucky), the Hoosier Hotshots, Ford and Glenn, Curley Fox, Scott Wiseman and Lulla Belle and many others.

Chicago is really where broadcast country music all began, and now it's back in its sophisticated way after a 50-year swing around the nation. There is power on the plains.

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Studio Center

• Continued from page C-3

world's largest studios (sometimes referred to as "the hangar," and one of the strongest track records in Chicago recording. It still does the big bands as they come through the midwest, and it has recorded top names for years: Stan Kenton, Duke Ellington, Helen Reddy, Sammy Davis, Chicago, Chase, Isaac Hayes, the Staple Singers, Dizzy Gillespie, Stevie Wonder, Nancy Wilson, Quincy Jones, Bob Crosby, Freddy Martin, Ramsey Lewis, Sarah Vaughan, Dinah Washington, Jerry Butler, Gene Chandler, the Jackson Five, Nelson Riddle, Don Ho, Pat Boone, Patti Page, Tony Bennett, Robert Goulet, and a continuing list that is almost unbelievable.

Universal Audio also has a satellite studio in the Prudential Building to service ad agencies there. Two more are planned in North Michigan Avenue buildings. There also are location remote units which can do it all.

This is Chicago's oldest and largest recording facility, and is one of the top three in the nation. The entity employs 20 audio engineers and 17 back-up persons. Much of its equipment, worth far more than a million dollars, was custom-made by its engineers.

The first Universal Studios were founded in 1946 by Bill Putnam, Bernie Clapper and Bob Weber, out in Rogers Park. The present low, modern building on East Walton was built nearly 20 years ago. The current officers of the company are Murray Allen, Earl Backus, Beverly Rosengreen, Mason Copinger, John Brix, Curtis Clapper, Dorothy Stenson, and Marty Clapper. There are various areas of operation, including distribution of equipment for Sony, Panasonic, 3M tape and the like.

Sitting right on Michigan Ave., among the agencies, is Jim Cunningham, a modest man, who was one of the outstanding developers of quad. He took it in his primitive stages, and made it meaningful. Today he is part of the operation of Sound Market, one of the biggest jingle operations going, and jingles are a vital part of the Chicago music industry.

Then we come to Streeterville, named for the lake captain who grounded his boat on that unseen shallow land jutting out into Lake Michigan, had it filled in, and founded that section of town called Streeterville. There Preston Wakeland, the general manager and chief engineer, can not only recount the history of the land development, but run three studios. One of them, the 16-track, is 60 by 40, and can house a symphony. The eight track studio is 20 by 20, and the four track is a dialog studio. Primarily the Streeterville Studios are involved in radio and television commercials, but the record business is coming on strong, as well as films. While most of the record business has been custom, there is production work done, primarily by Jimmy Doland. Considerable work is done for Ova-

tion, and some has been leased to Curtom. The production firm is called Chicago Collective. Here, again, the people involved are working overtime to encourage more record business in Chicago. Streeterville also is involved heavily in quad because of its close ties with Ovation, and most of what Ovation does has been in this line. While Jim Dolan Sr. runs the operation, his son is an outstanding engineer there.

Chicago has a lesser-known but equally important Near South Side, and it's here where Paul Serrano holds forth. His studio is called P.S., and it has nothing to do with a post script; rather it is the initials of the founder, the one-time musician (and a great one) who started into this business some seven years ago. Serrano is heavily into records, both custom and in-house. His Art Productions Company is run by Serrano in connection with Eddie Thomas, who was a co-founder of Curtom. The two work in tandem in their 24 and 16 track studios. Among other things they produced The Independents for Scepter, and came up with a record which sold some 2 million copies. Then Serrano had his place completely rebuilt by Westlake Audio, to get an even greater sound.

As a musician, Serrano performed with Count Basie, Vic Damone and the like, and then became a leading session musician. The last LP with which he was involved was that of Ramsey Lewis for Columbia. But then he does it all, including the engineering and production. It's a very successful operation, and has credits which are strong.

A Plynth is the base of a Roman column, and it seemed a suitable name for a recording studio "out in the country." It's located at Libertyville, some 35 minutes from the Loop, but isolated for comfort and atmosphere. There Pat McBride oversees his 16 track operation, his production company, and the studio which does a lot of everything: rock, country, jazz, and whatever else may come along. It was built to provide a place for people to come in off the street and put custom work together, but it has grown into many things, including a production firm for big labels, and for independents. McBride points to the fact that it has a great record of repeat business, which is suitable criterion for success.

Being out in the country, the overhead is less, and thus studio charges are somewhat less expensive than those closer to downtown Chicago. The building has an apartment-like atmosphere, with lounge chairs, a lot of comfort, a lot of relaxation. Rockland Productions have been going for Capitol, Playboy, and many others. And, away from the city, there is no restriction to further growth.

Curtom, of course, is more than a studio. It is quite a label, and has an independent company almost as strong. With distribution by Warner Brothers, the big name of course is that of Curtis Mayfield who, with Eddie Thomas (thus the name Curtom) founded the company. But its studio is a vital part of the operation. Roger Anfinson is chief engineer, having moved over with John Janus from RCA when that studio

closed. At the time, Curtom was the largest client of RCA, so it built its own studio. Mostly it is a studio of in-house production, with some custom work on weekends. The concentration, through, is on the Curtom and Gemigo labels.

The studio is 24-tracks, owned by Mayfield and Marv Stewart. At least they are the major stockholders. All of the modern, sophisticated equipment is there. On Curtom, along with Mayfield, are The Impressions, the Natural Four, Leroy Hudson, and the Jones Girls. On Gemigo are Rasputin, The Notations, Linda Clifford and Groundhog. To suggest that there has been an abundance of hits would be, of course, an understatement. Out on the far north side of Chicago, there also are plenty of publishing companies going, administered by Clarise Pollock. The old established catalogs were sold to Warner Brothers, but in their wake have come these new ones, many owned jointly by the companies and the artist-writers involved. In ASCAP there are Aopa Publishing, Silent Giant Publishing, and Right Step Publishing; in BMI are Content Music, Trina Music, Gemigo Publishing, and Mayfield Music.

Brunswick has been a great name in recording for many years, and thanks to Carl Davis, it's still that way. Thanks also to Nat Tarnapol, president and major stockholder of the firm, and George Davis (brother of Carl) who is general manager.

Brunswick is one of the oldest names in recording, but not until 1969 was it sold to its present ownership by MCA. Now, while it is known primarily as an r&b label, it is becoming more diversified, and operating as a "full service" company, going into the pop charts time and again. It has been an independent operation for these last six years, and its major artists over the years have included Jackie Wilson, the Artistics, the Ch-Lites, Louie Armstrong, Louie Prima, and such artists of today as Tyrone Davis, Sydney Qualls, Hamilton Bohanon, the Realistics, Walter Jackson, and others who are now being signed.

The Brunswick Studio, on South Michigan, does 98 percent of its work in-house, has its own engineers, and has five rhythm musicians for demo work and woodshedding.

There is a staff of writers, and three publishing firms: Julio Brian (BMI); BRC Music (BMI), and Hot Music (ASCAP).

CREDITS

Section editor, Earl Paige. Staff writers: Anne Duston, Chicago editor; Bill Williams, country & gospel editor; Jean Williams, soul columnist; Jim Fishel, campus editor; Claude Hall, radio & tv programming editor; Bob Kirsch, review & country west editor; Bob Sobel, classical editor; Independent writers: Dave Witz, newspaper columnist; Bruce Meyer, UPI rock columnist; Ray Townley, downbeat; Steve Thomashefsky, blues writer. Cover: Bob Harding. Sales coordination, Bill Kanzer, Chicago. Production: John F. Halloran.

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Personal Managers Reflect Growth of Chicago

Personal managers in Chicago are in many cases expanding with the general expansion that is going on in the market. In some cases, the activities of managers represent the first efforts by artists traditionally based in Chicago, who are now finding worldwide acceptance, as in the case of Muddy Waters and other blues and pop artists.

In some cases, personal managers here have expanded to other cities. A case in point is John Shoup with Shoup, Mordecai & Poppel, now with Los Angeles, New Orleans and New York offices.

There are several long-established personal managers such as Scott Cameron, who was there when the blues started happening big. There are a number of relatively new managers such as Vince dePaul with Styx, a pop act on Wooden Nickel that is breaking nationally after a long, long buildup. Dwight Kalb with City Boys on Ovation, Stop a '50's band, and a horn band, Heritage, is another newer manager. There is also David Webb with a new act, Sugarcreek.

The south side managers are also very active and they include Pervis Spann, Joe Hutchinson, Ernest Franklin and Delois Campbell. Marv Stuart manages as well as being an executive with Curtom. Carl Davis at Brunswick, also manages. Other managers include Barry Goodman, Pat Powell and the Soul Stirrers management company.

In addition to doing all the Stan Kenton booking, Cameron says it's the blues acts that have really broken loose for his agency. "Muddy was working for the door at Wise Fools and now is bringing \$2,000-\$4,000 a night and has had two Australian tours."

Specialty Labels

• Continued from page C-6

Iglauer departed Delmark after recording his second album by Big Walter Horton and went into his work full-time. Subsequent albums, approximately one every six months, have been released by Son Seals, Fenton Robinson, Koko Taylor and a second effort by Taylor.

Future projects of this blues label include a live Taylor album and a follow-up Seals LP. Foreign licensees of Alligator are Sonet for Europe, Mushroom for Australia and Japan is currently being negotiated.

"We have grown at a steady rate and most of our artists have grown in popularity and performed at some important events like the Ann Arbor, Miami and Midwest blues festivals, foreign television and at a variety of venues in Europe and Australia," Iglauer says. "Business has been picking up for us at a steady rate and we are growing by leaps and bounds."

Another Chicago independent is Dharma Records, a label with interests in blues, jazz and rock. Originally formed in 1969 by Perry H. Johnson, as a publishing company—Amalgamated Tulip Corp., Dharma began several years later and is just now beginning to gain recognition. It has used independents for distribution and because of this label has moved very slowly.

"A couple of majors have looked over the label for distribution, but have not made the right offers," he says. "Because we are getting greater amounts of attention from reviewers and disc jockeys, we feel a distribution tie-up with a major will happen soon."

The company is now in negotiations with a public corporation for a merger and this will help solve the company's financing problems, according to Johnson. He also says that his distributors are beginning to help the label and for this reason Dharma is in no real hurry for a tie-up with a major.

Johnson is negotiating a series of leasing agreements in several foreign markets including England, Germany, and France and he recently signed a major deal with Tokuma Musical Industries in Japan and Asia Music publishers in Philippines.

"We are really the only small label in Chicago doing progressive rock and jazz and we have six new releases planned for this year," he says. "Business has been very good for us and the future looks very good."

Flying Fish Records had perhaps the best year of any Chicago independent, as it had a major underground hit with its "Hillbilly Jazz" album and sold more than 15,000 albums in one year. Heavily laden with bluegrass product, label president Bruce Kaplan has built up a steady catalog of product that also includes boogie-woogie piano.

Ray Haley and Don Goodman have joined the Chicago music scene under the banner of Mocha Records. Haley, former vice president of publishing for Brunswick Records, started his company one year ago as Early June Music, a publishing firm.

In October, 1974, Goodman and Haley formed Mocha Records. Haley says, "We are handling the overflow of artists from the larger record companies in the Chicago area." And he adds, "We can effectively do this because we have maintained a growing relationship with the recording artists and the major record outlets through the years."

Other independent labels specializing in LP product include Dave Samuelson's Puritan Records, country product; Blackbird Records, traditional jazz product; and Birch Records, country and blues product. Singles-oriented labels include Carl Jones' C.J. Records, Oscar Coleman's Dud Sound Records, Sun Ra's El Saturn Research Records, Bill Tyson's Inner City Trade Records and Willie Dixon's Yambo Records.



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Soul Of Chicago

• Continued from page C-14

dising department, I merely went in and asked for a position within that department. Because of my background, they asked me to head the project." From head of merchandising Ms. Washington became assistant to the president of WVON, and now, vice president of the station. She is presently chairwoman for Operation Push family affairs.

The Rev. Jessie Jackson, founder of Operation Push, has taken the first steps in building a new division into the organization. The Rev. George E. Riddick, national research director, heads the new record, retail and radio division.

Rev. Jackson saw the need for Operation Push to become involved with the entertainment industry when he was approached by a group of black record and radio executives asking him to be the liaison between them and the industry.

"There is a great concern about the ability of blacks to grow as executives in the record industry in proportion to our ability to grow as artists," says Rev. Jackson.

"Our air personnel have not yet been afforded professional status, because we have people doing high-powered jobs on low-powered salaries," he adds.

Rev. Jackson speaks of Operation Push's concern for developing black record distributorships.

"We've been discussing ways of co-op buying so that we might be able to have access to the best sales available that the record companies have. It will assure them of getting their money back quickly, and assures us of having the proper stock at the right price. If we can work that model out, many of the mom and dad store owners can form or participate in the formation of a co-op that gives them the ability collectively that they would not have singularly," he says.

Rev. Jackson has developed as the theme for the entertainment division of Push the four P's, and he expounds on the definition.

Power—comes by coming together and unifying.

Platform—from the platform we can speak of the issues that affect our self-interest.

Program—at every level of the record industry, we want our fair share of executives.

Progress—if we get power, then we create a platform; from that platform we project program which results in progress.

"Our concern is not to attack the industry, as well as to challenge it to respect us," says Rev. Jackson.

Chicago has several black-owned record one-stops. Runa Sanders, one of the youngest one-stop owners in the country, tells of the problems the one-stop owners are having in Chicago.

Sanders, who has three retail outlets in addition to his one-stop, says, "There is a lot of unqualified competition in the Chicago area. Therefore, five one-stop owners have banded together to form the Consolidated one-stops. Barneys, Gardners, Sanders, Fletchers and Joes are the corporate members.

"The five outlets forming Consolidated got together in order that we might get more buying power. We buy as Consolidated and split the merchandise."

When asked about the effect the price increase has had on the one-stops, Sanders says, "The price increase has increased our profits. During the past six months, we have gone from selling singles to selling more albums. People seem to feel that if they must spend over one dollar for a single record, it would be more beneficial to pay the difference and purchase an album."

International Label

• Continued from page C-8

involved. It's a form of insanity to deal with an infinite number of acts. We prefer to work and develop and, if possible, broaden each artist's market appeal. A country music act should be organized to build in that market; thus we don't seek another market without first making sure of the country music field.

Two examples of this are Tom T. Hall and the Ohio Players. Hall is one of the premier country artists but after considerable effort, Mercury established him in the pop market with the hit single, "I Love." The Ohio Players, conversely, were a successful act in the soul market when Mercury signed them just over a year ago, but had limited exposure in the pop market.

Their debut album, "Skintight," has attained platinum status as did their follow-up album, "Fire," which also reached number one on both r&b and Pop charts. The "Fire" single also reached number one in both markets and like the "Skintight" single, was certified as a gold record.

We also try to bring people within the company together via the group dynamic approach so that there is full awareness of the company's objectives and philosophies.

We hold several product meetings during a given year which the executives attend and we give them a complete breakdown on the company's financial affairs as well as information about the artists and their planned releases. That way I know the a&r people, for instance, know about how the company organizes to meet its profit objectives. Every person in management has been on tour with our artists, including the treasurer.

I believe this approach is the right one. All of our executives are part of the business, not just specialists in their own field. It means we function much better as a company with everyone aware of the part played by each specialist within the organization and thus, in effect, become generalists.

Ovation

• Continued from page C-6

art recording equipment. The result is a QS-4 acoustic reproduction that doesn't compromise in dynamic range, frequency or distortion, and is stereo and mono compatible."

Ovation Records was started five years ago on a 4-channel concept, and with the introduction by Dick Schory of the first quad LP, and quad 8-track cartridge, he was by some dubbed "The Quadfather" in recognition of his pioneering. "Our sound involvement kept us going while we were developing artists," Schory says of the company's demo work with Zenith, Magnavox, Sylvania, Montgomery Ward, Sansui, and other audio companies.

Ovation Records and its west coast Black Jazz label covers the music spectrum. Schory, a former percussionist with the Chicago Symphony Orchestra and leader of his own Heavy Rotation orchestra, says music forms are becoming more difficult as pop adds idioms of jazz, country and blues. "Music is becoming more homogenous," Schory explains.

Schory describes Ovation as an artist and singles-oriented label. "We sign mainly new, unproven acts, take months of roundtable discussion to discover what the act is all about, decide on an image, and then more months of testing and planning a record that will introduce that image. The album must have singles that we can pull."

He sees the independent label as a breaking ground for new talent, "and it should be compensated for its investment. Independent distributors, too, act as spawning grounds for executive talent for the majors."

The first thing Schory looks for in an act is whether they can write good material. City Boys, Chicago-based pop-rock foursome with an early '30's image complete with '38 Cadillac, write top-40 oriented material. Their first single was released in March. Morrow & Damarjian, folk rock duo and strong writers, have a first album coming out in late April or May. Second albums are planned for blues singer Willie Dixon, who also writes his own material, and blues rocker Mighty Joe Young, also a writer. Blues singers are exposed through the progressive college market, a superb arena for development of blues talent, and one that is overlooked by the majors, making it almost non-competitive for the independents.

A major commitment to country music is being made with the signing in March of Dennis Weaver. Weaver's first Ovation album release will coincide in April with his appearance on a Timex TV special, on which he will sing songs from the album. Other country artists on Ovation are Ben Wasson, Bonnie Ferguson, Country Singing Sam, and Bill Offerman.

Probably the best known artist Ovation has is Bonnie Koloc, a folk-rock singer with a tremendously faithful following in the Midwest, but essentially unknown on the national scene. Her "You're Gonna Love Yourself In The Morning," single from her fourth album of the same name did appear briefly on the Billboard Easy Listening charts, and Ovation just released another single from the album, "Guilty of Rock And Roll." Bonnie reportedly has her sights set on becoming known now on the West Coast through personal appearances.

Other artists on Ovation include Rich Mountain Tower (country), Laura Yager (continental MOR), The Quadrastrings (MOR house orchestra), Glen Derrenger (pop organ), and Dick Schory and The Heavy Rotation (going on tour in April for the 16th year).

Black Jazz, with president Gene Russell, has signed Walter Bishop Jr., Doug Carn, Rudolph Johnson, Calvin Keys, Henry Franklin, Chester Thompson, The Awakening, Kellee Patterson, Roland Haynes, and Cleveland Eaton. Eaton's single "Chi-Town Theme," from his "Plenty Good Eaton" album, is being moved successfully through direct mailings to the emerging discotheque scene.

Other musical pursuits planned are classical recordings later this year from already prepared masters, and the introduction of a high quality children's catalog being specially produced in Chicago by Pat McBride, including singles and LPs, for distribution in department stores, toy stores and book stores.

Sound demo has been so successful with the company, that it evolved into a complete packaging and distribution program for radio and TV specials and series, including multi-media industrial presentations and FM four-channel programs, and has become Ovation Productions. Commercial work using Ovation artists like Bonnie Koloc (United Airlines), Kellee Patterson (Burger King), Bonnie Ferguson (Chicago Tribune) and Geoffrey Stoner (Schlitz Beer), is an added bonus for both the artist and Ovation. The division will be greatly expanded with the recent addition of creative video expert Bob Owens, named vice president, TV, Film and Radio Production. Owens was formerly a vice president with D'Arcy-MacManus & Masius Inc., a well-known advertising agency.

With an eye to the infant video disk industry, Schory is planning to develop already-owned feature film properties under Gene Russell on the West Coast. "The video disk will be a reality in five years, and if one is in the business of entertainment, one has to move in this direction," Schory predicts.

A total entertainment philosophy includes a publishing arm, Ovation Publishing, with Streeterville Music, Creative Music, and Mason Jar Publishing providing over 300 works for school bands and orchestras. Being readied are a jazz piano course by Alan Schwain and "Rites of Spring" for symphonic band. The catalog is expected to be increased by 25 percent in 1975.

Schory is the major force that has brought Ovation to international dimensions. Ovation Records, with almost 70 albums and Black Jazz with 21, is distributed nationally and internationally through 23 distributors and 32 overseas licensees.



Chicago is base for many veteran distributors such as Tony Galgano, here being kided by Zazu members from Wooden Nickel.

"We are determined to become a major Midwest label, with offices in Nashville, New York and Los Angeles," Schory confirms.

Curtom

• Continued from page C-6

change with the times. "It's a different generation from even ten years ago," Mayfield states.

In the current economic situation, change translates to "less product, more qualified product, and promotion to the limit—in short, good, sound business practices," Stuart contends. Promotion includes radio, trade ads, posters, tours, and a strong TV image. Mayfield hosted six Midnight Specials last year, and the label's artists have been represented on "In Concert," "Rock Concert," "Soul Train" and "American Bandstand" as well. Support of club appearances has fallen off, but Stuart sees the discotheque creating a whole new field for the industry, and has moved to service them with singles.

Curtom is young, with the average age being 27. It is well established both musically and through civic involvement in the Chicago community. It has a proved record of success, and is creating new opportunities for itself and the people involved with Curtom to grow. There is every indication that it will fulfill its own company motto: "We're a winner."

Chicago Heritage

• Continued from page C-14

artists. Vee-Jay also owned Conrad Music, one of the first black owned major publishing companies."

While many of the Vee-Jay blues and soul artists crossed into pop, the crossover was often not of a large extent. Dee Clark, the Impressions, Curtis Mayfield, Jerry Butler, Betty Everett and Gene Chandler, all of whom had monster pop hits, were exceptions. But while Jimmy Reed, John Lee Hooker and others were not overly embraced by the white market here, they were being listened to with a reverence in England. When the British musical invasion hit full force in 1964, one could see the Rolling Stones singing Reed's "Honest I Do," the Animals handling Reed's "Bright Lights, Big City" and Hooker's "Boom Boom" and the Swinging Blue Jeans covering Ms. Everett's "You're No Good." (Most recently a number one single for Linda Ronstadt.)

In more recent times, the Byrds covered Reed's "Baby Whatcha Want Me To Do," Roberta Flack did "Ain't That Lovin' You Baby" and Narvel Felts had a major country hit with Dee Clark's "Raindrops."

The sophistication of those early recordings also amazed me," says Ms. Chiapetta. "Vivian and Jimmy went from that garage setup to Jerry Butler and Betty Everett cutting in Universal with a 40 piece orchestra and Johnny Pate handling the arrangements. And the marketing became more sophisticated as well, especially after Abner came to the label."

While still in Chicago, the label acquired a Beatles LP. "Capitol had first right of refusal on all product from EMI," says Ms. Chiapetta, "and they turned down some of the early Beatles product. We ended up with seven gold records from that product."

In 1964 the label moved to Los Angeles, and top record executives such as Jay Lasker worked there. Lasker was vice president at a time when Wood was president. Leonard Feather did a series of jazz LPs for the label, Lee Young worked on production as did Sonny Bono and Fred Hughes brought artists in. Still, the Chicago signed artists continued to sell in a major way.

In 1966 the firm went bankrupt. Wood and Ms. Chiapetta acquired it in 1967, with Ms. Chiapetta eventually buying Woods interest. "I leased material to a number of labels, including ABC, Spingboard and Buddah," she says, "and we remained pretty inactive ourselves."

"But in 1974 we decided to become active again," she continues. "Pat Britt came in and listened to more than 5,000 singles and 365 LPs that were cut at Universal. There were 66 moving cartons filled with master tapes. As well as all of the great things we knew about, we found unreleased product by the Dells, Little Richard, Wayne Shorter and Bill Henderson. This was the basis for forming VJ International."

Currently, the company operates under a number of logos. The Epitaph series contains performances by a number of jazz greats. The Vee-Jay Vintage series, the Best Of VJ Records and Oldies 45 showcases most of the top notch blues, soul and gospel from the early days. There is also a Dynasty series and A World of Jazz series, again showcasing many of the Chicago artists. There is also a gospel series. All told, there are more than 70 LP releases, with another 17 planned in the near future.

Chicago Consumer Electronics Center

Celebrating its 40th year as an association serving the electronics industry is the Chicago-based Electronics Representative Association.

By developing the independent representative as a key marketing factor in the technical, consumer, and components and materials areas, the association has also aided the growth of the electronics business.

The association started out as The Peddlers in 1935, and was concerned with the infant radio parts field. Under the first president, Jack Price, the name was changed to The Representatives of Radio Parts Manufacturers, and the purpose outlined was "... to create a spirit of mutual respect, esteem and cooperation among its members and the radio and allied industries."

In the ensuing 40 years, the association has added the responsibility of improving its members' sales and management abilities, and the education of the industry in the advantages of using independent contractor sales representatives.

Over 2,000 member firms and branches benefit from a wide range of services offered through the national office manned by executive vice president Raymond Hall and communications director Paul Mazzacano. Minneapolis rep Clark R. Gibb is the guiding hand as 1974-75 president, Robert Trinkle is board chairman, following his father Wilmer's lead as president in 1951 and founder of the Mid-Atlantic Chapter.

In establishing the professionalism of the rep and his vital dual role in serving both the distributor and the manufacturer, the ERA sponsors management seminars, monitors legislation concerning the industry, holds an annual marketing conference (this year in Hawaii), offers a lines available service with aids to the manufacturer on evaluating a representative and to the rep on evaluating a principal, publishes a comprehensive directory of representatives, and offers a monthly newsletter on activities.

A financial survey published annually describes trends and costs involved in selling, and is valuable for the industry in determining the strongest profit potential. The ERA also provides contract information, legal case histories, and an information exchange on manufacturers.

The range of member benefits, from insurance and trust products to special travel rates, is comprehensive.

The ERA stresses the value of the representative in developing markets through his technical knowledge and sales and engineering service, assuring the growth and vigor of the entire electronic industry.



Chicago city officials didn't like the lyrics of Paper Lace's giant hit "The Night Chicago Died," and it was distributed by Chicago-based Phonogram too.

Beautiful Music

• Continued from page C-16

Lee sees the success of beautiful music here indicating a shift in Chicago radio listeners to FM, and the growth of FM in a conservative market from an experimental underground media to a business orientation. "FM has been in a shake-down period and has emerged with equal status to AM, affording an opportunity for all types of music to be heard, including underground, rock, jazz and beautiful."

WAIT, the only AM station serving beautiful music to the area, expanded its format to include current big name vocalists like John Denver, Olivia Newton-John, Helen Reddy, and Eydie Gorme, as well as the easy, soft sound based on old standards.

Joe Lacina, program director, programs daily for the sunrise to sunset station from an active file of about 4,000 albums. He features vocalists on a 1:1 ratio with instrumentalists Roger Williams, Percy Faith, Herb Alpert, and Marvin Hamlisch.

The announcers on WAIT are more informative, stating the name of the selection, the artist, the composer, what show or picture the song is from, and whether it won an Oscar or Grammy. Selections are front and back-announced. The 15-16 songs per hour are interrupted only on the quarter hour for announcements and commercials.

The station claims to be the first in the area with the beautiful music format, following basically the same format since 1962. The addition of contemporary sound was an effort to lift it out of the "background music" category, while keeping the image of "The World's Most Beautiful Music."

Editorials and commentaries in prime evening time distinguish the programmed format of WCLR, with programmed half-hour tapes planned by the corporate offices in New Jersey. An informational approach by morning man Bernie Allen, along with music, is done in a "personable, not personality," way.

Bill King, program director, claims a more flexible format that mixes contemporary vocals like Barbra Streisand, John Denver and Patti Page, with instrumental music. Titles and artists are back-announced.

At WLOO, program director Darrel Peters claims a brighter tempo with artists like Lenny Dee, Ray Conniff, The Midas Touch, and vocalists Perry Como, Andy Williams and Vikki Carr. "We play updated versions of the standards, and carefully selected contemporaries, with vocals about four times an hour, for a younger 18-34 audience during the peak 9 a.m. to 7 p.m. hours," Peters describes.

Despite the industry aversion to the term "background music," Bill King notes that the station is piped into offices and businesses. Commercials are geared to appeal to the affluent suburbanite (United Airlines, Chrysler sponsors for example).

WCLR continues a one-hour matrix broadcast on Sunday evenings, and has seen a greater interest since Christmas in this programming, although King suggests that four-channel broadcasting has reached a stalemate in the industry at this time.

Chicago Blues

• Continued from page C-10

others today, kept pretty close to what was going on in the clubs. Producers of blues records have tended first of all to be connoisseurs of live music, and this is what has given form to the Chicago sound, which has been, if disguised, so influential.

We who live here often tend to refer to a "Chicago blues scene" as if the many clubs and musicians were all linked somehow together. The extent to which this is in fact the case is one of the fascinating aspects of the blues. Though the clubs are widely separated on the city map—there is no one "blues district"—one can find many of the same musicians and fans hopping from one club to another, whether to play, to sit in for a couple of numbers, or to enjoy someone else's playing. Almost all the blues artists in Chicago know each other or are familiar with one another's styles. And though there may be many musical rivalries, friendly or otherwise, one really does get the feeling, after having been around for a while, that the musicians do have a sense of community among themselves, because they are all blues artists, because they share a common set of influences and traditions, acquaintances, friends, aspirations, and, to a large extent, a common repertoire.

People come to Chicago from all over the world, from Europe and Asia, just to hear blues in the clubs, just to hear artists like The Aces, Jimmy Dawkins, Buddy Guy, J.B. Hutto, Otis Rush, Magic Slim, Hound Dog Taylor, Mighty Joe Young, and many others who are as famous overseas as they are unknown to natives.

'Soundstage' Chicago TV Window To the World

By KENNETH J. EHRLICH

"Made In Chicago" was purchased by the 240 stations of the PBS network for airing this season as SOUNDSTAGE. Since the program began airing in September, 1974, it's been accorded great acclaim, and in addition to the quotes of the nation's television and music writers, the series is now under consideration by the BBC, Swedish and West German television for European distribution. This is the first PBS (Public Broadcasting Service) program to be so considered. In addition, the series is the official American entry in the Order of the Golden Rule, the yearly competition of the European Broadcast Union for entertainment programming. The results of the competition will be announced in early May.

The concept of the series is unique: we make a serious effort to humanize the performer—to give some dimension to a personality that most people know only on record. Programs are done with care and concern, and worked out in connection with the artist. For instance, for the Randy Newman show, a normally reticent Randy became suddenly talkative when placed at a "piano bar" situation with his two producers, Warner Brothers Lenny Waronker and Russ Titelman. For our show with Herbie Hancock and Chick Corea, the cameras stayed on them as they began working out a duet, "Someday My Prince Will Come—for Miles," at the acoustic piano and then wandered through a field of electronic keyboards jamming for 14 minutes—something unheard of on commercial television. That segment has been responsible for perhaps the largest mail pull of any show.

Other programs also brought concepts to music on television—a tribute to Chicago blues great Muddy Waters featured a worshipful Johnny Winter, Dr. John, Mike Bloomfield, and Buddy Miles, while friends Willie Dixon and Junior Wells were around for help. For another show, we recreated the Paradise Club in Idlewild, Michigan, a major step along the black circuit in the 1950's.

Other shows were built around the careful juxtaposing of performers, bringing them together often for the first time, but in some cases, reuniting them. Programs of this category included Hancock and Corea, Arlo Guthrie with Hoyt Axton and Chicago's Steve Goodman, David Bromberg and John Sebastian, and Bonnie Raitt with blues greats Buddy Guy and Junior Wells.

One of the nicest tributes to the program has been the performer's universal praise of what we do and how we do it. Dr. John and the Pointer Sisters, among others, have stated publicly that "Soundstage" was their best television experience, both in production and resulting programs. Bonnie Raitt, Jose Feliciano, Chick Corea, have all sent letters telling us the same thing.

We're now ready to move to a second season, with production set to begin around late April or early May.

Folk Music Scene

• Continued from page C-8

on two weeks' attention by the local stations whenever they release something). WTTW-TV, for a few years, offered "Made in Chicago," a simulcast TV concert that eventually featured practically everyone in Chicago's scene. But when the show changed its name to "Soundstage" and went exclusively to national acts (and international syndication), the locals fell quickly to the wayside.

And the newspapers, ever reluctant to introduce a new face when an update on an old one is so much easier, rarely seek out local folkies for attention.

On record, the folk scene is doing okay, though not great. Bonnie Koloc says she's having difficulties with Ovation Records and wants to move to California. Steve Goodman, after two albums and a bounce from Buddah, has signed with Asylum. And John Prine, new rock band and all, has just released his fourth Atlantic album.

Dunwich Records has the early days of the above, as well as Jim Post and the Holsteins, on the out-of-print "Gathering at the Earl of Old Town." And Mountain Railroad Records has released locals recorded live at Charlotte's Web in an album called "Get Folked," which features Ron Crick, Tom Dundee, Rosehip String Band and others.

Trendsetters have their eyes on the new wave of Chicago songwriters, chiefly Mike Jordan, Thom Bishop, Kendall Kardt and David Gross.

Chicago's always been a working-class town, and the working-class sound of acoustic country music is being heard more and more. At the center of this movement is Ron Crick, from whose bands some of Chicago's top pickers have come. When Crick plays at the Bulls, for instance, musicians of every persuasion and status come to drink, listen and play along. And acoustic country music is also catching on in the formerly rock-oriented singles bars, as it can be either danced to or talked over, and it's always familiar.

In sum, Chicago's folk scene is big and independent of the hypo and aggravation that accompanies rock, since it's hard to be a star when nobody's paying any attention. Except, of course, the clubowners and clubgoers.

Chicago: Jukebox World Capital

The roaring '20's with its wild, frenzied approach to a post-war world, was helped in its search for pleasure by the development of the coin-operated phonograph. Two of the country's three jukebox manufacturers began and still remain in Chicago.

The Seeburg Corporation, founded in 1902 by Justus P. Seeburg to manufacture piano-action mechanisms, introduced its first coin-operated, non-selective phonograph in 1927.

Rock-Ola Manufacturing Corp. was founded in 1924 and manufactured amusement games. In 1935, the company introduced its first coin-operated jukebox, a 12-selection automatic phonograph.

While both firms have branched into other areas of coin-operated machines, the jukebox continues to be a major product after almost fifty years.

Improvements in console design, mechanical features, sound systems, and circuitry culminated in the introduction of the quadraphonic jukebox at the Music Operators of America convention in Chicago last November.

The jukebox industry's greatest growth period slackened off in the last ten years to basically a replacement market, but still accounts for the sale of about 100 million singles a year with over half-million boxes out in locations.

Legislation concerning copyright laws in 1948 led to the birth of the jukebox trade association, formally incorporated in Chicago in 1951.

The Music Operators of America won its first legislative battle, and has been lobbying to protect operators from incur-sive legislation ever since, and saving the operator millions of dollars in royalty fees.

The association has 36 state and local groups with a membership hovering at the 1,000 mark. Besides the annual trade show in Chicago, the MOA offers education and exchange of ideas at regional seminars held annually, and at a seminar held during the trade show. Fred Granger has been executive vice-president of the organization since 1965.

Chicago's Rock Scene

• Continued from page C-17

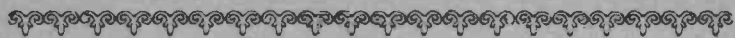
century-old elegance of the Louis Sullivan-designed Auditorium and the subdued, state-of-the-art sterility of the Arie Crown.

"The Aragon is a weird scene, I must admit," says Grey Seal's Army Granat, with a grin. "It's a hall that can do well with a particular act, but you take them downtown to the Auditorium, and they don't do so well."

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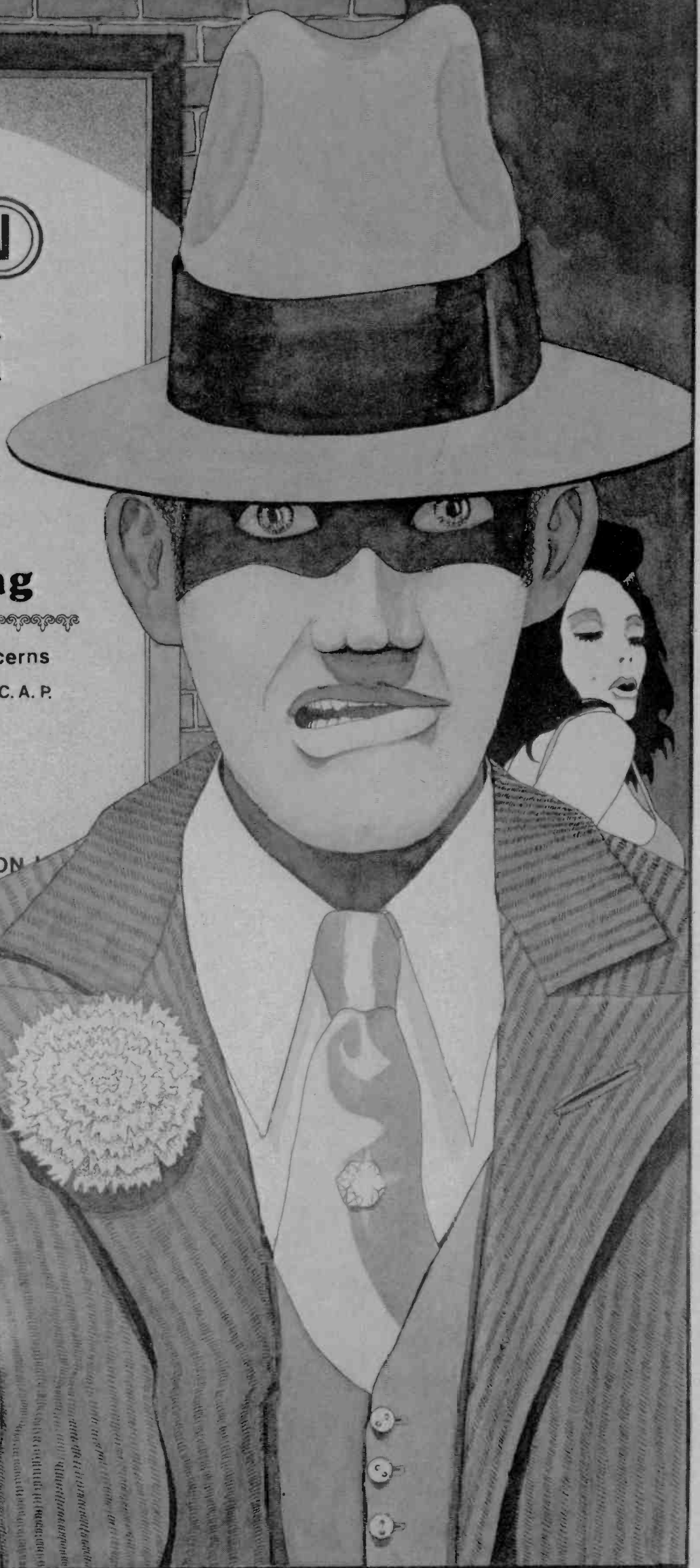
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Gates Seeks Sole Success

• Continued from page 29
requests for the production of other artists and the preparation of sound- tracks for several contemporary movies.

"I really like having freedom as an orchestrator or musical advisor and I would like to produce my own con- temporary music series in the fu- ture," he states. "I would like to be a once-a-week hour-long show that gives exposure to groups that ordi- narily don't go near TV."

His biggest complaint on the way music is handled on TV at the present concerns the quality of play- back. Since everything is recorded on 2-track instead of 8-track, the quality leaves something to be de- sired.

"All they seem to care about is the

visuals and never the sound," he says. "Because of this, some groups don't like to go near a TV taping."

Many years in the future, Gates would like to write classical or semi- classical music, since he likes to write instrumental content.

"I'd like to remain in the business in one area or another for many years to come," Gates says. "As far as Bread getting back together I'd say it would be real surprising, be- cause although we all enjoyed the group situation, we'd like to try our own creative projects."

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Country

Jockey Blames TV, Costs For Iowa Music Recession

DES MOINES—Television and the high cost of package shows are blamed by veteran disk jockey Larry Heaberlin for the folding of an estimated 12 clubs featuring country music in central Iowa.

Heaberlin notes that the Country Club, which opened here with a flourish some 10 months ago, has padlocked its doors. In nearby Ames, The Store has changed its format to hard rock.

"Other clubs in the area have either dropped their live country shows, or have cut back from two to one night a week," he says. "At last count, there were 12 clubs featuring country in the Central Iowa area, a decline of 12."

Des Moines used to be a major stop for country music shows from

Nashville and Bakersfield via Smokey Smith Enterprises, he points out. "The last two major country shows featured here didn't pan out well at all," Heaberlin continued. "I'd rather not mention names or numbers, but I've seen more people at our neighborhood picnic."

He says that when he asks "Why," the answer is always the same: why should I pay \$5 or more to see them when I can see them on television for nothing?" He says that, while it's true television has opened a lot of doors for country music artists and made them superstars, it also has closed a lot of doors. "After all," he contends, "we can't all go to the Astrodome, Lake Tahoe or Madison Square Garden."

On the other hand, local acts which price themselves reasonably continue to meet with success. A group known as The Professional Musician and Entertainers Club of Iowa has been formed, and has been doing the "Hawkeye Jamboree" through the late winter and early spring, with attendance up nearly 30 percent.

Another show, "Hoedown, U.S.A.," will take place this summer at the Living History farms near here. This is a Bicentennial site, proclaimed by the U.S. government. The same show will appear at 21 county fairs this summer through the upper Midwest.

Long-time promoter Smokey Smith, faced with the drop-off in shows by major artists, has returned to performing, appearing with the Country Boys at a local club.

American Song Festival Gets Strong Promotion

NASHVILLE—Seeking additional entries from the country field, Milt Hoffman, vice president of the American Song Festival, went on an all-out promotional venture here last week.

Hoffman purchased time and arranged with the ABC network to show the finals of last year's competition, taped at Saratoga Springs, N.Y., since they had not been shown here locally.

"There were not many entries from Nashville last year," Hoffman said, "but the attitude is changing. Publishers and writers are submitting their works in great numbers."

He also points out the close ties the festival had with this city and its artists. Rod McBrien, a big winner from last year, not only signed a contract with RCA, but Dottie West cut four of his songs. They also wrote Coca-Cola commercials together.

Tom Hill, an amateur songwriter who submitted "Rhythm Guitar," had it recorded by Johnny Paycheck and the Oak Ridge Boys. A song by Janie Bradford, "Plant A Seed," was recorded by the Blackwood Brothers and the Oaks. On the other hand, a Nashville writer named John Chris-

CMA Board To California

SAN DIEGO—The Second Quarterly Board Meeting of the Country Music Assn. will be held here April 22-23.

Meetings and discussions will deal for the most part on the upcoming Fourth International Country Music Fan Fair set for June 11-15 in Nashville, antipiracy developments, CMA's Bicentennial plans and the production of a new CMA country music sales presentation.

In addition, the Board will review the progress of current projects such as the 1975 CMA Awards Show and Banquet, held during the October convention, country music radio promotions, international operations, and 1975's Talent Buyers Seminar.

The First Quarterly Board Meeting was held in San Antonio in January.



Columbia photo
STAMPLEY PROMO—Epic's Joe Stampley pauses in Houston on a promotion tour for his first Epic single and album. Shown with him are, left to right, Roy Wunsch, Thom Callahan, Kathy Anderson, Mike Gusler, Stampley, Al Acuna, David Oden, Shannon Hamby, Tom Meyer and Sam Harrell.

Cochran, Kahanek Buy Nash. Tower Jingles Firm

NASHVILLE—Wally Cochran and Elroy Kahanek, both formerly with RCA, have taken over operation of the Nashville Tower, a production company specializing in customized jingles.

Scotty Turner, who formerly headed the company, has returned full-time to record production, operating both independently and for Apco Records.

As president of Tower, Cochran, who also spent time running the GRC operation here, has an-

nounced the formation of Paragon Records, for which Kahanek will be national sales and promotion director.

In moving into the Nashville Tower offices, Cochran takes his recently-formed public relations firm that is now handling record promotions for such artists as T.G. Shepard, Bobby Borchers, Chet Atkins, Buck Owens, Buddy Allen and Danny Davis. In addition, Cochran manages Borchers, while Kahanek is personal manager of Shepard.

Already signed to the Paragon label are Tommy Jennings, Sammy Mason, Linda Nails and Rebecca and Saratoga Trunk. The first release on Sammy Mason is due out immediately, to be distributed by Nation Wide Sound.

Turner will maintain offices in the Nashville Tower, and will handle production for Paragon in addition to his own independent work. His first artist for Apco is Rosemary Clooney. All other former officials and employees of Nashville Tower have been released, according to Cochran.

Friends Launch Billy Gray Fund

NASHVILLE—A special fund has been established here to defray medical expenses to the family of the late Billy Gray, who died at the age of 49 in Dallas.

Gray, a performer, writer, band-leader and humanitarian, had been a part of the Hank Thompson organization for a number of years, and also worked with Ray Price. He was in booking and publishing when he died as a result of open heart surgery.

Gray co-authored a number of hit songs with Hank Thompson, including "Breaking The Rules," "How Cold Hearted Can You Get," "Anybody's Girl," and "Go Cry Your Heart Out."

In addition to his contributions to country music, Gray gave a helping hand to numerous artists and musicians in the business. His widow and five children were left with tremendous medical expenses involved in his illness, and so a fund, spearheaded by Bill Carson of Fender Guitar here, has been started in his behalf. It is known as the Billy Gray Memorial Fund, and is set up at the West End Branch of Third National Bank.

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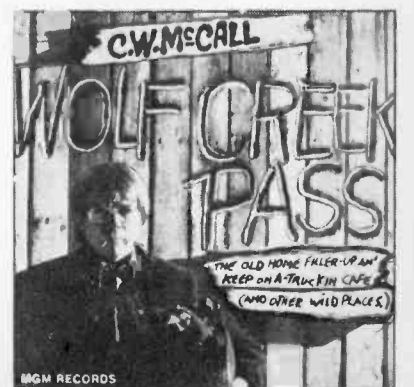
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Country

ACE Tees
First Show
On May 9

MEMPHIS—The Assn. of Country Entertainers (ACE), the controversial organization formed in Nashville, will conduct its first show at the Cotton Carnival here May 9.

The line-up is big in numbers and in strength. It includes George Morgan, who now heads the ACE organization, Roy Acuff, Tammy Wynette, O.B. McClinton, Roni Stoneman, Wilma Lee and Stony Cooper, Faron Young, Jimmy C. Newman, Del Wood, Joe and Rose Lee Maphis, Bill Carlisle, Jan Howard, Doyle Holly, Charlie Walker, Penny DeHaven, Darlene and Shot Jackson, Marie Worth and Jim Glaser.

While the last show here (involving people other than members of ACE) raised \$10,000 for charity, this is intended as a profit-making venture. Recently Tanya Tucker, Johnny Rodriguez, Bill Anderson, David Wilkins and Charlie McCoy did the WMS Anniversary Show, and brought in the charity funds.

The ACE performance, on the other hand, involves a 50-50 split with the Cotton Carnival. Morgan said that, rather than individuals keeping the money, it will be used for operational expenses of the organization.

Mary Taylor
Returning

NASHVILLE—Mary Taylor, former Dot artist who went into a voluntary two-year retirement, is back performing again.

"Call it a comeback or whatever you want," she says. "I think there is a time when all of us need to get away for a while." In her case, it was a desire to spend more time with her children. She also found time to write songs.

Ms. Taylor, one of the most talented of performers, was doing several television shows in addition to her recording. Now, in addition to going back into full route entertainment, she plans to operate a store called Star Stuff. The shop will feature personal items such as guitars, watches, clothing and whatever once owned by leading performers, to be sold to fans who visit here. She says consumers have always made requests for such items, and this is a means of making them available. She is seeking the "best" location.



Walden S. Fabry photo
SEALS & CROFTS—Dash Crofts and Jimmy Seals perform at a luncheon given by Warner Bros. for the press and industry at the Exit/In in Nashville. They plan to cut some country sessions.

Billboard

Billboard SPECIAL SURVEY
for Week Ending 4/19/75

Hot
Country LPs

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
2	2	7	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
3	3	11	LINDA ON MY MIND—Conway Twitty, MCA 469
4	4	17	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
★	12	17	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
6	8	6	OUT OF HAND—Gary Stewart, RCA APL1-0900
7	6	10	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
8	5	8	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
9	11	9	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
10	10	6	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
★	15	7	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
12	9	7	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot DOSD 2015
13	13	6	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
14	7	11	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
15	17	5	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
★	22	3	REUNION—B.J. Thomas, ABC ABDP 858
17	19	4	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
18	20	14	BARBI DOLL—Barbi Benton, Playboy PB 404
19	14	11	PROMISED LAND—Elvis Presley, RCA APL1-0873
20	16	27	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
★	28	19	CITY LIGHTS—Mickey Gilley, Playboy PB 403
22	24	4	WHO'S SORRY NOW—Marie Osmond, MGM M3G 4979
★	33	2	BOOGIE WOOGIE COUNTRY MAN—Jerry Lee Lewis, Mercury SRM-1-1030 (Phonogram)
★	30	5	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
25	25	5	CRYSTAL GAYLE, United Artists UA-LA365
26	27	24	DON WILLIAMS, VOL. III—ABC/Dot DOSD 2004
27	18	6	GREATEST HITS—Tanya Tucker, Columbia KC 33355
28	31	3	TAMMY'S GREATEST HITS, Vol. 3—Tammy Wynette, Epic KE 33396 (Columbia)
29	23	39	BACK HOME AGAIN—John Denver, RCA CPL1-0548
30	34	18	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
31	32	22	LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC)
32	29	25	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
33	36	11	GREATEST HITS Vol. 1—Billy "Crash" Craddock, ABC ABCD 850
34	38	4	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
35	37	4	MEL TILLIS AND THE STATESIDERS—MGM M3G 4987
36	21	11	IT'S TIME TO PAY THE FIDDLER—Cal Smith, MCA 467
★	NEW ENTRY		SOUTHBOUND—Hoyt Axton, A&M SP 4510
38	42	3	HAPPY TRAILS TO YOU—Roy Rogers, 20th Century T-467
★	NEW ENTRY		ALIVE & PICKIN'—Doug Kershaw, Warner Bros. BS 2851
40	35	18	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
41	45	3	JOE STAMPLEY—Epic KE 33356 (Columbia)
42	41	29	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
43	26	45	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
44	NEW ENTRY		GREATEST HITS—Jerry Wallace, MGM M3G 4990
45	50	2	CHARLIE MY BOY—Charlie McCoy, Monument KZ 33384 (Epic/Columbia)
46	43	4	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
47	47	2	STEEL RIDES—Lloyd Green, Monument KZ 33368 (Epic/Columbia)
48	44	12	SONS OF THE MOTHERLAND—Statler Brothers, Mercury SRM-1-1019 (Phonogram)
49	46	5	POOR SWEET BABY AND TEN MORE BILL ANDERSON SONGS—Jean Shepard, United Artists UA-LA363
50	40	10	EVERY TIME I TURN ON THE RADIO/TALK TO ME OHIO—Bill Anderson, MCA 454

Top Names Flock To Hall's Tourney

CHATTANOOGA—The Tom T. Hall Bethel Celebrity Golf Tournament in May here, to aid the children of imprisoned parents, is attracting some top names in the business.

Among those committed to play

in the May 23-24 event at Creek's Bend are Chet Atkins, Johnny Rodriguez, Dickey Lee and several sports figures.

Hall also will entertain at a special benefit concert.

Country



NELSON GREETED—Willie Nelson, right, is formally welcomed to Columbia Records in Dallas by Norm Ziegler, regional director for the label. The Texas songwriter has finished his first LP already.

Columbia photo

22,000 S-K Masters To Gusto Label

NASHVILLE—Gusto Records, which recently was involved in litigation with CBS over the release of old Charlie Rich masters, now has purchased all of the masters of Starday-King, and will release its own product on either Starday or King.

Gusto, on its Power Pac label, had released an album of Rich leased from Shelby Singleton, who in turn had purchased the old Sun catalog. While the determination of this case has not been finalized, judges refused to enjoin Gusto from further release of the LP, and it still is selling well.

In the Starday-King purchase, it is dealing in more than 22,000 masters of such artists as Dottie West, Billy "Crash" Craddock, Red Sovine, Johnny Bond, Grandpa Jones, George Morgan, Merle Kilgore, Pee Wee King and Redd Stewart. There also are major gospel groups and several in the field of bluegrass. These are all from Starday. From King comes such masters as those of Ivory Joe Hunter, Bill Doggett, Otis Williams, Laverne Baker, Earl Bostic and the Coasters.

Mike Lunsford, on the Gusto label, will be resericed on Starday, and Gusto will no longer be used except as a corporate name. Tommy Hill, who heads Gusto, helped put the original Starday-King operation together.

COMEDIAN IN MIAMI BEACH

Clower Tapped To Speak At So. Baptist Conclave

NASHVILLE—Country comedian Jerry Clower has been selected as the first layman ever to give the keynote speech at the summer session of the Southern Baptist Convention June 10-12 in Miami Beach.

The announcement was made by Dr. Searcy Garrison, executive secretary-treasurer of the Georgia Baptist Convention.

In addition to his comedy recordings on MCA and his hundreds of

personal appearances arranged through Tandy Rice, Clower is a church deacon and lay minister in his hometown of Yazoo City, Miss.

Anita Bryant will present the special music part of the program.

Rice, who is Clower's personal manager as well as his agent, notes that last year's speaker was Dr. Billy Graham, who drew slightly more than 18,000 in Dallas. This year's attendance is expected to break the 20,000 mark.

For the past two years, Clower has been Billboard's "Comedian of the Year" in the country category.

Charlie Rich Saves Truckers' Awards Banquet

MEMPHIS—Despite a rather embarrassing situation in which none of the winners showed up to accept their awards, Charlie Rich performed for more than 400 truck drivers at the first Truckers' Country Music Awards Dinner here, and saved the evening.

Held at the Holiday Inn Riverfront, the show was created by Open Road Magazine, a truck drivers' publication, co-sponsored by Fram Corporation, maker of oil filters.

Rich, who was the sole entertainer along with his show, fortunately was voted male vocalist of the year. His stint included David Wills, Susan Hudson and Billy Holliday.

Vinton Glad Hands 'Em All

• Continued from page 26

make records now that everyone, even older folks, can enjoy."

According to Billboard's "Top Pop Records," Vinton had more No. 1 selling singles between 1962 and 1973 than any other single male artist. His total sales have reached well beyond 30 million.

Vinton enjoys exploiting his Polish background and the tactic has not been lost on him as a reason for the widespread sale of his album, "Melodies Of Love," for which the title tune, "My Melody Of Love," has Polish as well as English lyrics, both by Vinton himself.

Vinton says he put \$50,000 of his

own money into making the album and when it was finished in late 1974, no record company wanted to buy it. "Nobody would touch it with a 10-foot pole," he says. "They thought I was crazy."

Vinton says he tried to peddle "Melodies Of Love" to seven record companies at no cost to them except distribution. "They just would not handle it. They said it would never sell and besides, the record executives were all going around telling their own latest Polish jokes."

ABC Records then bought the album and it became an immediate seller. "The Polish joke of the year is on those recording executives," says Vinton.

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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	1	10	ALWAYS WANTING YOU—Merle Haggard (M. Haggard), Capitol 4027 (Shady Tree, BMI)	35	36	10	CHAINS—Buddy Alan (G. Goffin, C. King), Capitol 4019 (Screen Gems-Columbia, BMI)	68	72	7	IF THAT'S WHAT IT TAKES—Ray Griff (R. Griff), ABC/Dot 17542 (Blue Echo, ASCAP)
2	8	12	BLANKET ON THE GROUND—Billie Jo Spears (Roger Bowling), United Artists 584 (Brougham Hall Music, BMI)	36	47	5	THESE DAYS (I Barely Get By)—George Jones (G. Jones, T. Wynn), Epic 8-50088 (Columbia) (Altam, BMI)	69	83	3	RAINY DAY PEOPLE—Gordon Lightfoot (G. Lightfoot), Reprise 1328 (Warner Bros.) (Moose, CAPAL)
3	4	11	ROSES AND LOVE SONGS—Ray Price (J. Weatherly), Myrrh 150 (ABC) (Keca, ASCAP)	37	41	8	A MAN NEEDS LOVE—David Houston (N. Wilson, G. Richey, C. Taylor), Epic 8-50066 (Columbia) (Al Gallico/Algee, BMI)	70	78	5	MAKING BELIEVE—Debi Hawkins (J. Work), Warner Bros. 8076 (Acuff-Rose, BMI)
4	11	8	ROLL ON BIG MAMA—Joe Stampley (D. Darst), Epic 8-50075 (Columbia) (Al Gallico/Algee, BMI)	38	46	7	COMIN' HOME TO YOU—Jerry Wallace (K. Bach, J. Lane), MGM 14788 (Four Tay, BMI)	71	NEW ENTRY		WHEN WILL I BE LOVED—Linda Ronstadt (P. Everly), Capitol 4050 (Acuff-Rose, BMI)
5	6	9	STILL THINK BOUT YOU—Billy "Crash" Craddock (J. Christopher, B. Wood), ABC 12068 (Chriswood/Easy Nine, BMI)	39	48	4	FROM BARROOMS TO BEDROOMS—David Wills (D. Wills, S. Rosenberg), Epic 8-50090 (Columbia) (Double R, ASCAP)	72	82	2	WHERE HE'S GOING, I'VE ALREADY BEEN—Hank Williams Jr. (B. Cartee, E. Montgomery, H. Williams Jr.), MGM 14794 (Al Cartee/Tree, BMI)
6	12	9	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas (C. Moman, L. Butler), ABC 12054 (Press/Trée, BMI)	40	29	8	WHO'S SORRY NOW—Marie Osmond (Synder, Kalman, Ruby), Kolob 14785 (MGM) (Mills, ASCAP)	73	65	9	IN THE MISTY MOONLIGHT—George Morgan (C. Walker), 4 Star 5-1001 (4-Star, BMI)
7	9	12	BEST WAY I KNOW HOW—Mel Tillis & Statesiders (J. Chesnut), MGM 14782 (Paseky, BMI)	41	13	13	THE BARGAIN STORE—Dolly Parton (D. Parton), RCA 10164 (Dweper, BMI)	74	87	3	THE MOST WANTED WOMAN IN TOWN—Roy Head (R. Porter, B. Jones, D. Wilson), Shannan 829 (NSD) (MaRee, ASCAP)
8	10	10	(You Make Me Want To Be) A MOTHER—Tammy Wynette (B. Sherrill, N. Wilson), Epic 8-50071 (Columbia) (Algee, BMI)	42	19	12	I'LL STILL LOVE YOU—Jim Weatherly (J. Weatherly), Buddah 444 (Keca, ASCAP)	75	84	5	THE ONE I SING MY LOVE SONGS TO—Tommy Cash (W. Holyfield), Elektra 45241 (Jack, BMI)
9	3	12	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (J. Farrar), MCA 40349 (ATV, BMI)	43	39	9	WONDER WHEN MY BABY'S COMIN' HOME—Barbara Mandrell (K. Goell, A. Kent), Columbia 3-10082 (Great Foreign Songs/Arthur Kent/Galleon, ASCAP)	76	85	5	SHE WORSHIPPED ME—Red Steagle (G. Sutton), Capitol 4042 (Rodeo Cowboy, BMI)
10	16	7	SHE'S ACTING SINGLE (I'm Drinkin' Doubles)—Gary Stewart (W. Carson), RCA 10222 (Rose Bridge, BMI)	44	21	15	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (V. Keith, B. Peters), ABC/Dot 17540 (Shelby Singleton Music, BMI)	77	NEW ENTRY		COLINDA—Fiddlin' Frenchie Burke & The Outlaws (J. Williams), 20th Century 2182 (Jack & Bill, ASCAP)
11	15	8	I'D LIKE TO SLEEP 'TIL I GET OVER YOU—Freddie Hart (R. Bowling), Capitol 4031 (Brougham Hall, BMI)	45	27	11	I STILL FEEL THE SAME ABOUT YOU—Bill Anderson (B. Anderson), MCA 40351 (Stallion, BMI)	78	86	2	MY OLD KENTUCKY HOME—Johnny Cash (R. Newman), Columbia 3-10116 (January, BMI)
12	14	10	HE TOOK ME FOR A RIDE—La Costa (Taylor, Wilson, Tackitt), Capitol 4022 (Al Gallico/Algee, BMI)	46	56	5	WORD GAMES—Billy Walker (R. Graham), RCA 10205 (Show Biz, BMI)	79	75	7	I JUST CAME HOME TO COUNT THE MEMORIES—Bobby Wright (G. Ray), ABC 12062 (Contention, SESAC)
13	17	6	WINDOW UP ABOVE—Mickey Gilley (G. Jones), Playboy 6031 (Glad, BMI)	47	28	12	MY ELUSIVE DREAMS—Charlie Rich (C. Putnam, B. Sherrill), Epic 8-50064 (Columbia) (Tree, BMI)	80	98	2	IT TAKES A WHOLE LOTTA LIVIN' IN A HOUSE—David Rogers (G. Paxton), United Artists 15124 (Brushape, BMI)
14	18	9	I CAN STILL HEAR THE MUSIC IN THE RESTROOM—Jerry Lee Lewis (T.T. Hall), Mercury 73661 (Phonogram) (Hallnote, BMI)	48	35	12	DON'T LET THE GOOD TIMES FOOL YOU—Melba Montgomery (G.S. Paxton, R. Hellard), Elektra 45229 (Brougham Hall Music, BMI)	81	89	2	IT'S ALL OVER NOW—Charlie Rich (C. Rich), RCA 10256 (Charlie Rich, BMI)
15	24	10	I'M NOT LISA—Jessi Colter (J. Colter), Capitol 4009 (Baron, BMI)	49	61	4	41st STREET LONELY HEARTS CLUB—Buck Owens (J. Shaw, D. Knutson), Capitol 4043 (Blue Book, BMI)	82	NEW ENTRY		(There She Goes) I WISH HER WELL—Don Gibson (D. Gibson), Hickory 345 (MGM) (Acuff-Rose, BMI)
16	22	7	HE TURNS IT INTO LOVE AGAIN—Lynn Anderson (M. Kellum, G. Sutton, L. Cheshire), Columbia 3-10101 (Rodeo Cowboy, BMI)	50	67	2	TRYIN' TO BEAT THE MORNING HOME—T.G. Shepard (R. Williams, T.G. Shepard, E. Kahane), Melodyland 6006 (Motown) (Don Crews, BMI)	83	88	6	THE BEST IN ME—Jody Miller (D. Hall), Epic 8-50079 (Columbia) (Algee, BMI)
17	5	10	THE PILL—Loretta Lynn (L. Allen, D. McHan, T.D. Bayless), MCA 40358 (Coal Miners/Guaranty, BMI)	51	57	6	ONE STEP—Bobby Harden (S. Pippin, L. Keith), United Artists 597 (Windchime, BMI)	84	90	2	(If You Add) ALL THE LOVE IN THE WORLD—Mac Davis (T. Pege), Columbia 3-10111 (Big Miltz/Nashy, ASCAP)
18	20	9	THE TIP OF MY FINGERS—Jean Shepard (B. Anderson), United Artists 591 (Tree/Champion, BMI)	52	63	4	BEYOND YOU—Crystal Gayle (B. Gatzimos, C. Gail), United Artists 14963 (Stonehill, BMI)	85	91	3	INDIANA GIRL—Pat Boone (M. Cooper), Melodyland 60058 (Motown) (Wilber/Martin Cooper, ASCAP)
19	26	6	TOO LATE TO WORRY, TOO BLUE TO CRY—Ronnie Milsap (A. Dexter), RCA 10228 (Hill & Range/Elvis Presley/Noma, BMI)	53	37	13	LONELY MEN, LONELY WOMEN—Connie Eaton (B. Dees), ABC/Dunhill 15022 (Hill & Range, BMI)	86	93	2	I LOVE A RODEO—Roger Miller (R. Miller), Columbia 3-10107 (Alhond, BMI)
20	2	11	I JUST CAN'T GET HER OUT OF MY MIND—Johnny Rodriguez (L. Gatlin), Mercury 73659 (Phonogram) (First Generation, BMI)	54	69	5	FORGIVE & FORGET—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45237 (Briar Patch/Deb Dave, BMI)	87	94	3	MIND YOUR LOVE—Jerry Reed (J.R. Hubbard), RCA 10247 (Vector, BMI)
21	25	8	MATHILDA—Donny King (Khouri, Thierry), Warner Bros. 8074 (Longhorn, BMI)	55	71	4	YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Roy Clark (D. Fritts), ABC/Dot 17545 (Combine, BMI)	88	NEW ENTRY		GOOD NEWS BAD NEWS—Eddie Raven (P. Richards), ABC 12083 (Senor, ASCAP)
22	23	11	PROUD OF YOU BABY—Bob Luman (B. Sherrill, N. Wilson), Epic 8-50065 (Columbia) (Algee, BMI)	56	64	5	MERRY-GO-ROUND—Hank Snow (R.L. Floyd), RCA 10225 (Four Tay, BMI)	89	95	6	SWEET COUNTRY MUSIC—Ruby Falls (C. Fields, D. Riis), 50 States 31 (NSD) (Music Craftshop/Sandburn, ASCAP)
23	7	10	IT DO FEEL GOOD—Donna Fargo (D. Fargo), ABC/Dot 17541 (Prima Donna, BMI)	57	60	7	CHARLEY IS MY NAME—Johnny Duncan (J. Duncan), Columbia 3-10085 (Otter Creek, BMI)	90	NEW ENTRY		SHE'S ALREADY GONE—Jim Mundy (J. Mundy), ABC 12074 (Chappell, ASCAP)
24	31	8	SMOKEY MOUNTAIN MEMORIES—Mel Streat (Conley, Devereaux), GRT 017 (Chess/Janus) (Blue Moon, ASCAP)	58	51	10	UPROAR—Anne Murray (P. Grady), Capitol 4025 (Tessa/Jolly Cheeks, BMI)	91	92	4	YAKITY YAK—Eric Weisberg with Deliverance (J. Lieber, M. Stoller), Epic 8-50072 (Columbia) (Hill & Range/Quintet/Freddy Bienstock, BMI)
25	45	4	THANK GOD I'M A COUNTRY BOY—John Denver (Sommers), RCA 10239 (Cherry Lane, ASCAP)	59	66	7	IT'S ONLY A BARROOM—Nick Nixon (E. Stevens, E. Rabbitt), Mercury 73654 (Phonogram) (Deb Dave/Briarpatch, BMI)	92	NEW ENTRY		MISSISSIPPI YOU'RE ON MY MIND—Stoney Edwards (J. Winchester), Capitol 4051 (Fourth Floor, ASCAP)
26	33	6	BRASS BUCKLES—Barbi Benton (B. Borchers, M. Vickery), Playboy 6032 (Tree, BMI)	60	68	8	WHILE THE FEELING'S GOOD—Mike Lunsford (R. Bowling, F. Hart), Gusto 124 (Brougham Hall, Hartline, BMI)	93	96	3	BOILIN' CABBAGE—Bill Black Combo (G. Michael, B. Tucker, L. Roger), Hi 2283 (London) (Fi/Bill Black, ASCAP)
27	30	8	LOVING YOU BEATS ALL I'VE EVER SEEN—Johnny Paycheck (J. Paycheck), Epic 8-50073 (Columbia) (Copperhead, BMI)	61	74	2	YOU'RE MY BEST FRIEND—Don Williams (W. Holyfield) ABC/Dot 17550 (Don Williams, BMI)	94	99	2	PLEASE COME TO NASHVILLE—Ronnie Dove (B. David, N. Shrode), Melodyland 6004 (Motown) (Dunbar, BMI)
28	38	5	DON'T ANYBODY MAKE LOVE AT HOME ANYMORE—Moe Bandy (D. Frazier), GRC 2055 (Acuff-Rose, BMI)	62	76	3	RECONSIDER ME—Harvel Felts (M. Lewis, M. Smith), ABC/Dot 17549 (Shelby Singleton, BMI)	95	NEW ENTRY		BURNING—Ferin Husky (J. Foster, B. Rice), ABC 12085 (Jack & Bill, ASCAP)
29	40	7	HURT—Connie Cato (J. Crane, A. Jacobs), Capitol 4035 (Miller, ASCAP)	63	70	4	PUT YOUR HEAD ON MY SHOULDER—Sunday Sharpe (P. Anka), United Artists 602 (Spanka, BMI)	96	100	2	GOD IS GOOD—Betty Jean Robinson (B.J. Robinson, D.D. Burns), 4-Star 1004 (R-Star, BMI)
30	32	9	I GOT A LOT OF HURTIN' DONE TODAY—Connie Smith (W. Shafer), Columbia 3-10086 (Acuff-Rose, BMI)	64	77	4	BARROOM PAL, GOODTIME GALS—Jim Ed Brown (R. Porter, B. Jones), RCA 10233 (MaRee/Porter-Jones, ASCAP)	97	NEW ENTRY		PERSONALITY—Price Mitchell (L. Price), GRT 020 (Chess/Janus) (Lloyd & Logan, BMI)
31	34	8	ALL AMERICAN GIRL—Stattler Brothers (D. Reid, H. Reid), Mercury 73665 (Phonogram) (American Cowboy, BMI)	65	54	9	SING A LOVE SONG, PORTER WAGONER—Mike Wells (L. Darrell), Playboy 6029 (Excellorc, BMI)	98	NEW ENTRY		BABY—Tennessee Ernie Ford & Andra Willis (R. Griff), Capitol 4044 (Blue Echo, ASCAP)
32	43	5	MISTY—Ray Stevens (E. Garner, J. Burke), Barnaby 614 (Chess/Janus) (Vernon, ASCAP)	66	80	2	HE'S MY ROCK—Brenda Lee (S.K. Dobbins), MCA 40385 (Famous, ASCAP)	99	NEW ENTRY		STEALIN'—Jacky Ward (J. Foster, B. Rice), Mercury 73667 (Phonogram) (Jack & Bill, ASCAP)
33	44	4	I AIN'T ALL BAD—Charley Pride (J. Duncan), RCA 10236 (Roz Tense, BMI)	67	81	3	THERE I SAID IT—Margo Smith (M. Smith), 20th Century 2172 (Jidobi, BMI)	100	NEW ENTRY		TOO FAR GONE—Emmylou Harris (B. Sherrill), Reprise 1326 (Warner Bros.) (Al Gallico, BMI)
34	42	6	BACK IN HUNTSVILLE AGAIN—Bobby Bare (Shel Silverstein), RCA 10223 (Evil Eye, BMI)								

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BUILDING MEMORIES
WALKING THE RAILROAD TRESTLE
GOODBYE SONG
THE HAND OF LOVE
MONDAY MORNIN' KEEP A-HURTIN' BLUES
POP AND ME
LITTLE BAND OF GOLD
A LITTLE BIT SOUTH OF SASKATOON



Talent In Action

• Continued from page 28

that the audience was unappreciative of that fact, as they greeted him with shouts and cat-calls. This endured until, aided by a fierce pyrotechnic display, Quatro performed "In The Court Of The Crimson King" from his first LP. Quatro continued to hold audience respect with the first half of his new Mercury album "In Collaboration With The Gods." It is inappropriately named. Quatro bills this piece as a symphony, and although it has symphonic moments, it lacks structure, form and goes through periods of musical confusion. Evidently, Quatro must tighten his act.

Mercury artists Greenslade opened the show with tunes from "Time And Time Again" their new album. They are a heavy metal group with fine material to offer. The audience was particu-

Berman Extends Concert Venues To Key Cities

SAN DIEGO—Marc Berman's Good-Time Productions, a rock concert promoter here for four years, is now putting on MOR and soft-rock artists in a wide span of cities including Honolulu, Houston, Dallas, Phoenix, Denver, Oakland and San Jose.

Upcoming artists booked by Good-Time into 2,100-5,000-seat halls are Paul Williams, Rod McKuen, Bill Cosby, Vikki Carr and Freddie Prinze.

larly appreciative of Andrew McCulloch's energetic drum solos. Their finale, "Spirit Of The Dance" was a highlight and this opening act left the stage to cries of "encore." STEVEN FRIEDEL

BEN VEREEN

Empire Room, New York

A bona fide all-around star is born every few years and Ben Vereen is such a person. Unlike most performers, he has strengths in several areas: dance, song, comedy and oratory. His April 1 set allowed him to demonstrate all of these pluses and the end result was highly entertaining.

The stage was set with a replica of his childhood front door steps and he used this prop for carrying out several of his songs. The transition from one song or dance to the next was finely constructed, but several numbers could be trimmed to keep the set fast-paced and attention-grabbing. Even with a bum microphone, Vereen was able to convey a personal touch to his vocals that included a number of tunes from his new Buddah Records album, "Offstage," as well as a medley of songs from shows in which he performed. Included in this segment were "Pippin" (both in song and dance), "Sweet Charity," "Jesus Christ Superstar," "Hair," and others.

As a dancer, he is adept at everything from modern dance to ballet to soft-shoe. It is his vocal side that is constantly improving, because he really shines on certain numbers, and his ballads are becoming more personal and meaningful.

Most of the set was "personal" since he did a tribute, complete with black-face and white lips, to the great vaudevillian Bert Williams. Not only was this section particularly touching, it showed a human side to Vereen's act, one thing many performers tend to ignore. JIM FISHEL

DAVID BROMBERG BAND DOC AND MERLE WATSON

Avery Fisher Hall, New York

Folk music enthusiasts could hardly have heard a better concert or combination of talent than they did April 4 when the David Bromberg Band and Doc and Merle Watson performed.

After spending his earlier career as a studio and back-up musician for practically every folk artist in the business, Bromberg has developed as a star in his own right. He is a very accessible performer whose sense of humor never belies his competent musical ability.

The Bromberg Band is more like a folk orchestra with 17 musicians including a four-man fiddle section, pedal steel guitar, reed section and back-up vocalists. Phoebe Snow was singing back-up vocals until called to center stage by Bromberg. She did one blues number with the band that was a show stealer.

Opening the evening was the king of the country flat pickers, Doc Watson. A hall the size of Avery Fisher is not the best place to hear the intricacies of acoustic guitar playing but the respect that Watson commands made the audience refrain from the rhythmic clapping that can easily destroy a performance. Watson was supported by his son Merle, a first-rate guitarist already and still improving, and bassist Michael Coland, a member of Frosty Morn, a group of young country musicians whose other members joined the trio for several numbers.

LAWRENCE FROST

BETTY WRIGHT EBB TIDE SHIRLEY & COMPANY

Beacon Theater New York

Betty Wright is an attractive, effervescent

young lady who has very quietly amassed an impressive string of r&b hits. Unfortunately her March 30 performance was marred by a very unprofessional job of concert production. There was inadequate lighting and sound and endless stage waits which made the first show so long that it was combined with the second show as some acts went on twice, some went on once and some never did go on. When the emcee was not complaining about his irritated genitals or talking to a man in a gorilla suit he was announcing the wrong acts at the wrong time.

Somehow through all of this Ms. Wright showed a great deal of talent. Visually exciting and vocally powerful, Ms. Wright excited the audience which up to then had been bored and confused by the meandering proceedings. Her sartorially bizarre back-up band sometimes got too loud and hit too frantic but the set was, on the whole, enjoyable. Standout selections included her current disco hit "Where Is The Love" and "Clean Up Woman" which featured Ms. Wright's impressions of other soul stars.

Ebb Tide is a young vocal group that has had one moderately successful single "Give Me Your Best Shot Baby." Regrettably this group was on far longer than their talent warranted. With more experience, Ebb Tide could be a group to watch in the future.

Opening the show was Shirley & Company, a group that features Shirley Goodman formerly of Shirley & Lee and Jackie Lee of "The Duck" fame. The band was musically competent but quite unprofessional. ROBERT FORD

HERBIE MANN ZULEMA

Beacon Theater, New York

Herbie Mann has gone through so many changes in musical style and geographic in-

fluence in the last few years that it is amazing he still knows where he's at. But, after musical excursions to Memphis, Nashville, London, the West Indies and Brazil, Herbie Mann remains the impeccable musician he always has been. Mr. Mann's latest aggregation features the likes of trombonist Barry Rodgers, vocalist Cissy Houston, keyboardist Pat Rebillot, and reed giant David Newman. The group also features three percussionists and two guitarists to provide a solid rhythmic backing to the disco-oriented material that makes up much of Mann's current show.

In his March 28 set Mann changed moods and styles with ease going from the classical beauty of the theme from "Cries and Whispers" played as a duet with Rebillot to the frantic power of his current disco hit "Hijack." Through it all, Mann's playing was outstanding and the band had no trouble keeping up with the mood and style changes.

The only disappointment of the evening was the lack of professionalism of the promoters and the stage crew. The concert was poorly promoted and therefore poorly attended (the next night the same promoters had to cancel two shows of another artist due to poor attendance). The sound was atrocious and the spotlight was always on the wrong soloist despite the fact that Herbie Mann held up signs to tell the light crew and the audience who was soloing.

The opening act, Zulema, was hampered by the poor sound even more than Mann. Despite this, she still was well received by the audience. Zulema has abandoned much of her fine original material in favor of more commercial rearrangements of other people's songs. This is pleasant but it all tends to sound the same. ROBERT FORD

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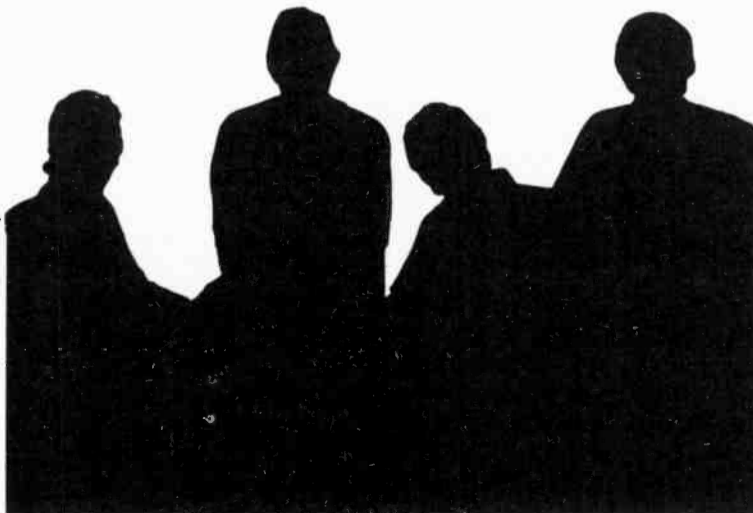
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Connoisseur Society Deal With Pathe Marconi France

By ROBERT SOBEL

NEW YORK—Connoisseur Society has concluded a deal in France, with Pathe Marconi-EMI whereby the U.S. company will release Pathe Marconi product in the U.S. and Canada under a joint logo.

Under terms of the deal, completed by E. Alan Silver, head of CS, and by Peter de Jongh, head of Pathe Marconi classical division in France, CS will have first refusal rights in the states after Angel Records. Some 15 to 20 records are slated for release as a result of the joint pact in the first year. Connoisseur will continue to release some 15 records yearly under its own label.

Already in the market and carrying both logos are records by pianist Jean-Philippe Collard. One is a two-record set featuring 13 nocturnes by

Faure (complete) by Faure and one is a Rachmaninoff record. Set for release for the spring and early summer are the Tchaikovsky "Piano Concerto No. 2," Sylvia Kersbaum piano, Jean Martinon conducting the original unabridged version. It is available in SQ Quad.

Other records under the deal include Schumann: Sonata No. 3; Impromptus, Op. 5; and Brahms: 21 Hungarian Dances. The Schumann works feature Collard; the Dances features Collard and Michel Beroff. It is the complete original version, for one piano and four hands.

A separate deal has been concluded for Pathe Marconi to release some 10 CS records per year under the Pathe Marconi logo.

Sine Qua Non, Declon In Deal

FALL RIVER, Mass.—Sine Qua Non Productions has concluded an agreement with Declon (London Records U.S.) to produce classical records that have been unavailable for several years.

As a result of the agreement, Sine Qua Non releases this spring will include: Holst's "The Planets," Op. 32, with Sir Malcolm Sargent directing the London Symphony Orchestra and Chorus; Schubert's "Symphony No. 9 in C (The Great)," conducted by Josef Krips, Amsterdam Concertgebouw Orchestra; and Stravinsky's "Le Sacre du Printemps," conducted by Ernest Ansermet with L'Orchestre de la Suisse Romande.

The agreement will also allow Sine Qua Non to release Haydn, Mendelssohn, Mussorgsky and Ravel albums.

Sine Qua Non's recordings are all low-priced classical and blues albums. In addition to these, the Massachusetts house also produces two series: "Meet the Classics" and "Masterpiece Series." "Meet the Classics" is an introduction to classical music for youngsters and "Masterpiece Series" is an anthology of classical music from the twelfth through twentieth centuries on 16 four-record sets with comprehensive notes by musicologist Richard Freed.

Oakland Unit Fund Drive

By JACK McDONOUGH

OAKLAND—The Oakland Symphony Orchestra Assn. has undertaken a new fund-raising campaign to try to clear off the books the indebtedness incurred when it spent over \$1 million two years ago to restore their new home, the Paramount Theatre, to its original art-deco grandeur.

The association also hopes to add another \$500,000 to their present endowment fund of \$2 million, which accrued when \$1 million in local money was raised to match a Ford Foundation grant of \$1 million.

E. E. Trefethen Jr., director and retired president of Kaiser Industries Corp., is heading a task force that will concentrate its approach on a select group of foundations and individuals for major gifts. Mills Eklund, member of the task force, noted that some foundations which would not be interested in contributing to the debt fund might well contribute to the endowment. Eklund indicated that thus far the group had received a gift of "six figures," which they hope will be a springboard for matching funds.

Also, the Oakland Symphony Guild is conducting a "Do Your Part for the Paramount" drive, soliciting gifts of \$1 and up. All donor's names will go onto a Scroll of Honor, which will be published in the Oakland Tribune.

During the past year the association embarked on an austerity program that will continue. Says Eklund: "We have cut back on personnel to the irreducible point and we're operating well below the normal standard of staffing. Certain

job functions have ceased to exist and that work is now being done by volunteers."

The symphony was formerly housed at the Oakland Auditorium. Since moving to the Paramount in 1973, which seats 1,000 more than the auditorium, "we've had no difficulty having virtual sellouts of all programs. We had an increase of 161 percent in season ticket sales when we first moved and in the season just ended we had an additional 10 percent increase." However, noted Eklund, the symphony itself normally falls \$100,000 short of meeting its expenses, and while the association has not had any trouble closing this gap through annual fund solicitation, "when you couple this with trying to operate a facility that is there for all the other performing arts, it is just too much of a load to carry."

Dover Dropped As Classical Firm

NEW YORK—Dover Records, disk wing of Dover Publications, has dropped its classical operation, according to Howard Cirker, publication president. However, Dover will continue to release instructional language recordings.

Dover had accented chamber music which included Bartok quartets. It had solo artists as well. This included Beveridge Webster; other records included contemporary music and opera.

Dover, according to Cirker, was not very profitable. The classical operation was 10 years old.

Marks Sets 'Ball' Folio

NEW YORK—"After the Ball," Nonesuch Records' current best-selling album, has been released as a folio, words and music, by Edward B. Marks Music Corp. Joan Morris and William Bolcom, the artists featured on the recording, gathered the song materials, old-time photographs and program notes for the book.

While the recording is based on turn-of-the-century favorites, two of the songs—"Those Wedding Bells Shall Not Ring Out!" and "Come Down My Evening Star"—have not been available for more than 50 years.

The folio, "After the Ball," retails for \$3.00.

William Bolcom's "Frescoes" for two keyboard players, which has been recorded on Nonesuch Records by Bruce Mather and Pierrette LePage, will be published this month by Marks Music.

Soviet Acts In World Tours

MOSCOW—Numerous top Soviet classical acts are on international concert tours.

Conductor Kirill Kondrashin is back from Hungary where he led the Budapest Philharmonic, while pianist Emil Gilels was in the Netherlands, performing a program of Beethoven, Rakhmaninov and Prokofiev in several cities there. Vassili Sinaiski, a laureate of the Herbert von Karajan International Contest, led symphony orchestras in Denmark. Pianist Grigory Sokolov, soloist of the Leningrad Philharmonic, is in the U.S. under a Gosconcert contract with Hurok Concerts, presenting a program of Stravinsky, Chopin, Prokofiev and Rakhmaninoff.

Pianist Dmitri Bashkirov is back from Spain, after an extended concert tour, during which he was awarded the University of Madrid's Golden Medal. Bashkirov is the first Russian artist to receive the award.



Connoisseur Deal—Connoisseur Society and Pathe Marconi-EMI conclude deal in France whereby CS will have first refusal after Angel Records to release product in the U.S. and Canada under the combined logo of both companies. Left to right, are, Rosanna Silver, CS marketing director; E. Alan Silver, CS president; pianist Jean-Philippe Collard; Peter de Jongh, classical director of Pathe-Marconi, France; and de Jongh's secretary.

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	6	ORFF: Carmina Burana Cleveland Orchestra & Chorus (Thomas), Columbia M 33172
2	1	14	STRAVINSKY: Rite Of Spring Chicago Symphony (Solti) London CS 6885
3	3	14	SCOTT JOPLIN: Piano Rags Vol. 3 Joshua Rifkin, Nonesuch H-71305 (Elektra)
4	5	14	PUCCINI: MADAME BUTTERFLY Vienna Philharmonic, Freni, Pavarotti (Karajan), London OSA 13110
5	10	6	HAYDN: Complete Symphonies, Vol. 9 Philharmonia Hungarica (Dorati), London STS 15319/24
6	7	10	ALBINONI: ADAGIO & OTHER PIECES Academy of St. Martin-in-the-Fields (Marriner) Angel S 37044 (Capitol)
7	12	6	MASSENET: THAIS Moffo, New Philharmonia Orchestra & Ambrosian Opera Chorus (Rudel) RCA Red Seal ARL3-0842
8	2	18	PAVAROTTI IN CONCERT Luciano Pavarotti, Orchestra, di Teatro Comunale Bologna (Bonyng) London OS 26391
9	18	10	R. STRAUSS: FOUR LAST SONGS Janowitz, Berlin Philharmonic (Karajan) DGG 2530.368 (Polydor)
10	15	6	AFTER THE BALL: A Treasury Of Turn-Of-The-Century Popular Songs Joan Morris, William Bolcom, Nonesuch H 71304 (Elektra)
11	6	44	SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY Isao Tomita, RCA Red Seal ARL1-0488
12	NEW ENTRY		BELLINI: I PURITANI Sutherland, Pavarotti, London Symphony Orchestra (Bonyng), London OSA 13111
13	8	93	SCOTT JOPLIN: THE RED BACK BOOK New England Conservatory Ragtime Ensemble (Schuller), Angel S-36060 (Capitol)
14	9	93	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
15	11	93	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
16	13	65	KING OF THE HIGH C's Luciano Pavarotti, London OS 26373
17	NEW ENTRY		BACH BRANDENBURG CONCERTOS (Complete) Paillard Chamber Orchestra, RCA Red Seal CRL2-5801
18	17	44	BERLIOZ: SYMPHONIE FANTASTIQUE Chicago Symphony Orch. (Solti), London CS 6790
19	NEW ENTRY		R. STRAUSS: Four Last Songs Price, New Philharmonia Orchestra (Leinsdorf), RCA Red Seal ARL1-0333
20	16	40	SCOTT JOPLIN: PIANO RAGS, VOL. 1 & 2 Joshua Rifkin, Nonesuch HB-73026 (Elektra)
21	NEW ENTRY		DEBUSSY ORCHESTRAL MUSIC: Vol. II French National Radio Orchestra (Martinon), Angel S 37065 (Capitol)
22	NEW ENTRY		BERLIOZ: SYMPHONIE FANTASTIQUE Concertgebouw Orchestra (Davis) Philips 6500.774 (Phonogram)
23	NEW ENTRY		HAYDN: Complete Symphonies Appendices London STS 15316/17
24	35	10	BEETHOVEN: SONATAS 31 & 32 Ashekenazy, London CS 6843
25	14	18	R. STRAUSS: Also Sprach Zarathustra Concertgebouw Orchestra of Amsterdam (Haitink) Philips 6500 624 (Phonogram)
26	24	65	THE CHRISTOPHER PARKENING ALBUM Christopher Parkening, Angel S-36039 (Capitol)
27	NEW ENTRY		ANDRES SEGOVIA: The Intimate Guitar RCA Red Seal ARL1-0864
28	NEW ENTRY		RAMPAL: A Festival Of Flute Concertos Paillard Chamber Orchestra, Erato CRL2-7003 (RCA)
29	36	18	HOLST: The Planets London Symphony Orchestra (Previn) Angel S 36991 (Capitol)
30	27	93	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia)
31	32	23	PUCCINI: La Boheme Caballo, Domingo, London Philharmonic Orchestra (Solti) RCA ARL2-0371
32	22	14	HUMPERDINCK: HANSEL AND GRETEL Anna Moffo, Fischer-Dieskau Bavarian Radio Orchestra (Eichhorn)
33	20	10	BACH: CANTATAS VOL. 10 Telefunken SKW 101/2
34	NEW ENTRY		DEBUSSY ORCHESTRAL MUSIC: Vol I French National Radio Orchestra (Martinon), Angel S 37064 (Capitol)
35	21	10	PROKOFIEV: WAR AND PEACE (Complete) Bolshoi Theatre Orch (Pashevey) Melodiya M4-33111 (Capitol)
36	29	40	HANDEL: SONATAS FOR FLUTE & HARPSICHORD (Complete) Rampal, LaCroix, Odyssey Y2-32370 (Columbia)
37	NEW ENTRY		SCOTT JOPLIN: The Easy Winners Perlman, Previn, Angel S 37113 (Capitol)
38	NEW ENTRY		MUSIC OF PRAETORIUS Early Music Consort of London (Munrow), Angel S 37091 (Capitol)
39	NEW ENTRY		COPLAND: EL SALON MEXICO London Symphony (Copland) Columbia M 33269
40	30	27	MOZART: COSI FAN TUTTE Lorengar, Berganza, Berbie, Davies, Krause, Bacquier, London Philharmonic (Solti) 1 London OSA 1442

CBS Labs Shifts Focus In Part Sale

STAMFORD, Conn.—In announcing the sale of CBS Laboratories' professional products department to Thomson-CSF of France last week, CBS president Arthur Taylor emphasized that "we are retaining our High Ridge Road facilities here as the focal point for a continuing and heightened commitment to broadcasting, audio recording and other CBS-related technologies."

"Our highest priority is in communications technology," he noted, "and to that end we are shifting away from manufacturing and marketing of commercial electronic products and the government research and development business in which CBS has been involved for many years." (Negotiations reportedly are under way with New York-based Calspan Corp. for the CBS government r&d business.)

Continuing operations at the Technology Center here will remain under overall responsibility of Harry Smith, CBS vice president/technology. Also headquartered at the Center is Ben Bauer, vice president/acoustics & magnetics, who ran down a list of the most important audio/broadcast developments that had their genesis here.

Among these are early 33 $\frac{1}{2}$ r.p.m. stereo work, psychoacoustics, Audimax and Volumax (standard automatic level broadcasting control devices), CBS Radio NetALERT, SQ matrix 4-channel development and most recently, the Leslie DVX loudspeaker specially designed for use with quad sound.

Bauer is "very excited" about the
(Continued on page 47)

TECHNICS SALES GROW Hi Fi Components Finding Way Into Radio Station Control Rooms

NEW YORK—For years "experts" in the radio-TV industry maintained that to run a successful station you needed professional studio equipment. But three years ago WYEN in Des Plaines, Ill., shifted to Technics turntables less than a year after going on the air, and has since added recorders and tape decks.

In Los Angeles, KPFC, Pacific Foundation's listener-supported station which got the Patty Hearst tapes, became the first FMer in California to utilize Technics direct-drive turntables instead of standard professional equipment.

The experience of Panasonics' high-end hi fi division isn't unique, as a number of traditional hi fi companies are recognizing the potential

of the radio market—particularly the FM outlets that rely to a greater degree on automation. But the company is among the most aggressive in seeking to place its components in control rooms.

At WYEN, station manager Ed Walters recalls that at the launching of the 50,000-watt contemporary MOR station, he followed the traditional pattern of stocking the studio with professional turntables. Via staff feedback he soon realized the equipment wasn't entirely satisfactory, as there was trouble with rumble, flutter and distortion.

They decided to test-run one Technics by Panasonic SP-10 turntable, although "at first our engineers thought we were crazy for ever

trying the Technics equipment," Walters recalls. "At that time we didn't consider Panasonic as being professional."

Powered by a direct-drive brushless DC motor with a single moving part, the SP-10 apparently lived up to its claim of eliminating much of the wow, hum, flutter, vibration and rumble inherent in the conventional high speed motors used in much professional equipment.

WYEN was so pleased with the test results that the station purchased four SP-10 units and also added two Technics RS-714 tape decks used to produce and play the station's jingle. They run round the clock and station engineers consider
(Continued on page 48)



WYEN DJ Gary Meier, left, cues up listener-requested disk on one of stations' four SP-10 turntables. Technics open-reel deck is at left, cassette unit at right. At KPFC, assistant music director Kathy Calkin spins baroque sounds on Technics SL 1100 table for asst. chief engineer Phil Mendelsohn, operations manager Pete Sutheim.



Technics photos

South Korea To Get Tape Mfg. Plant

• Continued from page 1

"We are seeing a complete shift in the tape business," emphasizes Irv Katz, Intermagnetics chairman, in which "local entrepreneurs are springing up who want to expand into tape and control their own markets. Nationalism has set in in many countries and these businessmen (generally in the record duplicating or plastics fields) are asking, 'Why can't we build magnetic tape?' What the hell, we can build our own hospitals and make our own orange juice. What we've done is taken the black out of the magic."

Intermagnetics' deal with the South Koreans was pulled together by Brian Lundstram, the firm's international vice president, who spent 10 years in Southeast Asia for RCA and Audio Magnetics, the latter during Katz's tenure there.

Lundstram in fact leaves this week on a two-month trip to Southeast Asia to present the firm's concept of building total manufacturing facilities to interested parties. He is also selling the idea of supplying bulk tape from Intermagnetics.

The three-month-old company is already in discussions with companies in Mexico, Venezuela, Brazil, Argentina, Nigeria, Ghana, Algeria, Iran, Taiwan and Hong Kong anent building blank tape factories, reveals Terry Wherlock, the executive vice president.

"This is a timely trend," Katz interjects. "There are parts of the world where the market is exploding for blank cassettes and prerecorded
(Continued on page 47)

Audio Circle Into Disco Equip. Sales

CHICAGO — Audio Circle, started in July as a consumer hi fi store in the new enclosed Circle Court Mall, is adding discotheque equipment as well because of a rising demand from south side clubs and lounges.

President Bill Moore held an all day demonstration April 12 with several area disco deejays using a disco installation of two turntables, mixer, amplifier and speakers. Also being demonstrated intermittently was a full line of Cerwin-Vega professional speakers, using stereo tape. A Cerwin-Vega representative was on hand to answer questions.

The demonstration and disco setup were advertised in local print media and FM radio. The disco installation will continue as a permanent part of the store's display.

Opened originally as a hi fi component shop representing the practical culmination of a 15-year hobby of Moore's, the demand for disco equipment has grown to such a sizable proportion of the business, that Moore has added Technics by Panasonic and Russco turntables, Sony and Grand Pre mixers, and Sound Craftsman equalizers to a component line that includes Akai, BIC, Cerwin-Vega, Empire, Epicure, Bose, Garrard, Harman-Kardon, Marantz, Miracord, Philips, Sansui, Sony and TEAC.

The 2,000-square-foot store also carries GRT 8-track and prerecorded blank tape, and Stanton and

Koss headphones. About 130 LP titles are displayed along one burlap-covered wall, with all single LPs discounted to \$4.99 and double LPs at \$8.99 regardless of list price.

The selection of album titles is based on the top 20 on Billboard charts, another 20 jazz titles, disco-type songs 10 quad labels, with the balance geared to the consumer market.

Moore states that despite a low identity because of the newness of the shopping mall, a current resistance to retail sales that keeps walk-in traffic down, and a lack of residential base in the urban renewal
(Continued on page 48)

Lampoon Rebates Hike Hi Fi Sales?

NEW YORK—National Lampoon Inc., will launch a nationwide rebate program June 15, in an ambitious attempt to help stimulate hi fi equipment sales in spite of the sagging economy.

The program which will cost National Lampoon in excess of \$125,000, with another \$50,000 spent on promotions, will offer buyers of hi fi equipment advertised in National Lampoon magazine rebates in the form of National Lampoon products ranging from record albums, T-shirts and posters, through special anthologies, soft cover books and bound collectors' volumes of National Lampoon.

Treasury: No 'Dumps' On Tuners

WASHINGTON—Treasury Department has formally withdrawn its antidumping finding for imported tuners of the Matsushita Electric Industrial Co., Ltd., Matsushita Electric Trading Co., Ltd. and Victor Co. of Japan, begun in 1970.

Treasury says "tuners from Japan are no longer being, nor are likely to be, sold in the U.S. at less than fair value by these three companies." A so-called "tentative" decision to end the antidumping proceeding was issued in 1974 for the two Japanese firms, and in January of this year for the Victor Co. of Japan.

The department says it waited for comment or complaint but received none about the imported tuners, which are used in consumer electronics products, and so has ended the antidumping action.

The U.S. antidumping law comes into effect when an imported product is sold at a price lower than the exporter has sold it for in his home market. The International Trade Commission (formerly called the Tariff Commission) determines whether the domestic industry has been or is likely to be injured. If it finds injury dumping duties are imposed on the imports to equalize the price for the competitive domestic and foreign makes.

Treasury estimates that between January and October of 1974, imports of tuners from Japan were valued at approximately \$6.3 million.

GEORGE SADDLER TAPPED

Fuji To Audio Tape

NEW YORK—Fuji Photo Film USA, Inc., is expanding into the audio tape market, executive vice president Fred Nakamura says, as a follow-up to the market study instituted when its broadcast videotape distribution agreement with Columbia Pictures Industries expired last summer (Billboard, July 6).

The job of establishing the Fuji audio tape line, one of the most respected in Japan and in Canada, where it has been distributed since last summer, is George Saddler, named by Nakamura to the newly created post of marketing manager.

In a similar position with TDK Electronics, he was responsible for establishing TDK tapes in the U.S. market, and for the last two years has been with Magnetic Media Corp., handling bulk audio cassette tape sales.

Fuji and Saddler expect to show the full line of the firm's audio tape—cassette, 8-track and open-reel—including the top-rated FX (pure-ferriox) formulation, completely repackaged for the U.S. market at the summer Consumer Electronics Show in Chicago.

"We're going into only the hi fi marketplace during the initial distribution stages," Saddler emphasizes, "and will use our CES booth to make new rep and distributor contacts."

He and Nakamura expect to hold a pre-CES press conference at which the new line will be previewed, and possibly may announce the first Fuji

audio sales reps at that time. Meanwhile, he will be staffing up the new audio tape division, and also hopes to do some preliminary market tests before CES.

All product will be imported from Japan, Saddler notes, and there are no plans at the present time for any U.S. manufacturing facility.

"This expansion into the audio tape market is a counterpart of our successful marketing program in videotape," Nakamura says, noting the recent introduction of Fuji $\frac{3}{4}$ -inch U-Matic VTR cartridges utilizing an improved berthollide iron
(Continued on page 49)



Fuji Push—Fred Nakamura, left, executive vice president of Fuji Photo Film USA, welcomes George Saddler, new audio tape marketing manager.

Tape Duplicator

By ANNE DUSTON

Dr. Arthur Cox, vice president, Bell & Howell, is chairman of latest in continuing series of small-group conferences sponsored by Institute for Graphic Communications, April 27-29 at IGC Conference Center, Highlands Inn, Carmel, Calif.

"Audiovisual Systems: New Developments in Technology, Applications And Markets," will feature as conference leaders Charles Ginsburg, Ampex; Tom Hope, Hope Reports; Dr. William Good, General Electric; Leslie Millin, Canada Dept. of State; Ed Palmer, New England Telephone, and Brad Stewart, Stewart Communications.

Registration information available from IGC, 375 Commonwealth Ave., Boston 02115, phone (617) 267-9425.

* * *

An Apex three color, on-cassette printer was recently bought by CBS-Holland through Audiomatic Corp. in New York. The machine prints label copy directly onto both sides of the cassette at speeds up to 100 C-O's per minute, and eliminates the need for paper labels.

* * *

The Chicago-based non-profit Midwest Seminar

Sansui Sets Up 3-City Expansion

NEW YORK—In a move designed to capture a larger share of the U.S. market, Sansui Electronics is establishing regional offices in Chicago, Dallas and Atlanta. Until now Sansui ran its sales operations only out of New York and Los Angeles.

The firm is also importing key Japanese executives to "effectively handle" the expected increase in business resulting from the expansion.

The Chicago office will be headed by Hiroshi Higashimori, assisted by K. Nakakita, formerly connected to the New York office. In Dallas, Mitsugu Harashima will head operations. The head of the Atlanta office has not yet been named.

Working out of New York will be Fusayoshi Kawashima. He has been named director treasurer and corporate secretary. Kenji Hoshino, former regional sales manager out of Los Angeles, had been moved to New York, elected a director of the company, and will also be partly responsible for sales. Y. Hori, becomes manager of the L.A. branch. He is also a director of the company, and worked out of N.Y.

CBS Labs

• Continued from page 46

new SQE 2000 SQ broadcast encoder being manufactured by Sony and now in use at more than 50 FM stations, including home outlets for the Boston Symphony, Cleveland Orchestra and Chicago Lyric Opera, all of which broadcast in SQ and stereo. He sees quad radio as one of the prime growth areas for SQ and a major promotional aid in selling the "Q" concept.

Part of the giant Thomson Group of electronics companies in France, one of the major combines on the Continent, Thomson CSF reportedly plans global sales of products from the renamed Thomson-CSF (TCSF) Labs, to be headed by current CBS Labs president Renville McMann.

The move gives the French firm a strong foothold in the U.S. broadcast equipment market for its triax-cable color cameras, now in use by virtually all CBS mobile units. Thomson CSF also is the division involved in videodisk r&d, and showed an impressive optical system prototype at the last VIDCOM in Cannes (Billboard, Sept. 28, 1974).

is planning its third annual seminar on videotape and film, scheduled for October 17 and 18, at Holiday Inn O'Hare/Kennedy.

The Midwest Seminar was established to stimulate use of those two media for business and education purposes, and to explore the admixture of the two media, according to communications director Fred C. Compton, Compton Communications. More emphasis will be placed this year on applications and case history, but will also include technical parameters and equipment usage. The seminar is being sponsored this year by four groups: Chicago Film Council, Chicago Television Guild, Information Film Producer, and Society of Motion Picture & Television Engineers.

The Board of Directors for the Midwest Seminar include: president, Dick Clauffen, Western Electric; vice-president, Norman Lindquist, Fred Niles Communications; secretary, Ed Blasko, Eastman Kodak Co.; treasurer, Robert Konikow, writer.

* * *

A new quadruplex video tape with improved noise reduction has been introduced by 3M Company. Scotch brand 420, a premium product for high quality mastering, exhibits a 2db improvement in color, noise, and 3db improvement in signal-to-noise and a better dropout control than the firms at 400 videotape.

An editing and repair kit for cassettes with an illustrated repair booklet, allowing editing and repair without dismantling the cassette is new from 3M. Included in the \$3.10 shrink-wrapped package are a precision editing block that doubles as a container for the adhesive tipped polyester picks used to retrieve lost tape ends, and pre-cut 150-mil splicing tape. The tabs have a new ooze-free adhesive for splices.

The editing block has cutting guides for 45 degree or 90 degree cuts, and a 5-inch channel for the tape. One end is a hexagonal-shaped spindle for manually driving the cassette tape via the hubs.

For use with open reel tapes, 3M now has pre-cut splicing and sensing tabs. The sensing tabs, for 1/4-inch tape, are electrically conductive for cueing, reversing and similar recorder controls, and will not pull off at the heads or guides. Suggested list is \$1.25 for either 36 splicing tabs or 18 sensing tabs.

ITA: Four Audio Trial Standards

TUCSON, Ariz.—After four years of committee work, the International Tape Assn. has ready for trial publication four voluntary minimum audio standards. Copies have been mailed to all ITA members, with 60 days given for invited responses, according to executive director Larry Finley.

Published standards are 1) C-60 audio cassette; 2) audio 8-track cartridge; 3) cassette hardware/software interface; 4) duplicator guidelines.

The 8-track hardware/software interface standards will be ready for trial publication by mid-May, and in the video area ITA has already published as an official document specs related to "dimensions of plastic reels for 1/2-inch-wide magnetic tape."

Following receipt of comments, the ITA audio technical executive committee (ATEC), headed by Rex Isom, RCA, is expected to meet in mid-June to work out final published standards. Also on ATEC are Ed Hanson, North American Philips; Vic Mohrlant, 3M; John Jackson, BASF; and Eugene Nyland, Ampex.

Essex Acquisition

FORT WAYNE, Ind.—Essex International, Inc., has acquired Cleveland Electronics, Inc., Cleveland-based manufacturer of "Cletron" auto/home/commercial speakers and focus/alignment/deflection products for video cameras. Firm will join the Essex electro-mechanical division.

Intermagnetics Plans Growth

• Continued from page 46

cassettes." The executive says that American technology is wanted, but the people desiring it want to set up their own facilities.

Shin Jin Plastics, owned by J.T. Lee, is in the plastics molding business and has been making plastic housings for tapes, importing many of the components. Intermagnetics' contract with Shin Jin involves \$250,000 in equipment, with the total package nearing \$500,000 when the purchase of raw tape and all the technology required to get the factory operating is added.

In return for its know-how and technology, Intermagnetics receives an equity position in the firm plus a royalty on all tapes sold.

Intermagnetics must have all the equipment completed by Sept. 30. Once opened, the factory will have the capability of producing 18 million cassettes a year, turning out iron oxide products in the low noise and high output fields, plus a small percent of cobalt doped cassettes.

Katz says Shin Jin's owner has promised his government he will be in business before the end of the year. It will take 90 days after delivery of the equipment to install it and train the staff.

Katz is shooting to get his merchandise on a boat by Sept. 22. Lee will be sending over several engineers this summer to learn how to operate the machinery. Intermagnetics has assigned 12 people to work on the project, including hiring two—Junior Sanchez and Carlos Hernandez (both formerly with Audio Magnetics)—to help train the Koreans.

Intermagnetics personnel will go to Seoul to help in the installation and establish quality control checks on the equipment and final tape products. Georges Abitboul, the firm's president, and Carlos Marciel, vice president for engineering, are working on the design and development of the equipment. (Intermagnetics equipment is already being built for companies in Mexico and Australia in its Santa Monica, Calif., factory.)

As part of the concept of helping set up an overseas tape manufacturer, Intermagnetics can buy back blanks for sale to private label customers around the world. In fact, the Korean deal involves Intermagnetics purchasing back 1 million pieces for private label customers Katz is developing. (While president of Audio Magnetics, Katz developed private label brand business into a major income source.)

The beautiful part of building equipment for overseas customers, Katz points out, is they are required to make a down payment of from 35-40 percent and make progress payments within 90 days after the beginning of construction. The balance is due on shipment of the machinery.

What if there is a disaster at sea? "We're covered by insurance," Katz says. But the company would have to start from scratch and build the machinery again.

"Something like that happened once at Audio," Katz recalls with a smile. "We were shipping oxide and there was a storm and the crew threw the oxide overboard. We got a cable saying 'send more oxide.' And that's what we did."

Equipment of course, takes longer to build. But, emphasizes, Katz, "this is technology time; it's the only thing firms want from U.S. companies. They want to be able to hold our hand until they get on stream."



Intermagnetics photo

Jong Tae Lee (second left), president of Union Magnetic Co. and Shin Jin Plastics in Seoul, Korea, inspects a cassette tape slitter at Intermagnetics. Joining him on the plant tour are Terry Wherlock (left) plus Georges Abitboul (second right) and Brian Lundstrum, international vice president.

Zenith Out Of Low End

CHICAGO—Zenith Radio Corp. will be dropping low end product and emphasizing high end in new lines to be introduced this fall.

Zenith will drop out of the under-\$100 phonograph market when the current inventory is depleted, Robert Pierce, director of audio, says. "The under-\$100 market has de-

teriorated to such a degree, Zenith is getting out of it," he explains.

Also being dropped are radios under \$25, and lower priced consoles.

The 1976 line will include 4-channel compacts and stereos featuring "a breakthrough in design," Pierce says. Also to be introduced will be a shorter line of high quality, high end consoles.

Sony's Saudi Arabia Move

NEW YORK—The Sony Corp. will establish a \$300,000 manufacturing facility in Saudi Arabia before the end of the year. The decision is an apparent move to sidestep a head-on confrontation with the Arabs whose boycott committee recently blacklisted all companies related to CBS/International.

CBS has a music record joint venture operation with Sony in Tokyo. It also maintains facilities in Israel.

Informed sources claim that the Arab Boycott Committee gave Sony

the ultimatum of investing in an Arabian country, or face an Arab-wide boycott.

The Sony Arabian facility, designated Sony-Arabia Corp., will produce language laboratory tape recorders for the Arabian market. The subsidiary will start operations with sales activities before going into full production. Sony's move is an effort to protect its estimated \$20 million annual business in the Arab countries.

APRIL 19, 1975, BILLBOARD

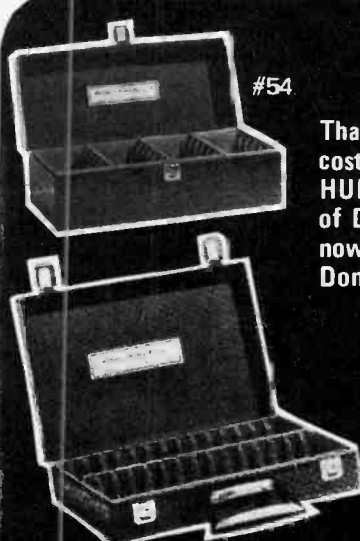
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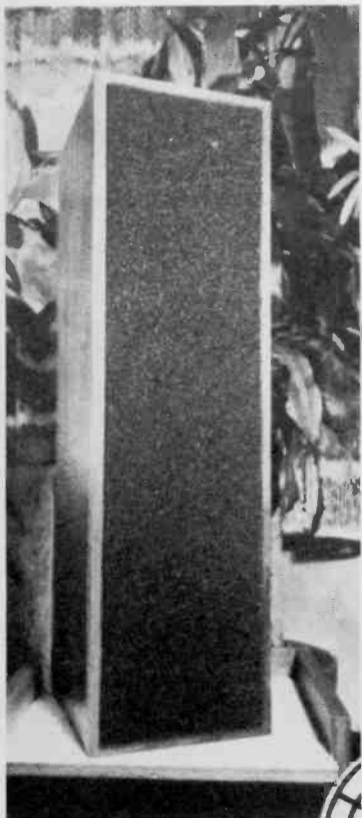
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New Products



AUTOMATIC REVERSE on cassette stereo car player by RCA (top) is feature of Model 12R150 and allows for continuous play until driver ejects. The under-dash unit has high speed fast forward and rewind. List is \$112.95. RCA's Model 12R703 fits in or under the dash, and offers AM/FM/FM and 8-track play at a \$159.95 list.



THE SHOTGLASS, designed by Stan White, White Electronics, Elmhurst, Ill., has lifetime guaranteed glass cones in four woofers and one tweeter, and lists at \$159.95.



PANASONIC OFFERS two new car stereo cassette units (above). Model CQ742 (top) offers automatic reverse as well as fast forward and rewind buttons that latch down. A manual ejector pops the cassette out and switches on the radio. The in-dash unit also has AM/FM/FM radio. The mini, under-dash model CX-232 features automatic stop, eject button with automatic off, and fast forward. Suggested list is \$79.95.

Audio/Video Imports Drop, But Slightly

• Continued from page 3

The import increase occurred in the face of a 242,000 unit drop in shipments from Japan. The upswing came from a 188 percent rise in Brazilian shipments, up from 471,000 units in 1973 to 1.4 million in 1974.

This was the result of a major shift by a U.S. manufacturer from domestic production to Brazilian export assembly, says Commerce, without naming the manufacturer.

Canada still leads as foreign supplier of U.S. auto radio imports, with a total of nearly 1.7 million units, slightly higher than in 1973. Over 98 percent of the radios imported from Canada came into the U.S. duty-free under the provisions of the Automotive Products Trade Agreement of 1965 (APTA).

The duty-free units include auto radios produced in the U.S., exported to Canada and reimported into the U.S.; auto radio parts shipped from the U.S. for Canadian assembly; Canadian-produced radios and Canadian auto radio imports from third-party countries. All these are shipped to the U.S. as part of original motor vehicle equipment under the provisions of APYA, Commerce points out, with unusual emphasis.

On the Far East import scene, while Japan's value-share of the U.S. import market has dropped from 76 to 55 percent since 1971, imports from Taiwan continue to rise. They were up by \$64 million to a \$393 million total, increasing Taiwan's share of the U.S. import market of consumer electronic products from 17 to 21 percent between 1973 and 1974.

Korea continues to be the fastest growing supplier of audio and video products to the U.S., with shipments totaling \$91 million, a 56 percent increase over the \$59 million registered in 1973.

Unit imports of tape recorders/players were down 12.5 percent to 19.5 million in 1974, but value was down only 1.2 percent to \$648.7 million, from the 1973 import value of \$656.3 million.

Technics Into Radio Mart

• Continued from page 46

them among the most durable pieces of equipment in the studio.

At non-commercial and controversial KPFK, sound reproduction quality is important in its typical day's programming ranging from contemporary jazz to renaissance and early baroque classical music. It was among the first in the Los Angeles area to broadcast all programs with the Dolby B noise reduction system.

Operations manager Pete Sutheim and engineer Don Wilson had been unhappy with the noise and slippage produced by the professional turntables then in use. After checking other stations' success with Technica equipment they decided to try one unit.

"We originally wanted the SP-10, couldn't get it at the time and ended up with two Technics SL 1100As," Sutheim notes. "They are now the turntables in our master control room where they get heavy-duty usage. We did finally obtain an SP-10 for our production studio where we use it for sound effects recordings in the original radio dramas we pro-

2 New Infinity Speakers

LOS ANGELES—Infinity Systems is introducing two new state-of-the-art loudspeakers systems with engineering innovations.

The Monitor II, a four-way system, uses a patented 12-inch magnetic system woofer to handle tones from 23 to 450 Hz. Midrange driver measuring 1½ inches handles the 450 to 5,000-Hz range, and from 5,000 to 10,000, a new one-inch dome tweeter is utilized.

To complement the tweeter, the Canoga Park firm has added its Walsh Wave transmission line tweeter for frequency ranges from 10,000 Hz to 28,000 Hz. The speaker is not recommended for systems less than 60 watts continuous music power per side.

The 50-inch-high unit is available in oiled walnut, with oiled walnut or

cloth wrapped top, at a suggested \$449 list.

The new 2000 II speaker is a medium efficiency unit suited for amplifiers rated at 20 watts per channel RMS to a maximum of 200 watts per channel RMS to a maximum of 200 watts RMS continuous.

It features a 12-inch woofer, 4-inch midrange, 1-inch dome mid-tweeter, and the Walsh tweeter, and has a frequency response of 28-28,000 Hz. Vinyl-wrapped interior houses the four drivers and crossover network.

The 2000 II has a hand-rubbed, oiled walnut cabinet and comes with two tops, a black cloth for maximum sound reproduction, or oiled walnut table top. The \$329 unit stands three feet high.

Both speakers are guaranteed for five years on parts and labor.

Rep Rap

A white paper on the effect and impact of trade shows on the consumer products representative is under preparation now and should be available next month from the Electronics Representatives Assn., Chicago. The effort was coordinated through the Consumer Products Division of ERA. Other activities planned by the Division, under re-elected vice president Jack Carter, Jack Carter Associates, Los Angeles, include strengthening the committee system in order to coordinate all ERA activities at the local chapter level as well as the national level, and investigating new and better ways to serve the members in such specialized fields as CB, communications, musical instruments, audio/visual, and mass merchandising.

Bill Earl is looking for closer communication with chapters so the national association of ERA can be more responsive to individual member needs and requirements, and also so chapter goals and objectives can be developed into association programs when appropriate. Bill (Earl & Brown Co., 2047 14th Ave. W. Seattle 98119) is the new ERA national secretary and former vp of the components and material division, and president of the ERA Cascade Chapter.

Chapter of the Year award presented by the ERA in Honolulu, was made to three chapters for the first time using a new format based on the number of member firms.

Winner of division A (12-25 member firms) was New Mexico Chapter, cited for its comprehensive buyers guide and product "Caravan."

Winner of Division B (26-75 firms) was Indi-

ana/Kentucky Chapter, for its total support of all national programs, and events such as the annual golf outing, distributor luncheons, and educational seminars.

Winner of division C (75+ members) was Southern California Chapter, originator of the MINI and MIDI show concepts, was cited for a buyers guide, support of trade shows, and the addition of 24 new members.

Rep appointments around the map... Techmar Associates, 7212 NW 56th St., Miami, for Glenburn turntables in Fla. and Southeast U.S., with Ralph Fiallo and Karl Jacobs, who recently left the post of general manager of Glenburn... The May Company, Denver, added as dealer for Meriton Electronics home audio products in an effort to double the dealer network to 400 by the end of next June, according to William Hoard, vice president, sales, Meriton.

Creditors Meet May 9 To Mull Schaak Shocker

ST. PAUL, Minn.—Schaak Electronics, Inc. filed Chapter XI in U.S. District Court when its bank seized \$1.2 million in a collateral account and called for the balance of a \$2.5 million loan, upsetting a repayment plan to creditors that Richard Schaak, president, says was within a week of being finalized. A creditors meeting has been set for May 9.

Schaak Electronics will continue operating its eight Allied Radio stores, 18 Schaak Electronic stores and three franchises in the Midwest, Schaak says. Eleven Allied stores were closed in January and February of this year after a net loss of \$101,723 was declared for the first half of the fiscal year ended Nov. 30.

The petition was filed to protect the firm from further incursion by creditors, Schaak says.

Equip. Sales

• Continued from page 46

area, he is experiencing a surprising number of sales in systems over \$1,500, and ranging upwards to \$3,000. One customer recently bought a \$1,400 system with 140 \$10 bills.

High end customers come from the nearby Presbyterian-St. Luke's Medical Center, with low end systems (\$200-\$300) being sold to students from the neighboring Univ. of Illinois Circle Campus. A central location and proposed high-rise buildings in the area promise excellent potential for the future.

Memorex Promotion

SANTA CLARA, Calif.—May/June dealer promotion from Memorex is a half-price deal for C90 cassettes in the MRX2 line—first at full price, second at half off.

IHF Reappraisal Due After Concerts Flop

• Continued from page 1

was the elaborate quad demonstration by K101. U.S. Pioneer's 15-minute slide show continually drew and has a subtle plug for quad at the end. A real time analyzer comparison of signals comparing various blank tape brands drew steady crowds at 3M. Bose's seminar had queues waiting for each show and Cerwin-Vega's "Earthquake" (speakers used in the movie) exhibit was jammed almost throughout the show.

Low point was an article breaking midway through the show in the San Francisco Chronicle that criticized the IHF promotion as tending to lead people to believe Elton John would personally accept an award. IHF moved quickly to correct the negative publicity.

Commenting on closing night following sparsely attended concerts, especially opening day and Friday night, Bernie Mitchell, IHF vice president and head of U.S. Pioneer, said, "We will either decide that shows like this should be held Friday, Saturday, Sunday or that maybe we should get out of show business altogether."

Best estimates were that about 9,000 showed all three days with 1,600 Thursday and only 800 for a paid attendance at the concert and 2,154 Friday with only 565 paid at the concert. A closing concert with locally popular Hot Tuna drew heaviest.

Payoff of just how successful the show is will be the number of San Francisco dealers who report traffic and business based on follow-up purchases with \$1 rebate certificates that show visitors were given.

Acts were amazed at the small crowds. Greg Budell, who represents Styx, now on the charts with "Lady," and Styx personal manager Vince dePaul, were never aware of what the booking (Friday night) was for, they said. Neither knew much about IHF. "I'm glad this (small turnout)

isn't with a regular promoter," said dePaul, "I'd be very sad." Budell said the act's \$2,500 plus a percent seemed fair enough and the act just wanted to do a good show.

"We had a good show," claims IHF president Herb Horowitz, "but it was not the unqualified success we had hoped for. We have learned a great deal from our first experience with promoting live concerts as an attraction and plan to make use of this for future events."

Budell wondered if concert audiences are different from people who are really into audio enough to come to IHF shows, and if, therefore, the concert idea was valid. Styx was in town the same night as Santana and Montrose played in the area. Some people blamed rainy weather but several thought the show had been well publicized and could not therefore clearly point to why so few attended. There is also the possibility that IHF's expectations were not realistic.

Two interested observers here were Bob and Teresa Rogers, veteran show producers who head Hi Fi Show, Inc., and who were en route to San Diego where they have set a March 12-14 date. The Rogers' shows allow dealer rooms but lines shown are restricted to manufacturers with rooms. IHF's format here did not include dealer rooms. Thus stores such as Pacific Stereo and Eargasm leafleted the show. IHF held a pre-show dealer seminar.

As for totally new products, Sony showed its PS-875 turntable with carbon filament tonearm and which will be high-endish at around \$700-\$800, says Nick Morris, audio products manager. The SS-8150 \$800 Sony speaker was also shown (both have been available until now only in Japan). Stanton's Gyropoise turntable was typical of items just dropped in by exhibitors. Dokorder has new recorders and Nikko showed several new models in separate components. Over all, speaker firms seemed to have the most new

Senate Hears Pro-Fair Traders

• Continued from page 3

competitors selling 'low fi' in fancy cabinets that fool consumers with high fidelity stereo tags."

As for the protection against unfair competition, and predatory pricing attributed to the federal antitrust laws, the Pioneer counsel said only the biggest retail chains can afford the price of the "burden of proof" in federal courts.

For a hi fi dealer to take an anti-competitive price case to court costs anywhere from \$250,000 to \$1 million, and can take five years or more before he gets a Supreme Court decision. Only people like Sears and Montgomery Ward can win such cases, said the Pioneer counsel, and most hi fi dealers settle for a consent decree, just to stay in business.

To the Magnavox witness, sales vice president Kenneth Ingram, Sen. Hart said: "Up to a few years ago, you sold both non-fair traded and fair traded TV sets. How would you operate if Magnavox was not fair

traded at all?" Even taking into account the Magnavox claims of a pre-tested product, and deluxe customer treatment, Sen. Hart wanted to know "why could you not do business the same way if there was no fair trading on Magnavox?"

The Magnavox spokesman answered by predicting that on the basis of their experience there would be a downslide from cut-rate and discount competition that would bankrupt dealers, hurt consumers and ultimately the product. To Sen. Hart's next query as to how fair trading benefits Magnavox the manufacturer, Ingram said: "We attract the best dealers in the market and customers like us."

Sen. Hart discounted arguments that all consumers would rush like sheep to cheaper products if fair trade is ended. "You seem to feel the consumer is too dumb to be able to make a judgment and select a quality product if he wants to—unless it is fair traded." The Senator was sure there were enough U.S. customers who would be willing to pay 20 percent more for a quality product and service regardless of what discounters and mass marketers offered.

Further testimony was to be heard Thursday (10) by Thomas Rothwell of the Marketing Policy Institute (already heard on the House side); Jules Steinberg, executive vice president, National Appliance & Radio



IHF photo
Dizzy Gillespie gets one of four IHF "artist of year" awards from Carmen McRae at San Francisco Hi Fi Show.

items or at least the ability to hold big crowds.

However TEAC with seminars each day working off recordings of the previous night's talent, did well in holding crowds. Pioneer was mobbed with people Saturday. Bozak, with its new 919 \$797 signal processor and 929 \$649 amplifier, typifies speaker firms with steadily more sophisticated technology.

Dramatic point of 3M's exhibit (only other blank tape firm was Maxell) was in a TV screen-like display of how signals go on tape. The signals were expressed in tiny rectangular blocks that form what amounts to a graph.

K101's quad extravaganza centered on a 20-minute show produced by president Jim Gabbert and done with four JBL L200s, two TEAC 440Bs, the Sequerra I (\$2,500 tuner Gabbert just got his hands on the opening day), Phase Linear amplifiers, and the Tascom mixer.

The production included thunder (from a Brad Miller Mystic Moods quad recording) and darkness during which people were sprinkled with water guns. Gabbert used cuts from Elvis Presley's "American Trilogy," the Doobie Bros.' "Eyes Of Silver," some live pipe organ music and classical pieces. Adding to odd moments was the fact that K101 was in the same room (what else? room 101) that in 1970 JVC used here to debut CD-4 quad.

Electronics Dealers Assn. (NARDA), and Jay Townley of Schwinn Bicycle Co. On the same day the House antitrust subcommittee was to hear Sen. Brooke; a spokesman from the Justice Dept. and Robert Beasley, board chairman of the Cooperative League of the USA.

Update From Asia

CrO₂ Tape 'Here To Stay'

By HIDEO EGUCHI

TOKYO—Despite appearances to the contrary, chromium dioxide tapes are here to stay, Japanese manufacturers say. Also CrO₂ bias and equalization in stereo cassette tape decks, they add. One manufacturer, TDK, says its production of high output "Krom" (KR) C60 and C90 blank loaded tapes would be continued. Matsushita Electric is still offering its Technics brand of CrO₂ RT-60C manufactured by TDK. Teichiku Records, a member of the Matsushita group, says it is using BASF "chromdioxid" SM for its monthly releases of classical music cassettes on the Harmonia Mundi label.

Also, the TDK SA-C60 and SA-C90 cassettes of CrO₂ position bias have been marketed in Japan since March. In a series of tests conducted by three Japanese audio reviewers for *Ongaku-no-Tomo Sha's* FM Weekly, very good results are reported for the "high resolution" SA-C60 in CrO₂ position on the Sony TC-2260SD, though this 1974 model is the "ferri-chrome version" of the TC-2250SD (TC-161SD) that appeared on the market in 1972. Good results also are reported for the TDK Avilyn C60 in tests with the Akai GXC46 and the TEAC A-450 cassette decks.

To all appearances, the production of chromium dioxide tapes in Japan has already been surpassed by the manufacture of pure-ferrite (FX) blank loaded cassette tapes by Fuji Photo Film, cobalt ferrite-gamma hematite (XL) cassettes by Hitachi Maxell, Duad ferri-chrome tapes by Sony and Scotch brand Classic Fe-Cr cassettes by Sumitomo 3M. In addition, BASF is offering its new line of LH super SM cassettes made in West Germany.

In the series of tests conducted for the FM weekly with the Sony TC-2260SD cassette deck, good results are reported for the Maxell UD (Ultra Dynamic) XL C-60 in "normal" low noise (LN) position, besides the Sony Duad C60—in FeCr bias position. Good results are reported for the XL C60 in their tests with the Akai GCX-C46 cassette in LN bias position, the Pioneer CT-5 (LN bias & equalization) and the Technics RS-676U (LN bias); for the Classic C60 with the TEAC A-450 (LN bias; CrO₂ equalization) and the RS-676U (LN bias), also for the BASF

super SM C60 in tests with the A-450 (LN bias & equalization).

Meanwhile, in another series of tests conducted by five Japanese manufacturers of tape decks in behalf of Sumitomo 3M, the best results are reported for the Classic cassettes in recording with the Akai GXC-310D (Fe-Cr bias & equalization), the JVC KD-669E (normal bias, Cr equalization), the Pioneer CT-7 (also normal bias, Cr equalization), the Sony TC-5350SD (normal bias, Fe-Cr equalization) and the TEAC A-450 (LN bias, Cr equalization). In playback equalization, the best results for the Classic are reported with the GXC-310D and the TC-5350SD in Fe-Cr position, the KD-669S in Cr, the CT-7 in normal position and the A-450 in LX.

In Japan, the list price (292 Y—\$1 U.S.) of the Classic C60 is 1,000 yen (\$3.43) and the Duad C60 is 900 yen (\$3.08). Maxell lists its UD XL C60 at 850 yen (\$2.91) and Hitachi its UDR C60 of the same epitaxial formulation at 800 yen (\$2.74). List price of Sumitomo 3M's cobalt energized Scotch C60 is 750 yen (\$2.57). List prices of the TDK SA-C60, the Fuji FX60 and the BASF LH super SM C60 are the same: 700 yen (\$2.40). List price of a chromium dioxide C60 is usually 800 yen (\$2.74), but Hitachi's is listed at 900 yen (\$3.08) and Maxell's at 700 yen (\$2.40). Thus, it is still too early to tell whether or not chromium dioxide tapes will be priced out of the market.

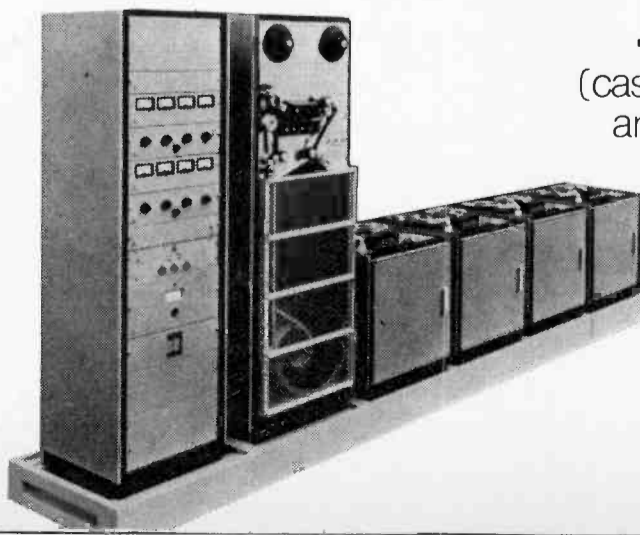
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SP&S Group Expands —Fruin New Director

LONDON—The SP&S Group, long-established London firm specializing in deletions, is expanding its activities to focus more strongly on record retailing, racking and one-stop cash-and-carry wholesaling.

And group chairman George Harris has brought in John Fruin, former managing director of Polydor and joint managing director of State Records, to spearhead the operation. SP&S has an investment in State. Fruin has become a director of the SP&S Group, along with Harris and his son, Peter, and is also chairman of the management committee, with Peter Harris as deputy.

Formed in 1965 to supplement the trading activities of four shops specializing in TV rental, hi-fi and records already owned by Harris, the group developed its involvement in the deletions business following the decision of EMI to handle only its own records and to withdraw from all-label wholesaling.

Since then Harris has developed a thriving business and since Record Merchandisers pulled out of handling deletions, all major companies deal extensively with SP&S. The group now comprises Record Rax, under Peter Harris; SP&S London, the wholesaling side; SP&S Manchester and Scotland, covering wholesaling in the North and import and export; SP&S One Stops, based in London; and State Record Shops.

While Fruin sees State Records' production and retail activities as being complementary to each other—he says: "You aren't properly involved unless you are in retail and used properly it provides a good feeler to what is going on"—he feels the great scope for developing the SP&S operation lies in the racking and one-stop companies.

Record Rax is servicing 500-plus outlets and has been operating for

two years. And the growth pattern will continue through secondary sites which are not covered by an existing record shop.

Cost escalation on the distribution side of the record industry is likely to make smaller outlets unprofitable to service and SP&S plans to take advantage of this situation through its wholesale and one-stop operations. A first cash-and-carry warehouse opens in May in Manchester and a further nine are projected over the next two years in major population centers. Both deletion and current repertoire will be available.

Says Fruin: "Because of increased costs, it will no longer be viable for manufacturers to carry smaller shops. We can fill the gap, through the one-stop centers or through the vans already on the road servicing racks." He estimates there are about 1,200 outlets, plus around 1,000 market stalls which could be potential customers.

Wholesaler Bows Label; Tie On Distrib

LONDON—In a unique venture, a Midlands-based wholesale firm in the U.K. has launched its own record label and linked up with a major company for pressing and distribution.

The company responsible is Selectadisc, of Nottingham, whose new label, Black Magic, is being distributed by CBS.

Black Magic is to be a discotheque-oriented label, with material originating mainly from U.S. soul sources. Selectadisc is to do its own radio and club promotion, with radio time on five stations through a commercial featuring top disk-



ROUSSOS TRIUMPH—The popularity of Greek-born singer Demis Roussos in Sweden is underlined by his album "Forever And Ever" being in the LP charts for 33 weeks, with 19 weeks at number one. His new album "Souvenirs" is also a top five hit. Altogether, he has sold 380,000 albums and cassettes in Sweden. During a recent visit, for sell-out concert dates, Roussos was presented with a diamond disk for his album "My Only Fascination" and a gold cassette for "Forever And Ever."

jockey Rosko. Promotional items include window stickers, posters, T-shirts and sew-ons.

The pressing and distribution deal with CBS was negotiated by Selectadisc managing director Brian Selby and sales director John Bratten. The company wholesales soul product for a number of major U.K. companies and though the job was put out to tender CBS came up with the best price.

Bratton says Black Magic has been launched as a natural extension of Selectadisc's importing activities. It has been importing U.S. soul singles by the thousand over the past five years, for retail or wholesale. The company has a Nottingham warehouse and two vans covering the Midlands and the north of England.

Black Magic will be distributed by this network as well as by CBS, though CBS salesmen will not actually promote the product themselves.

Cap Push On 3 Acts Tours In England

LONDON—Capitol Records is promoting heavily April tours from three of the company's top names, Anne Murray, Glen Campbell and Helen Reddy. A marketing campaign, called The Capitol Cast, and a television campaign, The Capitol Collection, is to promote the tours, albums and singles of the three artists.

Campbell will record six television specials here, for the BBC. First features him with Jimmy Webb, performing "Reunion" an album set for release later this month.

Helen Reddy's visit includes concerts at the Theater Royal, Drury Lane, and two at Southport, Lancashire, which are being filmed by BBC for the "In Concert" series. Anne Murray is also expected to film a show for the same series.

The overall marketing campaign includes posters, streamers, leaflets, window displays and a sales kit, which includes a sampler with one track from each album from the 20-strong LP catalog.

Synthesized Music Marks Label's Debut By Ringo

LONDON—Ringo Starr this week launches his new Ring O' Records label with an album, "Startling Music," by ARP synthesizer exponent David Hentschel, plus a single, "Oh My My," from the same album.

Hentschel, 22, is a one-time studio engineer who worked with Paul McCartney, Nilsson, Elton John and Genesis. His first recording venture is a production based on songs featured on Starr's old album, "Ringo," and the ex-Beatle allowed him full scope to re-arrange the material in anyway he wanted for synthesizer.

Ring O' Records is being pressed and distributed by Polydor for the world, except in the U.S. and Canada, where the distribution is handled by Capitol.

Starr said the idea of forming his own label started a year ago when he was first played some Hentschel tapes. "I wanted a new company, with a fresh name, which would reflect my own ideas of talent and music."

But the original Beatles deal with Parlophone at EMI, and the setup with Apple, he says, remains unaltered—though the EMI contracts are up later this year. Starr owns the Ring O' label, which is managed by Barry Anthony.

Starr adds that he hopes one day that all the small independent record companies, like Ring O', would get together and form a similar kind of industry organization as United Artists was originally for the film industry.

And he added: "Ring O' will not

be signing new acts willy-nilly. The idea is to find first the talent, and I'll be very involved in that, and if necessary find the right producers to project that talent. But there will be no long roster of new artists."

U.K. Faulties Unit Progresses 'Slow But Sure'

LONDON—The committee set up by the British Phonographic Industry to thrash out a standard faulties-return system between major record distributors and dealers, is making "slow but sure progress," claim BPI director, Geoffrey Bridge.

Represented on the committee are CBS, EMI, Decca/Selecta, RCA, Pye and Phonodisc, with Pye managing director Walter Woyda in the chair, and members of the Gramophone Record Retailers' Council will attend in the future.

Bridge says: "The various members of the committee have exchanged ideas and paperwork. Certainly there have been differences of opinion between the companies on a compatible faulties-return system, but I hope the position will be resolved."

"The committee is also looking at the possibility of albums being put in inner sleeves which will have printed advice to the consumer on how to look after his records, with tips on how to clean albums and check record styluses."

From The Music Capitals Of The World

LONDON

First live performances of Rick Wakeman's epic "The Myths and Legends Of King Arthur And The Knights Of The Round Table" will be at Wembley Empire Pool, starting May 30—on ice! Wakeman will make his entrance on a horse, and world champion ice skaters will play King Arthur and Guinevere. . . . David Gates, composer of the Telly Savalas chart-topper "If," visiting U.K. at the end of April for concert and television dates.

Jamaican-born pianist Monty Alexander, MPS recording artists and based in New York for more than 10 years, here for short season at Ronnie Scott's club. . . . First professional stage production of Pete Townshend's rock-opera "Tommy" for the Derby Playhouse, May 15-31. . . . GTO singer Polly Brown to sing Les Reed and Roger Greenaway song "From Me To You" at the Majorca Song Festival this week.

Jeffrey S. Kruger's Ember Concert Division to sue country singer Marty Robbins regarding an alleged contract infringement over a projected 1973 tour. . . . Casting for the film version of "John, Paul, George, Ringo—and Bert" to start soon with Peter Brown as executive producer.

Kinks' new single "Ducks On The Wall" is a track from the group's next album, "Soap Opera," based on a television musical play written by Ray Davies and transmitted last year. . . . MAM Records here has appointed Arnell, Morrow, Field to handle marketing, advertising, pr and design, concentrating mainly on new talent, starting with Susan Melten and her debut single "Going Rowing," and the same company is handling Pearl and Dean's Cinedies

operation which offers packaged playtime to record companies in more than 700 cinemas.

Silver disk awards here for the James Last "Don Stop Dancing Sixteen" album and the "Tommy" soundtrack album. . . . Frankie Laine back in U.K. for cabaret dates, plus two concerts at London's New Victoria Theater, May 1. . . . Rod McKuen visiting 14 towns here for the first time during his 24-date concert tour. . . . Rod Stewart to record his next album in Los Angeles and New Orleans, with Tom Dowd co-producing with the singer. . . . Van Der Graf Generator, local band which split in 1972, back in business with a Charisma record deal and a European tour.

Who's John Entwistle writing a novel, the story having nothing to do with the music business. . . . Rush-release here of new single by John Lodge and Justin Hayward, Moody Blues duo, from their Blue Jays' album, titled "I Dreamed Last Night," coupled with "Remember Me My Friend."

Successful Talk Of The Town opening for month-long season by Pye artist Frankie Vaughan, celebrating his 25th anniversary in the music business. . . . Osmond fan-club in London has organized a two-week U.S. holiday, taking in an Osmond State Fair concert all for \$625, including hotels in New York and Los Angeles, plus Disneyland. . . . Philip Goodhand-Tait now split from the Dick James Organization and launching his own Spaniel Music publishing company, with record plans to be announced.

Pessimistic quote from Ringo Starr: "The music business is rotten

(Continued on page 52)

Record Stores Hold 33%

• Continued from page 3

compared with a third-quarter 48 percent. There was an even larger percentage sales of singles through record shops, which peaked at 5 percent during the final quarter.

In the last three months, Boots and Woolworths sold 8 percent of full-price albums, while W.H. Smith claimed 11 percent. On the singles front, the figures were Boots (9), W.H. Smith (8) and Woolworths (7), with Woolworths rating 30 percent of budget sales.

The survey also provides some interesting statistics pointing to the growth of the U.K. tape market. In the first quarter of 1973, 32 percent of those interviewed owned, or had

in the family, a tape recorder. By the last quarter of 1974, the figure had increased to 43 percent, which meant that four in 10 have access to tape playback equipment. Concurrent with the growing numbers of tape players, a substantial growth in the tape market was also charted—with 1974 sales of pre-recorded tapes 43 percent up on 1973 and blank tape by 36 percent.

The report also shows that, with the exception of the pre-Christmas period when full-price LPs sold particularly strongly, the gap between pre-recorded tapes and albums narrowed during the rest of the year to one tape sold to three albums on average, compared with a ratio of about 1:4.5 for all of 1973.

Czech Pop Star Into Films

PRAGUE—Two full-length feature films with top Czechoslovakian pop singer Karel Gott will be shown here during 1975.

First is "A Star Falls Upwards," a modern version of a classical Czech theater play from the 19th century, based on the story of a national hero, Svanda the Bagpipe Player.

In the second movie, Gott acts as himself, and the film features other top Czech pop stars.

This is the first time that Gott, for 10 years the top-selling poll-winning pop star in Czechoslovakia, appears as the star of a feature film.

The big-voiced tenor has, during the years 1969-74, scored 13.6 mil-

lion points on record sales, with a single counting two points and an album 12 points. This does not include his records recently pressed in Czechoslovakia and exported—his album "My Czech Favourites" was the first from this country to sell more than 250,000 copies and won a gold disk.

Recently, Gott gained a new market in East Germany where his first album, released last year, has already sold more than 200,000 copies.

But economically his most important market is West Germany. For Polydor he has recorded 17 albums, and is contracted to cut three each year.

102 DECIBEL LEVEL URGED

Issue Code For London Concerts

LONDON—The Greater London Council has released recommendations for a code of practice for pop concerts in the London area. Among other points, it recommends one attendant to every 50 persons where most of the audience is under the age of 16 and a noise level that does not exceed 102 decibels in concert halls.

The code, which is intended as a guide, covers all aspects of one-day events in both indoor and outdoor venues including concert halls, ballrooms, exhibition halls, stadiums and parks. It gives standards of practice for license application, transport arrangements, control of audiences, first aid, sanitary accommodation, noise, accommodation and exits, stage and dressing rooms, and other points.

It points out that the use of premises for a pop concert, unless it is already under an annual license, requires an occasional license. Application for such should be given notice in a public advertisement at least three months before the event to allow sufficient time for

a public hearing should anyone wish to oppose.

For the control of audiences the code suggests one attendant for every 100 persons in an arena or hall without seating, one for every 250 where there is fixed seating or where there are railings and crush barriers, and one to every 50 where most of the audience is under the age of 16.

The code, which has been drawn up following a fatality at a David Cassidy concert last May, is concerned with the safety of youngsters attending concerts and with noise.

It recommends, for example, that pop concerts for audiences largely under the age of 16 should be held only in theaters, concert halls and cinemas in which permanently fixed seating is provided. It adds: "Concerts for such audiences would not normally be permitted in outdoor venues unless they were provided with, and the audience is confined to, permanent fixed seating."

On the subject of noise it suggests that a continuous sound level of 90 decibels should be observed and at

no event should the peak level exceed 105 decibels at outdoor venues. At indoor venues this peak level should be limited to 102 decibels.

The code has been compiled from information available to the GLC advisory committee on pop festivals.

International Turntable

Des Brown has been appointed director of international exploitation for Chrysalis Records, U.K. Brown, who recently left Jet, which he founded with **Don Arden**, was previously general manager of Warner Bros. Records, U.K. He will now be based in London and Switzerland. One of his major jobs will be to maintain close liaison between the Chrysalis London office and the company's U.S. base in Los Angeles.

New marketing manager for DJM Organization in London is **Colin Taylor**, previously head of promotion at Ronco for three years. Among his first responsibilities will be the marketing of DJM's first feature film, "Three For All."

Derek Hannan, who has spent many years in South Africa working for EMI and Polydor, is to head up the new WEA South African company. Hannan, an Englishman, was pop marketing manager of Polydor in London and managing director of Polydor in Ireland.

Following the move of EMI's **Cliff Busby** to United Artists, the company continues restructuring with the appointment of **Jeremy Pearce**, 27, as business affairs manager. A qualified solicitor, Pearce's duties take in both record and publishing divisions. Once preliminary work in London is finished, he will visit the U.S. to confer with UA's legal departments there.

Julian Moore has been appointed manager of the U.S. middle market division at EMI. He was previously assistant to **Colin Burn**. **Geoff Kempin** has been appointed assistant to **John Cooper**, marketing and promotions manager for U.S. repertoire.

After nine months without a chief since the resignation of general manager **Gerald McDonald**, London recording orchestra the **New Philharmonia** has appointed **Gavin Henderson**, 27, to the post. He is currently a director of the Clarion Concert Agency, a post he is now resigning, but will continue as artistic director of the Portsmouth and York Festivals.

In recent years, McDonald has acted as consultant to a number of British Festivals, and is experienced in orchestral and artist management. He is a member of the Arts Council's music panel and its opera committee.

Bronwen Hicks, formerly of Harvest Records in London, has been appointed international co-ordinator to Rondor Music, and will also act as assistant to general manager **Bob Grace**.

Derek Brandwood has been appointed manager of regional promotion at RCA. He was formerly at Anchor Records where he held a similar position. He replaces **Willie Morgan**, who switches to Radio One promotion for the company.

New editorial director of Spotlight Publications, which is responsible for Sounds and Record and Popswop Mirror, is **Mike Sharman**. For the past year he has been engaged on an extensive study of the music press in the U.K., Europe and the U.S.



Henry J. Kahane photo

RECEPTION—Kot'ai Records holds a reception at new offices in Montreal, with the label's artists, media personnel, and representatives from United Artist Records, Kot'ai's Canadian distributor, in attendance. Left to right, **Juan Rodriguez** (Montreal Star music critic); **Michael Whalen** (CBC radio commentator); **Franke Marino** (Mahogany Rush guitarist); **Keith Patten** (a&r director for United Artists Canada); **Leah and Donna Louthood**; **Paul Harwood** (Mahogany Rush bassist); **Lita Sangowicz**; **Alexandre Sangowicz** (Kot'ai administrator); **Stan Kulin** (president of United Artists Canada); **Maria Kulin**; **Jacques Amann** (United Artists Canada regional promotion); **Allan Mathews** (United Artists Canada national promotion); **Robert Nickford** (president of Kot'ai Records); **Jesse Winchester** (Bearsville recording artist); **Ellen McIlwaine** (Kot'ai recording artist); and **Lucien Richard** (Kot'ai comptroller).

Deluxe Russian Hardware

• Continued from page 3

and the need for more sophisticated units such as radio-cassette players and deluxe solid state radios. Marketing studies also showed a near saturation point for radios and TV sets.

National companies have greeted 1975 with a line of quality radios including two deluxe radio-cassette players (Victoria 001 Stereo and Vega 001 Stereo). Initial output is limited so far but it will steadily increase.

In Russia, all radio and tape equipment used to be divided into four categories: third, second, first and deluxe class. The Leningrad 002 is the first ever Russian-made model of the deluxe class solid state portable. This year 28,000 will be produced and the manufacture of a similar model is soon to be started by Radiotekhnika in Riga.

Stereo broadcasting is still limited nationally to four hours a day. It is estimated there are only 70,000 stereo radios in private use but stereo broadcasting, which started here in the early '60s, will undoubtedly develop.

National companies entered 1975 with a 19-model line of record players of which only six are stereo. One model is graded as deluxe and retails at \$470. There are three models in

the first class. The cheapest stereo players retail at about \$140.

The line of record players offered has considerably expanded since 1970 when there was only one stereo player available. This progress has of course resulted in an increase of stereo record sales.

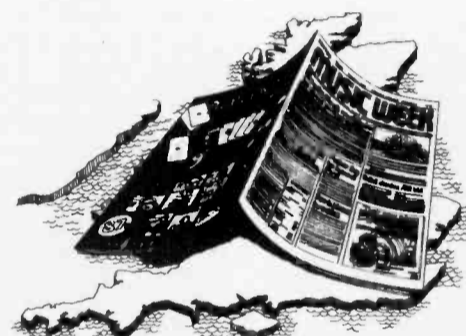
Besides expanding the family of record playback equipment, national companies have developed and are offering new types of audio equipment, like stereo amplifiers. For example the Odysseus 001 deluxe model retails at about \$300, with 15,000 units to be manufactured this year.

Tape equipment output has been increasing slowly but steadily. Sales figures in 1975 are likely to be three times those in 1971. The national market is still lacking some types like 4-track open reel and quality cassette equipment. Marketing studies reveal a lack of stereo tape equipment, optional recording units usable with radio receiving sets, in-car tape players. Wholesalers and retailers have much dated hardware in store.

To follow demand, national companies are beginning to produce new quality models including three new reel-to-reel, and four cassette players. The first nationally made car stereo has already been introduced (Billboard, Feb. 22).



PITNEY AWARD—Gene Pitney never figured on picking up any more gold awards for "He's A Rebel," the international chart-topper he wrote for the Crystals 15 years ago, but Australian singer **Debbie Byrne** took it to the top of the Melbourne charts and it stayed there for seven weeks. During his Australian tour, Pitney was presented with a special gold disk for the success. The gold album being held by Pitney and Byrne is given the U.S. artist to make the success in Australia of his Musicor album "Greatest Hits Of All Time."



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From The Music Capitals Of The World

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and it desperately needs a new direction." ... **Derek Taylor**, new managing director of Warner Bros.-U.K., former **Beatle** publicist, has produced albums for **Nilsson**, **Peter Skellern** and **George Melly**. ... New Rak Records group **Smokey**, launched by **Nicky Chinn** and **Mike Chapman**, to get valuable audience exposure touring with new chart sensation **Pilot** as from April 24. ... Silver disk for **Frankie Valli** for his "My Eyes Adored You," accepted by Private Stock boss **Larry Uttal** in London.

Huge Phonogram International promotion for **Bachman-Turner Overdrive** on the Canadian band's first European tour. ... Bell Records to attempt re-launch comeback for **Leapy Lee**, hitmaker internationally with "Little Arrows" in 1968. ... New **Bay City Rollers'** album had 100,000 advance orders two weeks before release. **PETER JONES**

DUBLIN

Sonny Knowles, one of the top Irish cabaret artists, went to number one on the album chart with his LP "Sonny" (Rex), which includes "The Old Fashioned Way," "Scorn Not His Simplicity," "If We Only Have Love," "Coldwater Morning" and "Help Me Make It Through The Night." Knowles is to be a guest at the Golden Note Festival in Dresden, June 20-21. On August 26 he films a Christmas television show in Berlin, and on July 11, the Variety Artists Trust Society present him with the first Extra Special Merit Award.

Horslips are touring Ireland. They appear at the National Stadium on Monday (21), and their new LP "The Unfortunate Cup Of Tea" is a concept album, most of the material being written when they were touring North America. Group is on the self-owned Oats label in Ireland and on RCA in the U.K.

"Greatest Hits," by **Tracy**, is a 20-track Hawk album including "Country Sunshine," "Bright Silvery Light Of The Moon," "Hus-

band Huntin'" and "I Hurt All Over." The album was featured as a "special offer" by the Golden Disk group of shops and group executive **Brian Godfrey** said it made the biggest impact of any special offer to date. **KEN STEWART**

AMSTERDAM

Phonogram Amsterdam has signed a deal with new Dutch group **Water**, currently recording their first album, produced by **Piet Souer**. The band contains two former members of **Sandy Coast**, **Ron Westerbeek** and **Arno Brevoort**, plus **John LeGrand**, previously with **Living Blues**.

New Dutch discovery **Joey Dyser** won great acclaim for her debut single "Hundred Years," which is being released in virtually all foreign countries. She wrote the song, having become a recording artist almost by chance, when a friend took a tape of her voice to Delta. She is still a housewife and prefers looking after her two sons rather than full-time show business, though she has agreed to a promotional tour of Germany.

The international divisions of **Bovema-EMI**, **Negram** and **Delta** are now combined, housed in the **Bovema** headquarters, **Tulpenkade 1**, **Haarlem**, with **Theo Roos** and **Karel Hille** running the new set-up. ... Personnel changes in the **Ariola** promotion department here, with **Bob Holwerda** being replaced by former **Radio Veronica** disk jockey **Tom Collins** and with **Negram** press officer **Ron Haymans** also joining **Ariola**.

Negram managing director **T. de Klerk** is very satisfied with the first quarter of 1975. Last year he created a special division to promote national talent and has succeeded in putting more accent on local acts. **Negram's** market share is up 30 percent compared with 1974, and main selling artists are **Spooky and Sue** and the **George Baker Selection**. ... **Phonogram Amsterdam** picked **Dixieland** band the **Animal Crackers** from a local public house to record and the debut album will be released

worldwide in an effort to cash in on the nostalgia trend.

Described as an "LSD trip," the promotion tour here of **Lori Lieberman**, **Shusha** and **Dimitri van Toren**, a Dutch singer, was a success, playing nine theaters and picking up a lot of radio and television coverage. It was the first time a record company here had made such a big investment in this kind of project.

CNR Holland working day and night to cope with the tremendous demand for "Dinge Dong," the winning song of the Stockholm Eurovision Song Contest, performed by the group **Teach In**. Some 60,000 copies were ordered the day after the contest and **CNR** managing director **J. van Zeeland** expects a total sale of 1.5 million in Europe alone, and the single is being released worldwide by **Phonogram International**. ... U.S. singer **Cunningham** hit the top 10 here with "Norma Jean Wants To Be A Movie Star," after a very slow start, and **Bovema-EMI** believes the Dutch breakthrough could lead to international success.

Change of label, from **Negram** to **Inelco** for the long-established group the **Bintangs**, who are recording their new album in the **Rockfield Studios** in **Wales**. ... And the **Rockfield Studios** are being used by promising group **Alquin**. Group is currently touring **Holland**, promoting their last album "Nobody Can Wait For Ever," to be followed by a U.K. tour, then **Germany**, and a first U.S. tour is planned for **September-October**. **FRANS VAN DER BEEK**

TOKYO

Back here from **Bakersfield** for the third time in eight years, **Buck Owens** says the TV film of his latest performance tour will be titled—what else but—"Made in Japan." ... In answer to requests from 3,400 Japanese jazz fans, **Nippon Phonogram** is planning to release 10 albums May 5 from the **Mercury** catalog of "collector's items" at \$5 each. ... **Toshio Ozawa**, managing director of **CBS/Sony**, is concurrently president of **Japan Record** **Haitatsu K.K.** and **Jushiro Matsuda**, business manager of **Warner-Pioneer**, vice president of the new joint distribution venture established **March 15** (**Billboard**, **March 15**). They will serve for a term of two years.

Monthly dinner show scheduled for **Friday (25)** at the **Royal Hotel Osaka's Sky Lounge** at 10,000 yen per head to feature **King** recording artist **Peggy Hayama**. ... Independent record producer **Okihiko Sugano** says he has adopted the **Sansui QS** system for all quadrasonic releases on his **Audio Lab** label. His "Variomatrix" disks are being custom pressed by the **Victor Co. of Japan**, developer of the discrete **CD-4** system. ... "These V-Disc Years—**Duke Ellington**" of 1945-46 vintage has been released here by the new **Elec** record company. ... **James Brown** has been invited to wind up his current **Japan** performance tour with a guest appearance **April 20** at the **Pacific Hotel** in this music capital, to mark inauguration of the 40-member **All Japan Soul Discotheque Organization**. ... The original soundtrack from the **MGM** motion picture "That's Entertainment" is being released here by **Polydor K.K.** The film is currently making the rounds of the local movie houses. ... Hats off to **FM Tokyo**, which marks its 5th anniversary **April 26**. Also to **Nobuko Hamashima**. She has been playing international pop requests on the station's "FM Family" program for the past five years.

Dean Martin will give his first Ja-



Tony Russell photo

CHAPPELL SIGNING—Chappell in London has signed a long-term publishing and production agreement with singer-writer **Kristine** and her manager **Barry Authors**, of **Global Talent Management**. The publishing deal is with a new company known as **Chappell/Sparkle** and the production as **Chappell/Global**. **Kristine** has signed a three-year recording deal with **United Artists** for the world, excluding the U.S. and Canada. Left to right at rear, **Roland Rennie**, **Chappell** creative director; **Nicholas Firth**, manager **Chappell International**; **Authors**; **Martin Davis**, managing director, **UA Records**; at front, **Kristine**; **Bob Montgomery**, managing director **Chappell, U.K.**

pan performance at the **Nippon Budokan** on **June 3**, says **All Produce (Asia Enterprise)**. Ticket prices range from \$11 to \$33. Also a "midnight cocktail" show has been set for **June 4** at the **Hotel Pacific** and a dinner show **June 5** at the **Hotel Okura**, both at 60,000 yen or about \$200 a head. ... **CBS/Sony** says at least 50,000 albums of "Bob Dylan **Blood On The Tracks**" will be sold in **Japan**. An initial batch of 20,000 has been cleared and repeat orders of up to 1,000 daily are being received from the **Tokyo** and **Osaka** metropolitan areas, the **American-Japanese** record company adds. ... **Nippon Columbia's PCM** recording team is due to leave for its second tour of **Europe**, **May-June**.

The **Commodores (Motown)** will be on tour of **Japan** through **April 20**. They will be in concert at **Kosei Nenkin Hall** in **Tokyo**, **Osaka Kosei Nenkin Hall**, **Nagoya City Public Hall** and **Pub Together** in **Tokyo**. They will then proceed to **Manila** for 10 days of concerts.

HIDEO EGUCHI

BRUSSELS

Jules Beaucarne, Belgium's most popular Walloon folksinger, back from a three-week session in **Paris** at the **Coure des Miracles**, where he had packed audiences nightly, and was supported by a great deal of promotional activity. At the end of the season, he played a gala with **Maxime Leforestier** at the **Palais des Congres**, before a 5,000 crowd. **Beaucarne** album sales are now building fast in **Paris**, and the singer tours **Canada** in **June**.

Following hits here on **RCA** by **George McCrae** and the **Hues Corporation**, the "soul explosion" has hit **Belgium**, with **Carol Douglas** now high in the charts with "Doctor's Orders" and "Ms Grace," by the **Tymes**, getting much air-play. ... The new **Sweet** single "Fox On The Run," also doing well after being a radio **BRT 2** powerplay record of the week. ... **Gene Pitney (Bronze/Island)**, who had a hit here last year with "Blue Angel," due in **Belgium** to promote his new single "Trans Canada Highway," including an appearance on the **BRT** television program "Binnen En Buiten."

Eurovox Music Group set to chalk up another best seller. Following last year's "Tchip Tchip," released in 21 countries and reaching the charts in 11 territories, including four number ones, **Belgian-based** group **Cash and Carry** has been scoring worldwide with "Petite Suisse." ... **Belgian** pop singer **Eddy Wally** recorded the first

vocal version of "Petite Suisse" in **Flemish** for **Telestar Records**. ... Recording of the album "Nabucca," by **The Bobby Bean Sound And Singers**, now out in 17 countries, selling more than 100,000 copies in five European countries in less than four months.

Other **Eurovox** international hits: "Ding Ding," by **St. Peter and Paul**; "Eusma Sera Angelina," by the **Paramounts**; and "Adios Amigos," by **Dry Sack and Roland Kert**. ... "Down Down" by **Status Quo** is going up fast. ... "Snookeroo," by **Ringo Starr**, is released here by **EMI**. ... **Lynyrd Skynyrd** should have another big hit with "Free Bird."

The **Glitter Band's** "Goodbye My Love" has been getting special radio and tv promotion. ... Chart entry for "Jolie Baby Blue," by **Laurent Rossi**. ... The standard "The Three Bells" has been given a special treatment in **English** by **Nana Mouskouri** and is included on her "Nana's Book Of Songs" album. ... Plenty of exposure here for "Bla Bla Bla," by the **Italian** group **Squalor**. ... Other recent releases include **Gwen McCrae's** "Move Me Baby" on **Inelco**, **Miami's** "Party Freaks" and **Little Beaver's** "Party Down."

Barry Manilow's "Mandy," top U.S. chart rider some weeks back, is just out in **Belgium**. ... Continued chart success for **Bachman-Turner Overdrive's** "You Ain't Seen Nothing Yet," and the group's album "Not Fragile" is also a big seller here. ... Seems that the album "Rita Jean Bodine," full of dramatic performances, is already one of the big

(Continued on page 53)

Pirate Station Ships In Calm; But May Rock Anew

AMSTERDAM—Since last September, The Dutch Government has had little to fear from the shipborne pirate radio stations, after it passed the **Marine Offences Act**. That is, up until now. **Radios Caroline** and **Mi**

Amigo, broadcasting from the **Mi Amigo** anchored off the **Kent** coast of **England** have continued but the other two major stations, **Radio Veronica** and **Radio Northsea**, have been silent.

Veronica has stayed at sea since the **September** close, the station owners hoping to find a way of beating the law. They have now decided they are beaten, and are ready to sell the ship. If the ship is bought by any other radio groups, the station could be on the air again within a month. The same optimism is held out by the **Radio Northsea** owners, **Erwin Meister** and **Edwin Bollier**, who last week were told that their ship, which has lain impounded in **Rotterdam** harbour since last **September**, is free to leave. The disk jockeys are being recalled to the ship in preparation to set sail.

Speculation within the staff suggests that although originally it was planned that they would sail for **Italy**, after the success of **Carolina**, they will now anchor in the **Thames Estuary** and beam programmes to **Britain**. Details of any advertising support are being kept secret, but record companies in **Britain** are reportedly still keen on placing "plug" records on the station.

President, Trojan Accord on Single

LONDON—Agreement has been reached between **Trojan** and **President Records** regarding an old **Ken Boothe** recording recently released on the **Torpedo** label.

The number, "Lady With The Starlight," was recorded by **Boothe** about five years ago and released on **President's** **Torpedo** label recently. **Trojan**, **Boothe's** present recording company, immediately obtained an injunction restraining **President** from distributing the track.

Following an agreement between the two companies, however, **Trojan** has agreed to lift the injunction to allow sales of the record to resume. A spokesman for **Trojan** commented: "We will not tolerate infringements of copyright and won't hesitate in future from taking legal action to protect our interests."

Code Of Practice

• Continued from page 6

pop concerts for audiences largely under the age of 16 should be held only in theaters, concert halls and cinemas in which permanently fixed seating is provided. It adds: "Concerts for such audiences would not normally be permitted in outdoor venues unless they were provided with, and the audience is confined to, permanent fixed seating."

On the subject of noise it suggests that a continuous sound level of 90 decibels should be observed and at no event should the peak level exceed 105 decibels at outdoor venues. At indoor venues this peak level should be limited to 102 decibel.

The code has been compiled from information available to the **GLC** advisory committee on pop festivals.

Canada

Cap-EMI Accent On Developing Canadian Acts Spurred By Moves

From The Music Capitals Of The World

• Continued from page 52

industry events of the year. . . . Also just released here: **Gilbert O'Sullivan's** "You You You" and "Lu Le La," by **Neil Lancaster**.

JUUL ANTHONISSEN

TORONTO

Thundermug has signed with Mercury Records in the U.S. . . . **Ian Thomas'** new album for GRT, "Delights," is out. It includes Thomas' latest single "Julie." . . . The soundtrack album of the film "Phantom Of The Paradise" has sold over 40,000 units in Canada to this point for A&M Records of Canada. The company attributes much of the album's success to the widespread playing of the LP between features in theaters running the film, which is still first-run in most major Canadian markets. . . . "Good Feeling (To Know)," the single by the Ottawa-based band **Octavian** on MCA Records in Canada, has been released in Italy, Great Britain and Japan by MCA licensees. The group has just completed recording a follow-up single at Eastern Sound Studios in Toronto.

MONTREAL

Rush will tour Canada in mid-summer with **Rory Gallagher**. . . . The **Bee Gees** will undertake a 22-city tour of Canada in September. . . . **Bachman-Turner Overdrive** will tour Canada in August with a support act yet to be announced. . . . A busy promotion schedule for **Polydor Ltd.** . . . Polydor Ltd.'s current managing director **Evert Garretsen** will leave Canada on Friday (18) to take up the corresponding position in the Polygram organization in Holland. . . . **Klaus Petermann**, a member of Polydor International's executive, flew in for consultation with Polydor Ltd.'s management recently. . . . **Les Emmerson**, who has a new single on Polydor, indicates that he is ready to tour again and has put together a new band to back him up. **MARTIN MELHUISE**

PARIS

The French newspaper critics gave a big welcome to **Josephine Baker**, whose revue "Josephine" opened at the Bobino music hall, here. Based on an original show put on in Monaco, it retraces the life of the artist since her first appearance in the Revue Negre in Paris 50 years ago. . . . Asked to name the performer they most admire, listeners of Radio Monte Carlo nominated French pop singer **Sheila**.

First-ever catalog of pop records, called **Discopop '75**, has been published here. . . . From Brazil, **Eddie Barclay** brought back the recording rights of the chart-topper "Vo Bate Pa Tu," by **Baiano** and **Os Novos Caetanos**, and it is already doing well in France. . . . Whisky A GoGo nightclub in Paris first to take up AudioShows audio/visual product. . . . Jazz Hot celebrated its 40th year of publication this week and Jazz Magazine its 20th.

Les Editions Intersong Tutti Continental announce that **Sacha Distel** has picked for his first Carrere disk, "Quand On A Une Belle Fille On La Garde Pour Soi," a French adap-

tation of "A Rose Had To Die," from the Black Sheep catalog. . . . Pathe Marconi has released the music of yet another Zorro film, this time starring **Alan Dolon**, music by **Guido and Maurizie de Angelis**.

Ray Ventura, 67, has re-formed his **Collegians** band and written two special numbers, "Retro '75" and "Lui," for **Polly Muray**. Recorded for Garima, and distributed on a royalty basis by Barclay, the disk is a part of the nostalgia wave. At the same time, Pathe Marconi EMI has issued a Ray Ventura and the Collegians collection, two albums for the price of one (\$6), distributed in a gatefold sleeve with pictures of the band taken years back.

The Societe d'Editions Radio-electriques et Phonographiques has just issued its 1975 Show Business Guide. As complete and informative as ever, it lists not only artists and record companies, but cultural attaches, schools, publishers, discotheques, and studios plus for some reason or other, a list of gambling casinos. **HENRY KAHN**

MOSCOW

Melodiya's duplicating facility in Riga has reached a yearly capacity of 500,000 pre-recorded cassettes, and 200 titles are planned for release this year. . . . Violinist **Igor Oistrakh** visited the U.K. for a concert tour, playing with the Scottish Symphony Orchestra.

Ray Conniff, conducting Melodiya's band and chorus, was featured in a television gala show over the Central TV circuit, his appearance taped here last December when he made an album for Melodiya, and he included two of the songs by Soviet writers. . . . **Professor Neihaus**, of Moscow Conservatory, visited France for a nine-concert tour, presented a program of compositions by Chopin, Skriabin, Schubert and Prokofiev. . . . Japan's **Royal Knights** vocal male quartet in the second month of their Russian tour.

Melodiya has released an album featuring the works of **Yuri Saulski**, one of the few Russian jazz composers, and founder and long-time leader of the VIO-66 jazz band, though since 1971 he has switched completely to composing and songwriting. . . . U.S. classical pianist **Paul Ruthman** played Leningrad and Moscow concerts here. . . . Jazz festival scheduled for Gorki in late May, so far the only event of this kind on the jazz scene planned for 1975.

Melodiya has released an album by **Olga Voronets**, a popular performer of modern Russian folk songs. . . . Leningrad Music Hall has premiered a new show, "From Heart To Heart," with music by **Stanislaw Pozhlakoff**, ex-jazzman and composer, and **Sergei Zakharov**, winner at international song festivals in Bulgaria and Poland last year, is starting as singer, actor and MC.

Leonid Utisov, veteran figure in Russian jazz circles, celebrated his 80th birthday. He has been his orchestra since the late 1920s, with remarkable popularity in the 1930's and he is still in the business. . . . **Leningrad Dixieland Jazz Band**, most popular trade outfit in Russia, is abandoning stage performances to switch to cabaret work, because of poor jazz sales here at present. **VADIM YURCHENKOV**

TORONTO—Capitol Records-EMI of Canada, under the direction of president **Arnold Gosewich**, continues emphasis on the search and development of Canadian talent, a policy that has in the past won the company a number of awards and plaudits from the industry.

Indicative of its commitment to domestic talent development was the recent move of the company's English Canadian a&r house from the head offices of the company in Milton, on the outskirts of Toronto, to a downtown location more accessible to artists, producers, and studios. The office, headed by Capitol Records-EMI (Canada) a&r chief

Pozer Co. Is Formed

VANCOUVER—John Pozer, former a&r director for WEA Music of Canada and United Artists Records (Canada) out of Toronto, four months ago opened John Pozer Music Ltd. in Vancouver as representative for Motown Records as well as to work in artist management. Currently, in addition to having three full-time employees, the company's clients include Phonodisc Ltd. and singer/songwriter **Craig Ruhnke** along with his original client, Motown Records.

Recently, Pozer appointed **John G. Pozer** vice president of promotion and merchandising. The latter Pozer has had a previous musical career of his own as well as experience in live theater.

Pozer Music recently signed a deal with **Don McKim** and **Laurence Heseltine** of Phonodisc Records to promote their **Pye** label and **Le Bo** accessory line in B.C. and Alberta. Pozer was instrumental in breaking "Sad Sweet Dreamer" by **Sweet Sensation** on **Pye** in Canada.

Pozer has confirmed that all previous **Craig Ruhnke** product released by Warner Bros. and any unreleased masters have been purchased by his company. Most of the music publishing rights for **Ruhnke's** material have also been acquired for his subsidiary company, **Crunky Tunes**. **Ruhnke** has a new single, "I Need My Woman's Love," on **United Artist Records**, with his first LP also due for shipment in the near future.

Court Upholds Agency Demand

LOS ANGELES—A superior court judgment here backs up a previous arbitration decision by the AFM's international board, awarding the **Heller-Fischel** agency here \$15,000 due in commissions from **Ike and Tina Turner** and their **I&TT Productions**.

The local booking agency plead in superior court Oct. 11, 1974, asking that the Turners pay the commission allegedly due for a \$150,000 booking set by the firm at the Las Vegas Hilton hotel. The agency claimed that the Turners contracted orally in 1973 to pay a 10 percent commission for bookings they received.

Loadstone Agrees

SAN FRANCISCO—The South American distributor for **Loadstone Records** is **Pirate Records Inc.**, with a licensing agreement covering 16 masters and 32 songs published by **Stonebess Music Co.**, an affiliate of **Loadstone Record Co.**

By MARTIN MELHUISE

Paul White with the assistance of **David Mazmanian**, furthers the careers of the company's roster of Canadian artists including **Peter Donato**, **Maneige** (actually signed to the **Harvest** label in Canada and distributed by **Capitol**), **Christopher Kearney**, **Copper Penny** and **Justin Paige**.

In the Quebec market, a recent organizational move to accelerate the company's market penetration in that predominantly French-speaking province, has indicated a move by **Capitol** into a more aggressive stance in the acquisition and marketing of French Canadian and French acts.

In the move, all a&r, advertising, merchandising, publicity and artist relations functions related to domestic and foreign French recordings, came under the auspices of **Bill Rotari**, the eastern region manager. **Pierre Dubord**, manager of a&r, and **Michel Tremblay**, who handles promotion for French acts, assumed artist relations, advertising and merchandising responsibilities according to **Gosewich**, a press and

publicity department will be created for French-language recordings and artists in the near future.

The company's French talent roster includes domestic artists such as **Beau Dommage**, **Suzanne Stevens**, **Alain Dorval**, **Karo**, **Lise Thounin** and **Maneige** as well as **Gilbert Beaud**, **Adamo** and **Julien Clerc** from France. **Capitol's** French-language operation also administers the **Pathe** catalog from France in Canada.

One of the biggest successes of late for the a&r division of **Capitol** has been the establishment of **Beau Dommage** as one of the major acts in the Quebec market. The band's debut album is close to becoming a Canadian gold album for sales of 50,000 units, most of those sales coming from the province of Quebec. The group has been featured regularly on television in that province, including their own special. **Pathe** has released the album in France.

Suzanne Stevens recently won a **Juno** award as "The Most Promising Canadian Female Vocalist."

Overdrive Tour Ends

VANCOUVER—**Bachman-Turner Overdrive**, who were recently in Toronto to accept three **Juno Awards**, set out on their first major American tour of 1975 on April 3 in **Madison, Wis.** On April 5 they played a sold-out date in **Chicago's** 20,000-seat stadium.

The tour ran for 11 days and covered eight states and 11 cities coming to a close in **Oklahoma City** on April 13.

Thin Lizzy, also on **Mercury Records**, accompanies **BTO** on all dates. It was the first American tour for the English band.

Classical Catalog Expanded

TORONTO—**Columbia Records** of Canada will catalog the complete **Columbia Masterworks**, **Columbia/Melodiya** and **Odyssey** series of recordings in Canada on an ongoing basis. Prior to this, only selected product had been manufactured in Canada, with the remainder being available on special order.

The catalog will be stocked from this point on in **Columbia's** main


"**Four Wheel Drive**," **BTO's** new album, which was recently recorded at **Sounds Interchange** in Toronto with **March Smith** engineering, is slated for an early spring release.


Over the last two years, the **Vancouver-based** band has sold close to four million albums, been awarded two platinum and three gold albums in the U.S. and Canada, as well as clicking with a number of **Top 20** singles including "You Ain't Seen Nothin' Yet," which has sold over a million copies.

APRIL 19, 1975, BILLBOARD

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BELGIUM

(Courtesy Belgium Radio & TV) SINGLES

- This Week Last Week
- 1 SHAME, SHAME, SHAME—Shirley & Company
 - 2 HEY MALYO—Johnny & Orchestra Rodrigues
 - 3 GELUKKIG ZIJN—Ann Christy
 - 4 DINGE DONG—Teach In
 - 5 I DO, I DO, I DO, I DO—Abba
 - 6 I CAN DO IT—Rubettes
 - 7 DOWN DOWN—Status Quo
 - 8 PALOMA BLANCA—George Baker Selection
 - 9 THE SECRET THAT YOU KEEP—Mud
 - 10 REACH OUT, I'LL BE THERE—Gloria Gaynor

BRITAIN

(Courtesy Music Week) *Denotes local origin SINGLES

- This Week Last Week
- 1 1 BYE BYE BABY—*Bay City Rollers (Bell)—KPM (P. Wainman)
 - 2 5 FOX ON THE RUN—*Sweet (RCA)—Sweet/Essex (Sweet)
 - 3 2 THERE'S A WHOLE LOT OF LOVING—*Guys & Dolls (Magnet)—Ammo/James (Arnold/Martin/Morrow)
 - 4 10 THE FUNKY GIBBON/SICK MAN BLUES—8 Goodies (Bradley's)—ATV (Miki Anthony)
 - 5 4 FANCY PANTS—*Kenny (RAK)—Martin/Coulter (B. Martin/P. Coulter)
 - 6 3 GIRLS—Moments & Whatnauts (All Platinum)—Sunbury (A. Goodman/H. Ray)
 - 7 8 SWING YOUR DADDY—Jim Giltstrap (Chelsea)—Intersong (Kenny Nolan)
 - 8 11 LOVE ME LOVE MY DOG—*Peter Shelley (Magnet)—Tiger/Intune (Peter Shelley)
 - 9 7 I CAN DO IT—*Rubettes (State)—Pam Scene/ATV (W. Bickerton)
 - 10 9 PLAY ME LIKE YOU PLAY YOUR GUITAR—*Duane Eddy (GTO)—Macaulay/Larkworth/GTO/Carlin (T. Macaulay)
 - 11 16 THE UGLY DUCKLING—*Mike Reid (Pye)—E.H. Norris (Terry Brown)
 - 12 13 PHILADELPHIA FREEDOM—*Elton John Band (DJM)—Big Pig (Gus Dudgeon)
 - 13 12 LET ME BE THE ONE—*Shadows (EMI)—Curtis/Perkins/Carlin (Shadows)
 - 14 14 REACH OUT I'LL BE THERE—Gloria Gaynor (MGM)—Jobete (T. Bongiovi/M. Monardo/J. Ellis)
 - 15 6 WHAT AM I GONNA DO WITH YOU—Barry White (20th Century)—Schroeder (Barry White)
 - 16 21 SKIING IN THE SNOW—*Wigans Ovation (Spark)—KPM (Barry Kingston)
 - 17 23 LADY MARMALADE—Labelle (Epic)—KPM (Alan Toussaint)
 - 18 17 IF—Telly Savalas (MCA)—Screen Gems-Columbia (Snuff Garrett)
 - 19 31 HONEY—Bobby Goldsboro (United Artists)—KPM (Bob Montgomery)
 - 20 39 A LITTLE LOVE & UNDERSTANDING—Gilbert Beaud (Decca)—ATV (Rideau Rouge)
 - 21 36 HOLD ON TO LOVE—*Peter Skellern (Decca)—Pendulum/Warner Bros. (Meyer Shagaloff)
 - 22 15 ONLY YOU CAN—*Fox (GTO)—Gurusama (Kenny Young)
 - 23 49 LIFE IN A MINISTRONE—*10C.C. (Mercury)—St. Annes (10C.C.)
 - 24 26 L.O.V.E.—Al Green (London)—Burlington (Willie Mitchell)
 - 25 27 IF—*Yin & Yang (EMI)—Screen Gems-Columbia
 - 26 — DING-A-DONG—*Teach In (Polydor)—ATV (Eddy Owens)
 - 27 19 SWEET MUSIC—*Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)
 - 28 33 GET DOWN TONIGHT—K.C. & The Sunshine Band (Jayboy)—Southern (T.K. Prod.)
 - 29 — THE TEARS I CRIED—*Glitter Band (Bell)—Rock Artiste (Mike Leander)
 - 30 20 MANDY—Barry Manilow (Arista)—Screen Gems-Columbia/Graphie (Manilow/Dante/Davis)
 - 31 34 GOOD LOVIN' GONE BAD—*Bad Company (Island)—Island (Bad Company)
 - 32 43 SORRY DOESN'T ALWAYS MAKE IT RIGHT—Diana Ross (Tania Motown)—Jobete London (Michael Massa)
 - 33 1E PICK UP THE PIECES—Average White Band (Atlantic)—Warner Bros. (Arif Mardin)
 - 34 4E HURT SO GOOD—*Susan Cadogan (Magnet)—Warner Bros. (Lee Perry)
 - 35 38 EXPRESS—B.T. Express (Pye)—Carlin (B.T. Express)
 - 36 35 THE QUEEN OF 1964—Neil Sedaka (Rocket)—Kirshner/Warner Bros. (N. Sedaka/R. Appere)

- 37 48 THE WAY WE WERE—Gladys Knight & The Pips (Buddah)—Screen Gems-Columbia (Ralph Moss)
- 38 24 PLEASE TELL HIM THAT I SAID HELLO—*Dana (GTO)—Hush. Chrysalis (Geoff Stephens)
- 39 25 MY EYES ADORED YOU—Frankie Valli (Private Stock)—KPM/Jobete London (Bob Crewe)
- 40 — TAKE GOOD CARE OF YOURSELF—Three Degrees (Philadelphia International)—Gamble-Huff/Carlin (Gamble-Huff)
- 41 28 YOUNG AMERICANS—*David Bowie (RCA)—Mainman/Chrysalis (Tony Visconti)
- 42 22 DREAMER—*Supertramp (A&M)—Delicate/Rondor (Ken Scott)
- 43 30 HAVING A PARTY—Osmonds (MGM)—Chappell/R&R (Mike Curb)
- 44 50 SAVE ME—Silver Convention (Magnet)—Anchor (Butterfly Prod.)
- 45 — HOW GLAD I AM—*Kiki Dee Band (Rocket)—Rocket/Carlin (Gus Dudgeon)
- 46 27 I'M STONE IN LOVE WITH YOU—Johnny Mathis (CBS)—Gamble-Huff/Carlin (Thom Bell)
- 47 42 SING A HAPPY SONG—George McCrae (Jayboy)—Southern (T.K. Prod.)
- 48 40 MY MAN & ME—*Lynsey De Paul (Jet)—ATV (Lynsey De Paul)
- 49 — LOVING YOU—Minnie Riperton (Epic)—Copyright Control (Scorbu Prod.)
- 50 32 THE SECRETS THAT YOU KEEP—*Mud (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)

LPs

- This Week Last Week
- 1 1 20GREATEST HITS—Tom Jones (Decca)
 - 2 2 THE SHIRLEY BASSEY SINGLES ALBUM —(United Artists)
 - 3 — YOUNG AMERICANS—David Bowie (RCA)
 - 4 15 BLUE JAYS—Justin Hayward & John Lodge (Threshold)
 - 5 4 THE BEST YEARS OF OUR LIVES—Steve Harley & Cockney Rebel (EMI)
 - 6 11 ELTON JOHN'S GREATEST HITS—(DJM)
 - 7 10 THE ORIGINAL SOUNDTRACK—10C.C. (Mercury)
 - 8 3 PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)
 - 9 13 TUBULAR BELLS—Mike Oldfield (Virgin)
 - 10 12 SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
 - 11 7 ON THE LEVEL—Status Quo (Vertigo)
 - 12 5 THE SINGLES 1969-1973—Carpenters (A&M)
 - 13 14 BLOOD ON THE TRACKS—Bob Dylan (CBS)
 - 14 17 TELLY—Telly Savalas (MCA)
 - 15 6 AVERAGE WHITE BAND—(Atlantic)
 - 16 20 ROLLIN'—Bay City Rollers (Bell)
 - 17 8 ENGELBERT HUMPERDINCK'S GREATEST HITS—(Decca)
 - 18 9 CRIME OF THE CENTURY—Supertramp (A&M)
 - 19 — BEST OF THE STYLISTICS—(Avco)
 - 20 28 CAN'T GET ENOUGH—Barry White (20th Century)
 - 21 25 I'M COMING HOME—Johnny Mathis (CBS)
 - 22 18 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 23 24 ROCK 'N ROLL—John Lennon (Apple)
 - 24 16 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
 - 25 23 WELCOME TO MY NIGHTMARE—Alice Cooper (Anchor)
 - 26 21 COP YER WHACK FOR THIS—Billy Connolly (Polydor)
 - 27 19 AND I LOVE YOU SO—Perry Como (RCA)
 - 28 26 SHEER HEART ATTACK—Queen (EMI)
 - 29 29 BAND ON THE RUN—Paul McCartney & Wings (Apple)
 - 30 36 SPECS APPEAL—Shadows (EMI)
 - 31 22 THE BEST OF BREAD—(Elektra)
 - 32 — SOUNDTRACK—Tommy (Polydor)
 - 33 35 NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)
 - 34 33 SLADE IN FLAME—(Polydor)
 - 35 27 YESTERDAYS —Yes (Atlantic)
 - 36 31 AN EVENING WITH JOHN DENVER—(RCA)
 - 37 39 OVERNIGHT SUCCESS—Neil Sedaka (Polydor)
 - 38 — PLAY DON'T WORRY—Mick Ronson (RCA)
 - 39 — THE HEART OF A WOMAN—Johnny Mathis (CBS)
 - 40 — RUBYCON —Tangerine Dream
 - 41 30 HIS 12 GREATEST HITS—Neil Diamond (MCA)
 - 42 — BY YOUR SIDE—Peters & Lee (Phillips)
 - 43 — DAVID ESSEX—(CBS)
 - 44 46 SOLO CONCERT—Billy Connolly (Transatlantic)
 - 45 47 THE BEATLES 1962-1966—(Apple)
 - 46 — INNERVISIONS —Stevie Wonder (Tania Motown)

- 47 40 STREETS —Ralph McTell (Warner Bros.)
- 48 38 JIMI HENDRIX—(Polydor)
- 49 — THIS IS THE MOODY BLUES—(Threshold)
- 50 55 THE BEST OF JOHN DENVER—(RCA)

HOLLAND

(Courtesy Stichting Nederlandse) SINGLES

- This Week Last Week
- 1 HEY MAL YO—Johnny and Orchestra Rodrigues (Negram)
 - 2 PALOMA BLANCA—George Baker Selection (Negram)
 - 3 I DO I DO I DO I DO—Abba (Polydor)
 - 4 SHAME, SHAME, SHAME—Shirley and Company (Phillips)
 - 5 REACH OUT I'LL BE THERE—Gloria Gaynor (MGM)
 - 6 MAKE ME SMILE—Steve Harley and Cockney Rebel (EMI)
 - 7 DING A DONG—Teach In (CNR)
 - 8 I CAN DO IT—The Rubettes (Polydor)
 - 9 FOX ON THE RUN—The Sweet (PBO)
 - 10 YOU AND ME—Albert West (CBS)

ITALY

(Courtesy Germana Ruscitto) SINGLES

- This Week Last Week
- 1 UN'ALTRA DONNA—I Cugini Di Campagna (Pull-Fonit/Cetra)
 - 2 UN CORPO E UN'ANIMA—Wess & Dory Ghezzi (Durium)
 - 3 KUNG FU FIGHTING—Carl Douglas (Durium)
 - 4 YOU ARE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Phonogram)
 - 5 EMANUELLE—The Loveletters (Rifi)
 - 6 SERENO E'...—Drupi (Ricordi)
 - 7 EL BIMBO—Bimbo Jet (EMI)
 - 8 ROMANCE (Beethoven '74)—James Last (Polydor—Phonogram)
 - 9 VERDE—G.&M. Orchestra (RCA)
 - 10 TESTARDA IO—Iva Zanicchi (Rifi)
 - 11 CAN'T GET ENOUGH—Barry White (Phonogram)
 - 12 LU MARIITELLO—Tony Santagata (Carosello—Ricordi)
 - 13 CAN'T LEAVE YOU ALONE—George McCrae (RCA)
 - 14 ROCK THE BOAT—Hues Corporation (RCA)
 - 15 CI VUOLE UN FIORE—Sergio Endrigo (Ricordi)

MEXICO

(Courtesy Radio MII) SINGLES

- This Week Last Week
- 1 QUIERES SER MI AMANTE—Camilo Sesto (Ariola)
 - 2 TE JURO QUE TE AMO—Los Terrícolas (Gamma)
 - 3 OH CAROL—Karina (Gamma)
 - 4 LOS HOMBRES NO DEBEN LLORAR—King Clave (Orfeon)
 - 5 LUNA BLANCA—Karina (Gamma)
 - 6 FEELINGS (Sentimientos)—Morris Albert (Gamma) Jose Jose (RCA)
 - 7 EL REY—Jose Alfredo Jimenez (RCA) Hnas ... Huerta (CBS)
 - 8 SE ME OLVIDO OTRA VEZ—Yolanda del Rio (RCA)
 - 9 MUNDO DE JUGUETE—Lupita D'Alessio (Orfeon)
 - 10 NINA, NO TE PINTES TANTO—Danny Daniel (Polydor)

NEW ZEALAND

(Courtesy NZBC) SINGLES

- This Week Last Week
- 1 PLEASE MR. POST MAN—Carpenters
 - 2 LUCY IN THE SKY WITH DIAMONDS—Elton John
 - 3 FREE & EASY—Helen Reddy
 - 4 MY EYES ADORED YOU—Frankie Valli
 - 5 I CAN HELP—Billy Swan
 - 6 MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond
 - 7 COSTAFINE TOWN—The Splinters
 - 8 KILLER QUEEN—Queen
 - 9 YOU'RE NO GOOD—Linda Ronstadt
 - 10 DOCTORS ORDERS—Carol Douglas

SWITZERLAND

(Courtesy Radio HITPARADE) SINGLES

- This Week Last Week
- 1 GRIECHISCHER WEIN—Udo Jurgens (Ariola)
 - 2 I CAN HELP—Billy Swan (Monument)
 - 3 DOWN, DOWN—Status Quo (Vertigo)
 - 4 LONGFELLOW SERENADE—Neil Diamond (CBS)
 - 5 PLEASE MR. POSTMAN—Carpenters (A & M)
 - 6 ROSAMUNDE—Dennie Christian (Hansa)
 - 7 GIGI VO AROSA—Ines Torelli (CH—Records)
 - 8 DING A DONG—Teach-In (Telefunken)
 - 9 YOU AIN'T SEEN NOTHIN' YET—Bachman-Turner Overdrive (Mercury)
 - 10 EL BIMBO—Bimbo Jet (EMI)

Rock Singles Best Sellers

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As Of 4/7/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

- 1 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 40349
- 2 PHILADELPHIA FREEDOM—Elton John—MCA 40364
- 3 YOU ARE SO BEAUTIFUL—Joe Cocker—A&M 1641
- 4 NO NO SONG/SNOKKEROO—Ringo Starr—Apple 1880
- 5 LOVIN' YOU—Minnie Riperton—Epic 8-50057
- 6 CHEVY VAN—Sammy Johns—GRC 2046
- 7 JACKIE BLUE—Ozark Mountain Daredevils—A&M 1654
- 8 (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas—ABC 12054
- 9 IT'S A MIRACLE—Barry Manilow—Arista 0108
- 10 EMMA—Hot Chocolate—Big Tree 16031
- 11 HOW LONG—Ace—Anchor 21000
- 12 ONLY YESTERDAY—Carpenters—A&M 1677
- 13 HARRY TRUMAN—Chicago—Columbia 3-10092
- 14 DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta—Claridge 402
- 15 MY EYES ADORED YOU—Frankie Valli—Private Stock 45003
- 16 LONG TALL GLASSES (I Can Dance)—Leo Sayer (Warner Bros. 8043)
- 17 WHAT AM I GONNA DO WITH YOU—Barry White—20th Century 2177
- 18 ONCE YOU GET STARTED—Rufus—ABC 12066
- 19 I DON'T LIKE TO SLEEP ALONE—Paul Anka—United Artists 615
- 20 BUTTER BOY—Fanny—Casablanca 814
- SNEAKY SNAKES—Tom T. Hall—Mercury 73641
- LADY MARMALADE—LaBelle—Epic 8-50048
- AUTOBAHN—Kraftwerk—Vertigo 203
- AMIE—Pure Prairie League—RCA 10184
- WOLF CREEK PASS—C.W. McCall—MGM 14764
- THANK GOD I'M A COUNTRY BOY—John Denver—RCA 10239
- THE IMMIGRANT—Neil Sedaka—Rocket 40370
- HE DON'T LOVE YOU (Like I Love You)—Tony Orlando & Dawn—Elektra 45240
- KILLER QUEEN—Queen—Elektra 45226
- EXPRESS—B.T. Express—Roadshow 7001
- TANGLED UP IN BLUE—Bob Dylan—Columbia 10105
- BLACK WATER—Doobie Brothers—Warner Bros. 8062
- MANDY—Barry Manilow—Bell 45613
- LADY—Styx—Wooden Nickel 10102
- BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC/Dot 17540
- LUCY IN THE SKY WITH DIAMONDS—Elton John—MCA 40344
- YOUNG AMERICANS—David Bowie—RCA 10152
- ROLL ON DOWN THE HIGHWAY—Bachman-Turner Overdrive—Mercury 73656
- SHAVING CREAM—Benny Bell—Vanguard 35183
- POETRY MAN—Phoebe Snow—Shelter 40353

Rock LP Best Sellers

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As Of 4/7/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

- 1 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133
- 2 PHYSICAL GRAFFITI—Led Zeppelin—Swan Song SS2-200
- 3 GREATEST HITS—Elton John—MCA 2128
- 4 AN EVENING WITH JOHN DENVER—RCA CPL2-0764
- 5 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411
- 6 WHAT WERE ONCE VICERS ARE NOW HABITS—Doobie Brothers—Warner Bros. BS 2750
- 7 GREATEST HITS—John Denver—RCA CPL1-0374
- 8 BACK HOME AGAIN—John Denver—RCA CPL1-0548
- 9 BLOOD ON THE TRACKS—Bob Dylan—Columbia PC 33235
- 10 AVERAGE WHITE BAND—Atlantic SD 7308
- 11 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835
- 12 NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004
- 13 LET ME BE THERE—Olivia Newton-John—MCA 389
- 14 FIRE—Ohio Players—Mercury SRM-1-1013
- 15 FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING—Arista AL 9004
- 16 TOMMY/ORIGINAL SOUNDTRACK RECORDING—Polydor PD2-9502
- 17 AMERICAN GRAFFITI (Soundtrack)—MCA 2-8001
- 18 GREATEST HITS—Three Dog Night—ABC/Dunhill DSD 50178
- 19 II—Bachman-Turner Overdrive—Mercury SRM 1-696
- 20 COLD ON THE SHOULDER—Gordon Lightfoot—Reprise MS 2206
- 21 ROCK 'N' ROLL—John Lennon—Apple SK 3419
- 22 I'LL PLAY FOR YOU—Seals & Crofts—Warner Bros. BS 2848
- 23 THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280
- 24 ALL THE LOVE IN THE WORLD—Mac Davis—Columbia PC 32927
- 25 BEHIND CLOSED DOORS—Charlie Rich—Epic KE 32247
- 26 IV—Led Zeppelin—Atlantic SD 7208
- 27 HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358
- 28 WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic SD 18130
- 29 HEARTS—America—Warner Bros. BS 2852
- 30 BLUE JAYS—Justin Hayward & John Lodge—Threshold THS 14
- 31 BAD COMPANY—Bad Company—Swan Song SS 8410
- 32 RUFUSIZED—Rufus—ABCD 837
- 33 DO IT ('Til You're Satisfied)—B.T. Express—Scepter SPS 5117
- 34 AUTOBAHN—Kraftwerk—Vertigo VEL 2003
- 35 DARK SIDE OF THE MOON—Pink Floyd—Harvest SMAS-11163
- 36 PERFECT ANGEL—Minnie Riperton—Epic KE 32561
- 37 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307
- 38 Walt Disney's MICKEY MOUSE CLUB Mousekandances and Other Favorites—Disneyland 1362
- 39 YOUNG AMERICANS—David Bowie—RCA APL1-0998
- 40 II—Barry Manilow—Bell 1314

Leber-Krebs In Columbia Deal

NEW YORK—Columbia Records has entered into an exclusive production deal with Contemporary Communications Corp., under the aegis of Leber-Krebs Management. Under the terms of the arrangement, Contemporary Communications will be bringing various artists to Columbia's a&r department for approval and signing. The first act to be signed under the deal is the rock group Artful Dodger. Contemporary Communications is the parent firm for Leber-Krebs Management, Aerosmith Productions and several other subsidiaries.

New LP/Tape Releases

POPULAR ARTISTS

AEROSMITH
Toys In The Attic
LP Columbia PC33479 \$6.98
8T PCA33479 \$7.98
CA PCT33479 \$7.98

ALPERT, HERB, & THE TJB
Coney Island
LP A&M SP4521 \$6.98

AMBROSIA
Ambrosia
LP 20th Century T434 \$6.98

AMERICA
Hearts
LP Warner Bros. BS2852 \$6.98

ANDERSEN, ERIC
Be True To You
LP Arista AL4033 \$6.98
8T 8301-4033H (GRT) \$7.95

ANKA, PAUL
Feelings
LP United Artists UALA367G \$6.98

APRIL WINE
Stand Back
LP Big Tree BT89506 \$6.98

ARMAGEDDON
Armageddon
LP A&M SP4513 \$6.98

AVERAGE WHITE BAND
Put It Where You Want It
LP MCA 475 \$6.98
8T MCA475 \$7.98

AXTON, HOYT
Southbound
LP A&M SP4510 \$6.98

AYERS ROCK
Big Red Rock
LP A&M SP4523 \$6.98

BAD COMPANY
Straight Shooter
LP Swan Song SS8413 \$6.98

BALDRY, JOHN
Good To Be Alive
LP Casablanca NBLP7012 \$6.98

BARRABAS
Barrabas
LP Atco SO36110 \$6.98

BECK, JEFF
Blow By Blow
QL Epic PEQ33409 \$7.98
QB EAQ33409 \$7.98

BELL, MAGGIE
Suicide Sal
LP Swan Song SS8412 \$6.98

BENNETT, TONY
Let's Fall In Love With The Songs
Of Harold Arlen & Cy Coleman
LP Columbia KG33376 [2] \$6.98

BLACK HEAT
Keep on Runnin'
LP Atlantic SD18128 \$6.98

BLOOD, SWEAT & TEARS
New City
LP Columbia PC33484 \$6.98
8T PCA33484 \$7.98
CA PCT33484 \$7.98

BLOOMFIELD, MIKE
Try It Before You Buy It
LP Columbia PC33173 \$6.98

BLUE SWEDE
Out Of The Blue
LP EMI ST11346 \$6.98

BRAXTON, ANTHONY
New York, Fall 1974
LP Arista AL4032 \$6.98

BRISTOL, JOHNNY
Feeling The Magic
LP MGM M3G4983 \$6.98

BROLIN, JAMES
Sings
LP Arco 1099 \$6.98

BROWN, LES
Best Of
LP MCA 2-4070 [2] \$7.98
8T MCA2-4070 [2] \$9.98

BUCKINGHAMS
Made In Chicago
LP Columbia KG33333 [2] \$6.98
8T GA33333 \$7.98

CANNED HEAT
Canned Heat
LP Springboard SPB4026 \$2.49
8T SPB4026 \$3.49

CASH, JOHNNY
John R. Cash
LP Columbia KC33370 \$5.98
8T CA33370 \$6.98
CACT33370 \$6.98

CHANGO
Chango
LP ABC ABCD872 \$6.98
8T 8022-872H (GRT) \$7.95

CHARLES, RAY
Best Of
LP Upfront UPF170 \$2.49
8T UPF170 \$3.49

CHER
Sings The Hits
LP Springboard SPB4029 \$2.49
8T SPB4029 \$3.49

CHILLIWACK
Chilliwack
LP Sire SASD7506 \$6.98
8T B147-7506H (GRT) \$7.95

CHRISTMAS, KEITH
Brighter Day
LP Manticore MA6503S1 \$6.98

CLAPTON, ERIC
There's One In Every Crowd
LP RSO SD4806 \$6.98

CLARK, DAVE, FIVE
Glad All Over Again/All-Time
Greatest Hits
LP Epic KEG33459 [2] \$6.98

CLARK, ROY
Sings Gospel
LP Word 8854 \$6.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

COLLINS, JUDY
Judith
LP Elektra 7E1032 \$6.98

CROSBY, BOB
Best Of
LP MCA 2-4083 [2] \$7.98
8T MCA2-4083 [2] \$9.98

CUGAT, XAVIER
Best Of
LP MCA 2-4072 [2] \$7.98
8T MCA2-4072 [2] \$7.98

DAHLSTROM, PATTI
Your Place Or Mine
LP 20th Century T461 \$6.98

DAVIS, DANNY, SINGERS
Davis, Danny, Singers
LP RCA Victor 10991 \$6.98

DAVIS, MAC
Davis, Mac
LP Springboard SPB4024 \$2.49
8T SPB4024 \$3.49

DAVIS, TYRONE
Home Wrecker
LP Oakar OK76915 \$6.98

DE BURGH, CHARLES
Far Beyond These Castle Walls
LP A&M SP4516 \$6.98

DEE, LENNY
City Lights
LP MCA 476 \$6.98
8T MCA476 \$7.98

DERRINGER, RICK
Spring Fever
LP Blue Sky PZ33423 \$6.98
8T PZ33423 \$7.98
CAPZT33423 \$7.98
QLPZQ33423 \$7.98
QBZAQ33423 \$7.98

DE YOUNG, CLIFF
De Young, Cliff
LP MCA 432 \$6.98
8T MCA432 \$7.98

DIAMOND, NEIL
Serenade
QL Columbia PCQ32919 \$7.98
QB CAQ32919 \$7.98

DORSEY, JIMMY
Best Of
LP MCA 2-4073 [2] \$7.98
8T MCA2-4073 [2] \$9.98

DORSEY, TOMMY
Best Of
LP MCA 2-4074 [2] \$7.98
8T MCA2-4074 [2] \$9.98

DROUKAS, JOE
Shadowboxing
LP Southwind SWS6400 \$6.98

EARTH, WIND & FIRE
That's The Way Of The World
QL Columbia PCQ33280 \$7.98
QB CAQ33280 \$7.98

FENDER, FREDDY
Before The Next Teardrop Falls
LP ABC/Oct OOSD2020 \$6.98
8T 8310-2020H (GRT) \$7.95
CA 5310-2020H (GRT) \$7.95

FLACK, ROBERTA
Feel Like Makin' Love
LP Atlantic SD18131 \$6.98

FLASH CADILLAC & THE CONTINENTAL KIDS
Rock & Roll Forever
LP Epic KEG33465 [2] \$6.98

FRAMPTON, PETER
Frampton
LP A&M SP4512 \$6.98

FUNKADELIC
Standing On The Verge Of Getting
It On
LP 20th Century/Westbound W208 \$6.98

GAYLE, CRYSTAL
Wrong Road Again
LP United Artists UA355 \$6.98

GELLER, URI
Geller, Uri
LP Columbia KC33481 \$5.98

GOLDEN EARRING
Switch
LP MCA 2139 \$6.98
8T MCA2139 \$7.98
CAMCAC2139 \$7.98

GRAY, GLEN
Best Of
LP MCA 2-4076 [2] \$7.98
8T MCA2-4076 [2] \$9.98

GREENSLADE
Time & Tide
LP Mercury SRM 1-1025 \$6.98

GRINDERSWITCH
Macon Tracks
LP Capricorn CPO150 \$6.98

GUESS WHO
Shakin' All Over
LP Springboard SPB4022 \$2.49
8T SPB4022 \$3.49

HARDEN, ARLEEN
I Could Almost Say Goodbye
LP Capitol 11373 \$6.98

HART, FREDDIE
Greatest Hits
LP Capitol 11374 \$6.98

HARVEY, SENSATIONAL ALEX, BAND
Tomorrow Belongs To Me
LP Vertigo VEL-2004 \$6.98
8T VCB-2004 \$7.95
CAVCR4-2004 \$7.95

HAYWARD, JUSTIN, & JOHN LODGE
Blue Jays
LP Threshold THS14 \$6.98

HEADHUNTERS
Survival Of The Fittest
LP Arista 4938 \$6.98
8T 8301-4038H (GRT) \$7.95
CA 5301-4038H (GRT) \$7.95

HEARTWOOD
Nothin' Fancy
LP GRC GA10008 \$6.98

HENDRIX, JIMI
Crash Landing
LP Reprise MS2204 \$6.98

HENLEY, LARRY
Piece Of Cake
LP Capricorn CPO152 \$6.98

HOLMES, RUPERT
Holmes, Rupert
LP Epic KE33443 \$5.98

HUMBLE PIE
Street Rats
LP A&M SP4514 \$6.98

HUNTER, IAN
Hunter, Ian
LP Columbia PC33480 \$6.98
8T PCA33480 \$7.98
CA PCT33480 \$7.98

HUNTER, ROBERT
Tiger Rose
LP Round RX105 \$6.98

ISLEY BROTHERS
Isley Brothers
LP Upfront UPF186 \$2.49
8T UPF186 \$3.49

JAMES, SONNY
The Guitars Of Sonny James
LP Columbia KC33477 \$5.98
8T CA33477 \$6.98
A Little Bit South Of Saskatoon
LP Columbia KC33428 \$5.98
8T CA33428 \$6.98

JENKINS, GORDON
Best Of
LP MCA 2-4078 [2] \$7.98
8T MCA2-4078 [2] \$9.98

JOCKO, J.
That's The Song
LP Kama Sutra KSBS2604 \$6.98

JONES, ETTA
Jones, Etta, '75
LP 20th Century/Westbound W203 \$6.98

JORDAN, JERRY
Phone Call From God
LP MCA 473 \$6.98
8T MCA473 \$7.98

JORDAN, LOUIS
Best Of
LP MCA 2-4079 [2] \$7.98
8T MCA2-4079 [2] \$9.98

KAEMPFERT, BERT
Golden Memories
LP MCA 466 \$6.98
8T MCA466 \$7.98

KERSHAW, DOUG
Alive & Pickin'
LP Warner Bros. BS2851 \$6.98

KING, FREDDIE
Best Of
LP Shelter SR2140 \$6.98
8T SRT2140 \$7.98
CASRC2140 \$7.98

KISS
Dressed To Kill
LP Casablanca NBLP7016 \$6.98

KNIGHT, GLADYS, & THE PIPS
A Little Knight Music
LP Soul S674451 \$6.98

KOOPER, AL
Greatest Hits
LP Columbia [2] PG33169 \$7.98
8T PGA33169 \$8.98

KOSTELANETZ, ANDRE
Murder On The Orient Express
LP Columbia PC33437 \$6.98
8T PCA33437 \$7.98

LABELLE
Nightbirds
QL Epic EQ33075 \$6.98
Q 1/2 EAQ33075 \$7.98

LEE, BRENDA
Sincerely, Brenda Lee
LP MCA 477 \$6.98
8T MCA477 \$7.98

LEWIS, JERRY LEE
Boogie Woogie Country Man
LP Mercury SRM 1-1030 \$6.98
8T MCB 1-1030 \$7.95
CA MCR4-1-1030 \$7.95

LITTLE, BIG TINY
Plays Big Hits In Ragtime
LP Balboa SM2020 \$6.98

LOBO
A Cowboy Afraid Of Horses
LP Big Tree BT89505 \$6.98

LOMBARDO, GUY
Best Of, v. 2
LP MCA 2-4082 [2] \$7.98
8T MCA2-4082 [2] \$9.98

LUCIFER'S FRIEND
Where The Groupies Killed The Blues
LP Passport PPSD98008 \$6.98

LYNYRD SKYNYRD
Nuthin' Fancy
LP MCA 2137 \$6.98
8T MCA2137 \$7.98
CAMCAC2137 \$7.98

MANDRILL
Solid
LP United Artists UALA408G \$6.98

MANGIONE, CHUCK
Chase The Clouds Away
LP A&M SP4518 \$6.98

MANHATTAN TRANSFER
Manhattan Transfer
LP Atlantic SD18133 \$6.98

MANTOVANI
All Time Romantic Hits
LP London 2BP910/11 \$6.98

MARK, JON
Song For A Friend
LP Columbia PC33339 \$6.98
8T PCA33339 \$7.98

MARTIN, FREDDY
Best Of
LP MCA 2-4080 [2] \$7.98
8T MCA2-4080 [2] \$9.98

MATHIS, JOHNNY
When Will I See You Again
LP Columbia PC33420 \$6.98
8T PCA33420 \$7.98
CA PCT33420 \$7.98

MCCOY, VAN, & THE SOUL CITY SYMPHONY
Disco Baby
LP Avco AV69006 \$6.98

MCGARVIN, DICK
Peaceful
LP Uncle Bear UB001 \$6.98

MERCURY, ERIC
Mercury, Eric
LP Mercury SRM 1-1026 \$6.98

METERS
Cissy Strut
LP Island ILPS9250 \$6.98

MONTGOMERY, MELBA
Don't Let The Good Times Fool You
LP Elektra O598 \$6.98

MOON, KEITH
Two Track Sides Of The Moon
LP MCA 2136 \$6.98
8T MCA2136 \$7.98

MYSTIC MOODS
Erogenous
LP Soundbird SB7509 \$6.98

NAZARETH
Hair Of The Dog
LP A&M SP4511 \$6.98

NABORS, JIM
Very Special Love Songs
LP Columbia KC33401 \$5.98
8T CA33401 \$6.98

NILSSON
Duit On Mon Dei
LP RCA Victor APL10817 \$6.98

OHIO PLAYERS
Ohio Players
LP Upfront UPF167 \$2.49
8T UPF167 \$3.49

O'JAYS
O'Jays
LP Upfront UPF168 \$2.49
8T UPF168 \$3.49

Survival
LP Philadelphia Int'l KZ33150 \$5.98
8T ZA33150 \$6.98
CA ZT33150 \$6.98

O'KEEFE, DANNY
So Long, Harry Truman
LP Atlantic SD18125 \$6.98

ORIGINALS
California Sunset
LP Motown M682651 \$6.98

PARLIAMENT
Chocolate City
LP Casablanca BNL7014 \$6.98

PASADENA ROOF ORCH.
Pasadena Roof Orchestra
LP Island ILPS9394 \$6.98

PERRY, GREG
One For The Road
LP Casablanca NBLP7009 \$6.98

PRINE, JOHN
Common Sense
LP Atlantic SO18127 \$6.98

PURIFY, JAMES & BOBBY
You & Me Together Forever
LP Casablanca NBLP7011 \$6.98

QUATRO, MICHAEL
In Collaboration With The Gods
LP United Artists UALA420G \$6.98

REDBONE
Come & Get Your Redbone/The
Best Of Redbone
LP Epic KEG33456 [2] \$6.98
8T EGA33456 \$7.98

REED, LOU
Live
LP RCA Victor APL10959 \$6.98

RIE, BOBBY G.
Write Me A Letter
LP GR 8003 \$6.98
8T 8185-8003H (GRT) \$7.95

ROBINSON, SMOKEY
Quiet Storm
LP Tania T633751 \$6.98

ROGERS, ROY
Happy Trails To You
LP 20th Century T467 \$6.98

RUSSELL, LEON
Will O' The Wisp
LP Shelter SR2138 \$6.98
8T SRT2138 \$7.98
CASRC2138 \$7.98

SAILOR
Sailor
LP Epic KE33248 \$5.98

SEGER, BOB
Beautiful People
LP Capitol ST11378 \$6.98

SHAW, ARTIE
Best Of
LP MCA 2-4081 [2] \$7.98
8T MCA2-4081 [2] \$9.98

SHORTER, WAYNE
Native Dancer
LP Columbia PC33418 \$6.98
8T PCA33418 \$7.98

SLY & THE FAMILY STONE
High Energy
LP Epic KEG33462 [2] \$6.98
8T EGA33462 \$7.98

SMITH, CONNIE
Sings Hank Williams Gospel
LP Columbia KC33414 \$5.98
8T CA33414 \$6.98

SPARKS, MELVIN
Sparks, Melvin
LP 20th Century/Westbound W204 \$6.98

STAPLE SINGERS
Staple Singers
LP Upfront UPF169 \$2.49
8T UPF169 \$3.49

STATUS QUO
On The Level
LP Capitol ST11381 \$6.98

STEALERS WHEEL
Right Or Wrong
LP A&M SP4517 \$6.98

STEELY DAN
Katy Lied
LP ABC ABC0846 \$6.98

STREISAND, BARBRA
Butterfly
QL Columbia PCQ33005 \$7.98
QB CAQ33005 \$7.98

SUGARLOAF/JERRY CORBETTA
Don't Call Us, We'll Call You
LP Claridge CL1000 \$6.98
8T 8318-1000H (GRT) \$7.95

TAYLOR, JAMES
Taylor, James, & The Original Flying Machine
LP Springboard SPB4023 \$2.49
8T SPB4023 \$3.49

10cc
The Original Soundtrack
LP Mercury SRM 1-1029 \$6.98
8T MCB-1-1029 \$7.95
CA MCR4-1-1029 \$7.95

THOMPSON, RICHARD & LINDA
Hokey Pokey
LP Island ILPS9305 \$6.98

TOUSSAINT, ALLEN
Southern Nights
LP Reprise MS2186 \$6.98

TRAFFIC
Heavy Traffic
LP United Artists UALA421G \$6.98

TRAMMPS
Trammps
LP KZ33163 \$5.98
8T ZA33163 \$6.98

VARIATIONS, LES
Cafe De Paris
LP Buddah B055625 \$6.98

VINTON, BOBBY
Sings The Golden Decade Of Love
LP Epic KEG33468 [2] \$6.98
8T EGA33468 \$7.98

WAKEMAN, RICK
Myths & Legends Of King Arthur & The Knights Of The Round Table
LP A&M SP4515 \$6.98

WALDMAN, WENDY
Wendy Waldman
LP Warner Bros. BS2859 \$6.98

WALLACE, JERRY
Greatest Hits
LP MGM 4990 \$6.98

WEST, LESLIE
The Great Fatsby
LP Phantom BPL10954 \$6.98

WHEELER, HAROLD, CONSORT
Black Cream
LP RCA BGL10849 \$6.98

WHITE, BARRY
Just Another Way To Say I Love You
LP 20th Century T466 \$6.98

WILLIAMS, ANDY
You Lay So Easy On My Mind
QL Columbia CQ33234 \$6.98
QB CAQ33234 \$7.98

WILSON, HANK
Wilson's, Hank, Back, v. 1
LP Shelter SR2131 \$6.98
8T SRT2131 \$7.98

YOUNG, JESSE COLIN
Songbird
LP Warner Bros. 2845 \$6.98

POPULAR COLLECTIONS

THE BLACK CAUCUS
War, C. Mayfield, Kool & The Gang, etc.
LP Chess CH60037 \$6.94

COUNTRY GOLD
Volume 3 (S. Smith, D. Burnette, F. Waring, etc.)
LP Buckboard BBS1016 \$2.49
8T BT-BBS-1016 \$3.49
Volume 4 (C. Perkins, S. Smith, C. Rich, etc.)
LP Buckboard BBS1017 \$2.49
8T BT-BBS1017 \$3.49
Volume 5 (J. Cash, C. Rich, S. Smith, etc.)
LP Buckboard BBS1018 \$2.49
8T BT-BBS1018 \$3.49

NASCAR GOES COUNTRY
LP MCA 474 \$6.98
8T MCA474 \$7.98

FUNNY LADY
Soundtrack
LP Arista AL9004 \$7.98

GREAT WALDO PEPPER
Soundtrack
LP MCA 2085 \$6.98
8T MCA2085 \$7.98

HOORAY FOR HOLLYWOOD
Original Soundtracks
LP United Artists UALA361R \$7.98

THEATRE/FILMS/TV

JOPLIN, JANIS
Soundtrack
LP Columbia PG33345 \$7.98
8T PGA33345 \$8.98
CA PGT33345 \$8.98

MORE AMERICAN GRAFFITI
LP MCA 2-8007 [2] \$6.98
8T MCA2-8007 [2] \$7.98
CA MCAC2-8007 [2] \$7.98

OTHER SIDE OF THE MOUNTAIN
Soundtrack
LP MCA 2086 \$6.98
8T MCA2086 \$7.98
CA MCAC2086 \$7.98

SHENANDOAH
Original Cast
LP RCA Red Seal ARL11019 \$6.98

STARDUST
Soundtrack
LP Arista AL5000 \$6.98
8T 8301-5000T (2) (GRT) \$11.95
CA 5301-5000T (2) (GRT) \$11.95

TOMMY
Soundtrack
LP Polydor PO29502 \$9.98

JAZZ

ADDERLEY, NAT
Double Exposure
LP Prestige P10090 \$6.98

BARNET, CHARLIE
Best Of
LP MCA 2-4069 [2] \$7.98
8T MCA2-4069 [2] \$9.98

BROWN, CLIFFORD, & MAX ROACH
Jordu
LP Trip TLP5540 \$5.98

BROWN/FERGUSON/TERRY/WASHINGTON
Jam Session
LP Trip TLP5544 \$5.98

CARTER/SMITH/BROWN
Alto Artistry
LP Trip TLP5543 \$5.98

COHN, AL, & ZOOTS SIMS QUARTET
You 'N' Me
LP Trip TLP 5548 \$5.98

CONDON, EDDIE
Best Of
LP MCA 2-4071 [2] \$7.98
8T MCA2-4071 [2] \$9.98

GARNER, ERROLL
Play It Again, Erroll!
LP Columbia PG33424 [2] \$7.98

GIBBS, TERRY
Launching A New Band
LP Trip TLP5545 \$5.98

GOODMAN, BENNY
Plays Solid Gold Instrumental Hits
LP Columbia PG33405 [2] \$7.98
8T PGA33405 \$8.98

HAMPTON, LIONEL
Best Of
LP MCA 2-4075 [2] \$7.98
8T MCA2-4074 [2] \$9.98

HARRIS, EDDIE
I Need Some Money
LP Atlantic SO1669 \$6.98

HENDERSON, JOE
Canyon Lady
LP Milestone M9057 \$6.98

HERMAN, WOODY
Best Of
LP MCA 2-4077 [2] \$7.98
8T MCA2-4077 [2] \$9.98
Herman, Woody, 1963
LP Trip TLP5547 \$5.98

HUBBARD, FREDDIE
Polar AC
LP CTI 6056S1 \$6.98

JAMES, BOB
Bob James Two
LP CTI 6057S1 \$6.98

KIRK, ROLAND
We Free Kings
LP Trip TLP5541 \$5.98

MANN, HERBIE
Discotheque
LP Atlantic SD1670 \$6.98

MINGUS, CHARLIE
Tia Juana Moods
LP RCA Victor APL10939 \$6.98

MULLIGAN, GERRY, /CHET BAKER
Carnegie Hall Concert, v. 1
LP CTI 6054S1 \$6.98
Carnegie Hall Concert, v. 2
LP CTI 6055S1 \$6.98

NEWMAN, JOE, QUINTET
At Count Basie's
LP Trip TLP5546 \$5.98

QUINICHETTE, PAUL
The Vice President
LP Trip TLP5542 \$5.98

SMITH, JIMMY
Jimmy Smith '75
LP Mojo MJ12828 \$6.98

STEWART/TAYLOR/BIGARD/TI-ZOL
The Ellingtonians
LP Trip TLP5549 \$5.98

WATERS
Waters
LP Blue Note BNLA370G \$6.98

WEATHER REPORT
Tale Spinnin'
LP Columbia PC33417 \$6.98
8T PCA33417 \$7.98
CA PCT33417 \$7.98

CLASSICAL

BACH, JOHANN SEBASTIAN
Music (Selections)
Zukerman, Rampal
LP Columbia M33310 \$6.98

(Continued on page 56)

APRIL 19, 1975, BILLBOARD

Jukebox Programming Oldies Assure Plus Revenue On Routes

AURORA, Colo.—The jukebox operator who leaves non-hit records out of his programming is making a serious mistake, reports Jack Arnold, veteran operator and former president of the Colorado Music Merchants Assn.

While non-hits are certainly a long way from the backbone of Arnold's route income, they are an important and absolutely essential part of it—to the point that Arnold schedules a new batch of non-hits on all his locations at least once a week. For the first week, the average spins will amount to 15 plays, usually dwindling slightly for the second week and dropping down to five a week at the end of a month. Because this is the sort of average which the routes have accomplished consistently, Arnold ensures profit by installing four or five new non-hit records every week, on every jukebox, extracting maximum play from each, and then repeating the cycle all over again the following week.

Ordinary common sense should be enough to warrant the operator programming plenty of non-hits, particularly where the favorites of two years ago, three years ago, and 10 years ago are concerned. "I think of myself as an average adult of advanced age," he says, "Naturally, I enjoy a hit of rock 'n' roll rhythm. At the same time, however, I like to hear the favorites which I remember back a few years, and I would cheerfully part with a few dimes to hear them during an evening hour. That's the basis we used; the fact that there is always a percentage of older adults in any tavern or restaurant location who are less interested in whether a disk on the phonograph is on the hit parade at the moment, than they are in soothing, pleasant music which they have always enjoyed hearing."

In planning non-hits it is difficult to set down a specific formula, Arnold indicated. For example, he pointed out, where he experimented with a combination split down the middle 50-50 on vocals and instrumentals, he found that the play for both types of non-hit old favorites was just about equal. The customer doesn't care whether it is a song, or strictly instrumental music, and con-

sequently he picks his non-hits on their titles and previous popularity, irrespective of the artist, the orchestra, and similar consideration.

One of the better features of the use of non-hit records is their universality where appeal is concerned, according to the long-time Colorado operator. Experience has taught him that the same old standbys, spotted on 20 machines, for example, will show very close to the same amount of play—since there are always enough adults who enjoy nostalgic tunes to keep the disks spinning. This is particularly true of the music which hit its top popularity two years ago, not old enough to be listed as an "old favorite" but still remembered and appreciated by the player.

Among the consistently valuable non-hits are records like Eddy Howard's top numbers. During January, February and March, typical numbers which showed a continuing degree of popularity for all locations included "Long Ago and Far Away" by Margaret Whiting, "Stardust" by the Boston Pops Orchestra, "Cocacnut Grove" by Harry Owens, "Careless" by Eddy Howard, "Tenderly" by Rosemary Clooney, and the two perennial Glenn Miller favorites, "Moonlight Serenade" and "Sunrise Serenade." "I can't be too specific as to what will make a steadily playing old favorite," he says, "but one certainty is that so long as the number was popular a few years back, it will show a steady, profitable play in almost all locations.

Arnold programs his non-hits in both EPs and 45s, the usual rate 15c or two for a quarter where each is concerned. A chart for a typical week shows five record changes on one half of the machine, and six on the other half, about 25 percent of the total new records added in the non-hit category being EPs. Arnold is guided not by the type of record, but the melody itself in spotting these records, and never hesitates to add EPs where he thinks the number involved is better presented on the EP record.

"The important thing is that we give everybody in the location music to appeal to them," Arnold says.

Near-Perfect Attendance At MOA's Board Meeting

NEW ORLEANS—The midyear board of directors meeting of Music Operators of America here drew almost 100 percent attendance, with 46 of the 48 members, and legal counsel Nicholas E. Allen laying plans for the next MOA Expo in Chicago Oct. 17-19.

Attending the three-day function were Fred Granger, executive vice president, MOA; Nels Cheney, Ore.;

Safety Emphasized By Dodson Manager

KANSAS CITY, Mo.—Making sure that each employe knows the correct, safe way to do his job is one way a small business can keep costs down, suggests Jack Hoffman, manager, Dodson Insurance Group.

The cost of workmen's compensation can be kept down with a good safety record. Programs for technician training should also include safety rules, followed by supervision, to make safety a habit, Hoffman suggests.

Russell Mawdsley, Mass.; Fred Collins Jr., S.C.; MOA president, Ted Nichols, Neb.; Leoma Ballard, W. Va.; Garland B. Garrett Sr., N.C.; Leonard E. Leonard, Mich. and John R. Trucano, S.D.

Also, Donald A. Anderson, Ore.; Harold Heyer, Wash.; Frederick A. Zemke, Mich.; Don Van Brackel, Ohio; Clyde B. Love, Calif.; Peter J. Geritz, Colo.; Wesley S. Lawson, Fla. and Kenneth G. Flowe, S.C.

Also, Wayne E. Hesch, Ill.; Dock Ringo, Tex.; Les Montooth, Ill.; Joe C. Silla, Calif.; John H. Emick, Kan.; Julius Nelson, N.C.; Ron C. Manolis, S.D.; Roland J. Tonnell, Wis.; Walter H. Bohrer, Wis., and Harlan C. Wingrave, Kan.

Also, Fred E. Ayers, N.C.; Theodore H. Grant, Mass.; John W. Strong, Ill.; Gilbert Sonin, N.Y.; Millie McCarthy, N.Y.; James C. Donnelly, Va.; Robert E. Nims, La.; Claude N. Smith, Va.; John H. Cameron, Va.; Clayton L. Norberg, Minn., and James I. Mullins, Fla.

New LP/Tape Releases

• Continued from page 55

BEETHOVEN, LUDWIG VAN
Bagatelles, Op. 33 & 126
Gould
LP Columbia M33265 \$6.98

BELLINI, VINCENZO
I Puritani
Sutherland, Pavarotti, Bonyng
LP London OSA13111

JOPLIN, SCOTT
The Easy Winners
Perlman, Previn
LP Angel S37113 \$6.98

MENDELSSOHN, FELIX
Concertos for Piano Nos. 1 & 2
Perahia
LP Columbia M33207 \$6.98
QL MQ33207 \$7.98
QB MAQ33207 \$8.98

MOZART, WOLFGANG AMADEUS
Divertimento in E-flat
Stern, Zukerman, Rose
LP Columbia M33266 \$6.98

ROSSINI, GIOACCHINO
Siege Of Corinth
Sills, Verrett, Diaz, Theyard, London
Sym., Schippers
LP Angel SCLX3819

STRAUSS, RICHARD
Bourgeois Gentilhomme Suite
Ormandy
LP Columbia M32233 \$6.98

CLASSICAL COLLECTIONS

**BERGANZA, TERESA, & NARCISO
YEPEZ**
Canciones Espanolas
LP DG 2530504 \$7.98

COOK, BARBARA
At Carnegie Hall
LP Columbia M33438 \$6.98
8T MA33438 \$7.98

CHILDREN'S

SUSAN (FROM SESAME STREET)
With The Bubble Gum Singers, v. 1
LP Happy Tunes HTA-716 \$1.49
With The Bubble Gum Singers, v. 2
LP Happy Tunes HTA-717 \$1.49

Latin Scene

• Continued from page 29

A&M recording artist, Mangione, enjoys the wide variety of textures that the Latin Percussion's products contribute to his music. ... Coco News: Kezar Stadium (Golden Gate Park) in San Francisco had one of the biggest turnouts in years. Crowds estimated at 60,000 on a Sunday afternoon. Superstar Eddie Palmieri (Coco) first time ever in rock concert with such great stars as Neil Young, Grateful Dead, Joan Baez, Bob Dylan, The Miracles, Tower of Power, Santana, Doobie Brothers and Graham Central Station. In New York April 13 Don Friedman and WRVR present "Music From The Third World Chapter One" at Avery Fisher Hall, Lincoln Center. Headlining the show was Eddie Palmieri, followed by Gato Barbieri and Airtio.

T.R. News: Tipica Novel's new LP TR112X "Sabroso" scheduled to be released in April has a big winner single from the LP, "The Battle Of The Boros" which will go national and should be a monster for the group. Cindy Rodriguez's big hit "Everybody Knows" refuses to stop making noise and has hit the hit parade list of almost every station playing it across the country. The record broke in Puerto Rico and looks like a sure hit down there. T.R. is currently looking to expand the label and is seeking bands which are promising and have already done well in the recording markets. T.R. would like all distributors seeking T.R. recordings to contact Joe Banner at R&J Records, 108 Sherman Ave., New York, N.Y. 10034 for information and distributing the line.

RAY TERRACE

Billboard
Top50

Billboard SPECIAL SURVEY for Week Ending 4/19/75

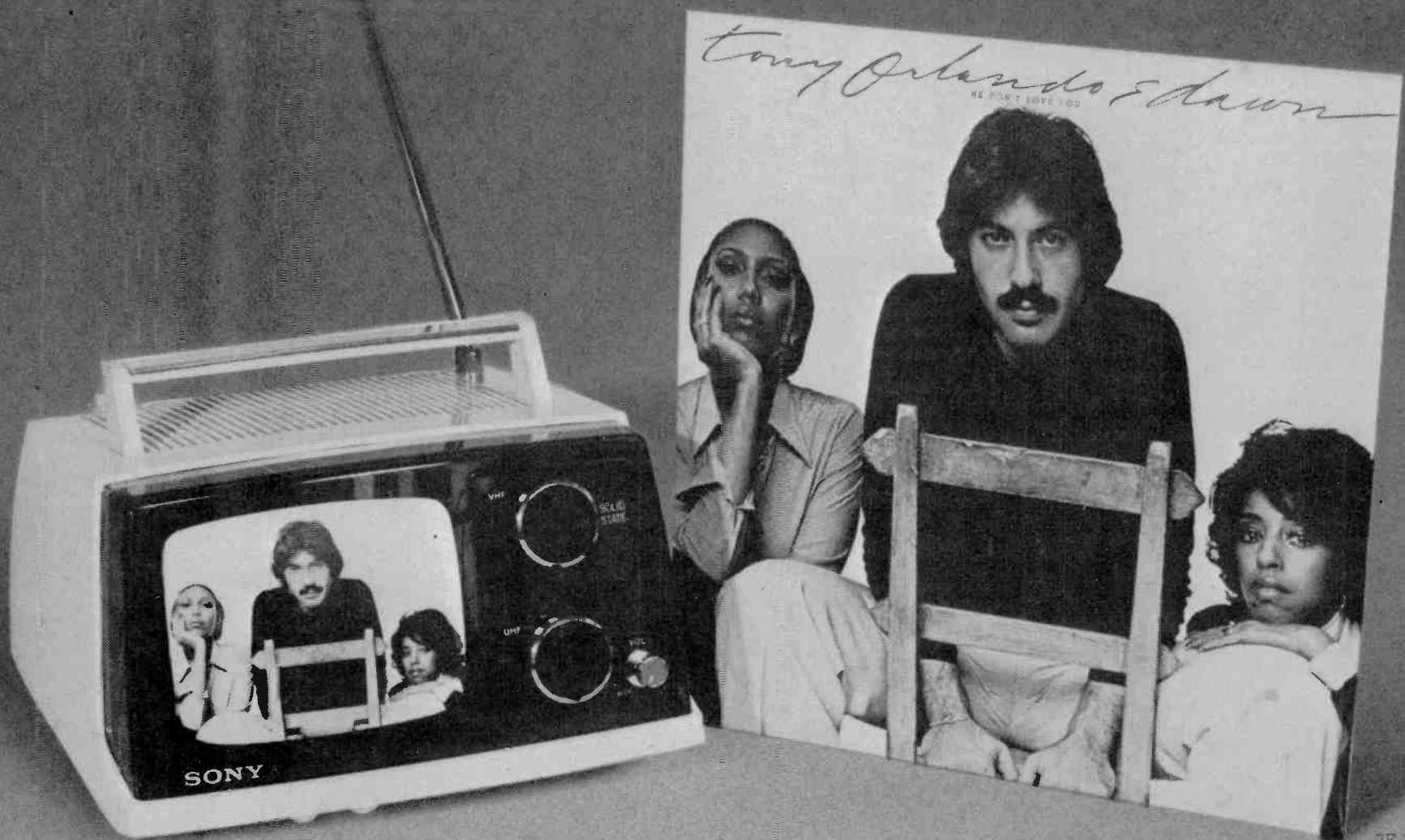
Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	HE DON'T LOVE YOU (Like I Love You) Tony Orlando & Dawn, Elektra 45240 (Conrad, BMI)
2	1	7	THE LAST FAREWELL Roger Whitaker, RCA 50030 (Arcola, BMI)
3	4	6	IT'S A MIRACLE Barry Manilow, Arista 0108 (Kamikazi, BMI)
4	6	5	DON'T TELL ME GOODNIGHT Lobo, Big Tree 16033 (Atlantic) (Famous, ASCAP)
5	3	11	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. Thomas, ABC 12054 (Press/Tree, BMI)
6	8	6	BEER BARREL POLKA Bobby Vinton, ABC 12056 (Shapiro/Bernstein, ASCAP)
7	16	3	ONLY YESTERDAY Carpenters, A&M 1677 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
8	10	5	I DON'T LIKE TO SLEEP ALONE Paul Anka, United Artists 615 (Spanka, BMI)
9	11	5	THE IMMIGRANT Neil Sedaka, Rocket 40370 (MCA) (Don Kirshner, BMI/Kirshner, ASCAP)
10	5	10	WALKING IN RHYTHM Blackbyrds, Fantasy 736 (Blackbyrd, BMI)
11	20	4	THANK GOD I'M A COUNTRY BOY John Denver, RCA 10239 (Cherry Lane, ASCAP)
12	7	11	MY BOY Elvis Presley, RCA 10191 (Colgems, ASCAP)
13	12	8	YOU ARE SO BEAUTIFUL Joe Cocker, A&M 1641 (Almo/Preston, ASCAP/Irving/WEP, BMI)
14	27	3	RAINY DAY PEOPLE Gordon Lightfoot, Reprise 1328 (Warner Bros.) (Moose, CAPAC)
15	9	11	EMOTION Helen Reddy, Capitol 4021 (Warner Bros., ASCAP)
16	14	9	HOT SAUCE Jan Davis Guitar, Ranwood 1015 (Laurabob, BMI)
17	17	7	SORRY DOESN'T ALWAYS MAKE IT RIGHT Diana Ross, Motown 1335 (Jobete, ASCAP/Stone Diamond, BMI)
18	19	6	YOU'RE A PART OF ME Susan Jacks, Mercury 73649 (Phonogram) (Chappell/Brown Shoes, ASCAP)
19	26	5	99 MILES FROM L.A. Albert Hammond, Mums 8-6037 (Columbia) (Landers-Roberts/April/Casa David, ASCAP)
20	23	6	BEFORE THE NEXT TEARDROP FALLS Freddy Fender, ABC/Dot 17540 (Fingerlake, BMI)
21	25	4	MISTY Ray Stevens, Barnaby 614 (Chess/Janus) (Vernon, ASCAP)
22	13	13	LOVIN' YOU Minnie Riperton, Epic 8-50057 (Columbia) (Dickie Bird, BMI)
23	15	12	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John, MCA 40349 (ATV, BMI)
24	29	5	AMIE Pure Prairie League, RCA 10184 (McKenzie/Dunbar, BMI)
25	18	9	I WANNA LEARN A LOVE SONG Harry Chapin, Elektra 45236 (Story Songs, ASCAP)
26	30	4	I'M STONE IN LOVE WITH YOU Johnny Mathis, Columbia 3-10112
27	21	14	POETRY MAN Phoebe Snow, Shelter 40353 (MCA) (Tarka, ASCAP)
28	33	4	I'LL PLAY FOR YOU Seals & Crofts, Warner Bros. 8075 (Dawnbreaker, BMI)
29	36	3	LOVE WILL KEEP US TOGETHER Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
30	38	2	ANYTIME Frank Sinatra, Reprise 1327 (Warner Bros.) (Spanka, BMI)
31	34	4	(If You Add) ALL THE LOVE IN THE WORLD Mac Davis, Columbia 3-10111
32	22	10	NO LOVE IN THE ROOM 5th Dimension, Arista 0101 (Tiny Tiger/Balloon, ASCAP)
33	40	3	WHEN THE PARTY'S OVER Janis Ian, Columbia 3-10119 (Mine/Limited & April, ASCAP)
34	31	6	LIVE YOUR LIFE BEFORE YOU DIE Pointer Sisters, ABC/Blue Thumb 262 (Polo Grounds, BMI)
35	NEW ENTRY		WONDERFUL BABY Don McLean, United Artists 614 (Unart/Yahweh, BMI)
36	28	9	EVERYBODY WANTS TO FIND A BLUEBIRD Randy Edelman, 20th Century 2155 (Irving/Piano Picker, BMI)
37	41	3	EMMANUELLE Peter Nero, Arista 0112 (Screen Gems-Columbia, BMI)
38	43	2	HOW LONG Ace, Anchor 21000 (ABC) (American Broadcasting, ASCAP)
39	NEW ENTRY		WORLD OF DREAMS Perry Como, RCA10257 (Rancomb, ASCAP)
40	42	2	YOU TURN ME ON Nino Tempo & April Stevens, A&M 1674 (Broadside/Daddy Sam, BMI)
41	NEW ENTRY		MIDNIGHT BLUE Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
42	45	3	INDIANA GIRL Pat Boone, Melodyland 60058 (Motown) (Wilber/Martin Cooper, ASCAP)
43	47	2	CRY SOFTLY Andy Williams, Columbia 3-10113 (Tree/Algee, BMI)
44	49	2	GROWIN' Loggins & Messina, Columbia 3-10118 (Savona/Sugartree, BMI/Gnosnos, ASCAP)
45	37	7	HARRY TRUMAN Chicago, Columbia 3-10092 (Laminations/Big Elk, ASCAP)
46	48	3	HANDS OF TIME Atlantic & Pacific, P.I.P. 6501 (Col-Jems, ASCAP)
47	NEW ENTRY		SISTER GOLDEN HAIR America, Warner Bros. 8086 (Warner Bros., ASCAP)
48	50	2	WHEN THE LOVE LIGHT SHINES The Boones, Motown 1334 (Stone Agate, BMI)
49	NEW ENTRY		DION BLUE Tim Weisberg, A&M 1680 (Elusive Sounds, ASCAP)
50	NEW ENTRY		WILDFIRE Michael Murphy, Epic 50084 (CBS) (Mystery, BMI)

Tony Orlando And Dawn.



7E-1034

Same time, same station, new album.

The brand new one filled with the songs that brighten up your TV screen every week—including the smash title song, *He Don't Love You Like I Love You*, plus *Maybe I Should Marry Jamie*, *Mornin' Beautiful*, *Grandma's Hands*, plus six more. So now you can hear Tony, Joyce, and Telma serenade you any time you want. And you can still watch them on TV every week. (They'll be on all summer.)

He Don't Love You Like I Love You. On Elektra Records & Tapes.



WINSTON ON 'SHAVING CREAM'

Mystery Singer Out Of Closet

NEW YORK—Who's the real Paul Wynn, vocalist on Vanguard Records' chart-riding single "Shaving Cream?"

Don't feel too bad if you don't know; Vanguard itself just recently found out and added the credit line to the labels on new pressings of Benny Bell's single.

While news of Paul Wynn might have come as a surprise to the label, more surprised was Brooklyn band-leader Phil Winston, alias Paul Wynn, when, in late February, his

daughter told him that she had heard his voice on the radio.

It was a record he had cut with Benjamin Samberg (Benny Bell) in the mid-'40s that was on the airwaves. And it was the first inkling, says Winston, that he knew that the record had resurfaced and was a hot commodity on the market.

Winston, whose real name is Phil Weinstein, had used Paul Wynn as an alias in those days, namely, he says, because of the professional problems associated with such "naughty" songs during that era.



Ray Ross photo

PRISON JAZZ—Dee Dee Bridgewater was among jazz stars brought to N.Y. Green Haven State Prison by Hospital Audiences Inc. Prison Arts Program. Also on bill were Grady Tate, Chet Baker, Robin Kenyatta, Bob Crenshaw.

Respirators a Must For PVC Plant Workers

WASHINGTON—As of April 1, the regulation requiring respirators for protecting chemical workers in polyvinyl chloride production plants, was back on the track, after a delay due to a court contest between the Occupational Safety and Health Administration (OSHA), and producers of PVC, which is basic to the manufacture of phonograph records and other consumer plastic items.

The Society of Plastics Industries (SPI) had sought an injunction on the grounds that OSHA had set respirator standards that could not have been met by the proposed Jan. 1 deadline. But OSHA meanwhile eased the requirement to include a more common type of respirator in good supply, and the New York Federal District Court set April 1 as the deadline.

Respirators must be furnished to prevent danger to workers' health in areas contaminated with more than 25 parts per million (ppms) of PVC over any 15-minute period. Employee use of the respirators is voluntary until April 1, 1976, when the use is mandatory at that level or above. This will apply to plants which cannot engineer to meet the ultimate safety goal of only 1 ppm average over an eight-hour period, and 5 ppm levels averaging in any 15-minute period.

What the pass-through costs will be to makers of records is anybody's guess, when PVC producers have to supply respirators reportedly costing from \$60 to \$100 (the most effective can go as high as \$400).

After contacting an attorney, Winston approached the label and what ensued was an agreement that Winston be given appropriate label credit and 25 percent of Bell's royalties. Bell's contract called for royalties on the basis of 10 percent of 90 percent of the retail price of records sold.

An agreement was also reached to credit Winston (Paul Wynn) on a "Shaving Cream" LP due for release shortly.

Winston is quick to point out that he gives full credit to Bell for writing the song but, he continues, as he himself is still in the music business the promotional recognition as being the vocalist on the record is important to his career.

The record gained exposure this past New Year's when Bruce Morrow, WNBC disk jockey, played it on the air and the station received a strong telephone response. Vanguard eventually picked up the recording rights. The record's history isn't completed just yet, though, as it's No. 37 (starred) on this week's Billboard Top 100 chart.

Island Label Flourishes

• Continued from page 3

that prudent planning by the U.S. company has helped them through a rough economic period, as well as allowing them to increase the staff and artist roster.

"Since we have record people, not lawyers running the label, our releases may not be as black and white as some companies," Nuccio says. "We believe that if we go with product we know is good, the commercial aspect will surface eventually. We don't have to have the monster hit right away and we can establish in front what we feel the proper goals are on a particular project. And the goal does not have to be 350,000 LPs. We much prefer to make the creative artist a long-term venture and allow time for development."

Nuccio points to the fact that Island recently celebrated the sale of its one millionth LP as an independent. A million sales on 24 albums. "In some companies," he says, "that would be considered poor and each album would have been considered a loss. For us, we're right on schedule."

Island is known for its often specialized artists, such as the Wailers (reggae), Prelude (folk and a cappella), Fairport Convention and others in the British folk area, the Pasadena Roof Orchestra (nostalgic hotel band sound) and other "unusual" releases. Yet the label has also had its share of chart successes from Sparks, Eno, Jim Capaldi, Prelude, the Wailers and others.

"As our records sold more, we increased our staff," Nuccio adds. "We began in this country with our

PBR Will Manage L.A. Mojo Records

LOS ANGELES—PBR International will act in a management capacity for Mojo Records. PBR previously represented Mojo internationally and set licensing agreements in Canada with Musimart Ltd. of Montreal and in South Africa with Teal.

Mojo, owned by Jimmy Smith, is distributed in the U.S. by independent distributors and is currently shipping its latest release, "Jimmy Smith '75."

N. Y. Antipiracy Action

• Continued from page 3

A person convicted of these charges would be guilty of a second degree class A misdemeanor. The penalty for this crime is up to one year imprisonment, a \$1,000 fine or a fine based on doubling of the offender's profits (manufacturer cost as compared to selling price).

In the other category, a person would be found guilty of recording piracy in the first degree in a class E felony if he knowingly transfers or causes to be transferred unauthorized articles for profit: or if he advertises, sells, distributes and offers for sale unauthorized articles and possesses 50 or more of such articles. The penalty for such a felony is a maximum jail sentence of four years and a possible fine of double the offender's profits.

Another section of the act refers to the confiscation and destruction of equipment used in the violation. It gives the prosecuting law enforcement agency, upon final disposition of conviction, the right to confiscate and destroy any device onto which sounds have been transferred, any equipment which caused the transfer and any components utilized in such transfer.

The act would become effective the first day of September next succeeding the date on which it shall become a law. The act was written by Lee Miller, executive assistant to state attorney general Louis Lefkowitz.

Another antipiracy bill, authored by Sen. Roy M. Goodman (Billboard Feb. 1) is also awaiting committee hearing.

McDaniels

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it was done. I tried to pick up on the positive things, and change the things that I did not like. I started to break down the production end of the business while trying to improve on what I saw others do," he says.

"Studios are run by the clock," says McDaniels, "but," he continues, "you lose as much time watching the clock when you're in a studio, as you do by not watching the clock and being creative."

"I have gotten it down to a science. I can now cut 12 tracks in four days, which is unusual. The average time is three weeks to cut 12 tracks."

He plans to expand his career to include motion pictures. He has 12 sketches for scripts, with plans to do his own screen plays, with his team of writers scoring the films.

McDaniels' writers are a part of his production company, Got A Minute Productions.

Although he records in several parts of the country he prefers recording in New York, he says. "There is an urgency and competition with a level of excellence that everyone aspires to. I can get that in New York because the feeling is so strong in the studio until the music comes out just an edge ahead of anything that I can get anywhere else."

All of his musicians are from New York, and he uses only his own musicians and Hank Cicalo, his engineer.

Disco Deejays

• Continued from page 10.

Breeze explains. "This city is a proving ground for new artist and we have found that we can help sell product by playing certain material."

He says they played the new Bohnannon album several weeks ago and, based on a survey, found that 2,500 copies of the album had been ordered in one week. Other product broken initially in this area, according to Breeze, are the new Jimmy Castor, Barry White, Ohio Players and several others.

MUSJ members work throughout the city at various locations and occasions including the city's discos, cocktail lounges and bars; at weddings, anniversaries and parties; and even in store windows for promotional purposes.

"We set up our equipment in a window and we've found this very successful since most stores do excellent business from this promotion," he says. "Another successful venture is our entry into a bar, where we'll clear out the tables and set up a makeshift discotheque."

The two female members are recent additions and Breeze thinks this will help the organization grow in other directions.

"We've talked with people in other cities about starting local divisions of the group, and response has been very good," Breeze says. "Many areas of the country, including the West Coast, are in need of good portable discos and we feel that we have something unique to offer."

Court Halts Vox Release

NEW YORK—Vox Productions has been temporarily restrained from manufacturing more records conducted by Arturo Toscanini. Action was taken following a hearing in State Supreme Court here Thursday (10) in the suit brought by Toscanini heirs and RCA seeking a permanent injunction against such manufacture by Vox and Olympic Records (Billboard, April 12).

Vox had voluntarily ceased production prior to the hearing; an earlier restraining order had already been issued against Olympic, and was continued. At issue are Beethoven selections on Olympic and a number of Brahms works on Vox. They derive from radio broadcasts first put to disk by, and licensed from, the Arturo Toscanini Society of Texas.

The restraining orders affect only manufacture. The court placed no restrictions on the sale of product already in the distribution chain.

RCA has claimed exclusive rights to all Toscanini recordings. But defendants argue that no such right can exist under either the copyright or antitrust laws. They also contend that RCA contracts between Toscanini and his heirs do not, in fact, confer such rights.

RCA has posted a \$50,000 bond in the action restraining Vox, and \$25,000 in the case of Olympic.

Ethnic Music Pub Gets Metro, Sets Intl CBS Binder

NEW YORK—Ethnic Music Publishing Co. has acquired Metro Music and an affiliated group of catalogs, bringing the total number of copyrights under its control to more than 3,000, according to Norman Warrembud, Ethnic president.

Firm, which specializes in Jewish music, has also closed a deal with the CBS publishing wing to administer its interests worldwide except for the U.S. and Canada. In a further move, Ethnic has formed an associate firm in England with Harry Fields. Called Ethnic Music of the World Ltd., it will act as a promotional facility for territories in Europe and Africa.

Ethnic has also set a deal with Quadrangle, the New York Times book company, for the release of a songbook next fall. Titled "The Great Songs Of The Yiddish Theater," it will hold some 60 titles, Warrembud says.

Warrembud's partners in Ethnic Music include Monroe Gurner, Al Ashley, Samuel Rosenbaum and the estate of Sholom Secunda.

Look.
We know it's ridiculous.

But we've booked this
entertainment phenomenon
at Harrah's Lake Tahoe
this summer.

And we can't find the
words to describe it.

We'll get back to you.

Spotlight

Pop

THE O'JAYS—Survival, Philadelphia International KZ 33150 (CBS). The trio that may be the most popular of any of the stars in the Gamble-Huff stable follow their somewhat disappointing live LP with an excellent, powerful set of disco rockers, sweet love ballads that remind one of some of the more creative things done in the early days of popular soul music and some powerful social commentary that works musically as well as politically. Backed by the sophisticated arrangements familiar to the Philadelphia Sound, the three demonstrate that, above all, they are superb singers who float from a leader and two backups to a three part harmony lead with ease. Arrangements vary according to mood of the song, with enough here for discos, radio and even the supper club crowd. Anything missing in the live set is more than made up for here.

Best cuts: "Give The People What They Want," "Survival," "Rich Get Richer," "What Am I Waiting For," "Never Break Us Up."

Dealers: Group tours consistently and is on TV frequently.

JIM STAFFORD—Not Just Another Pretty Foot, MGM M3G-4984. One of the lovable zanies of pop returns with his country/rock songs filled with humor, as well as some fine story songs that deal more with reality than the fantasies conjured up in Stafford's catchy fantasies. Some big production cuts as well as some reasonably simple tunes, and Stafford shows a remarkable amount of development since his debut LP more than a year ago, especially in the area of changing his vocal moods to adapt to each individual song. As always, lots here to appeal to country fans as well as pop. And there's Stafford's usual fine swamp song. Except several singles from the set.

Best cuts: "None Of Us Are Here," "I Got Stoned And I Missed It," "I Can't Find Nobody Home," "You'll Never Take Me Alive," "Midnight Snack," "Your Bulldog Drinks Champagne."

Dealers: Stafford due for a TV show soon.

SUZI QUATRO—Your Mama Won't Like Me, Arista AL 4035. The first thing one notices about this LP is the production—Ms. Quatro sounds like a singer rather than an echo in a rest-room. In other words, the production is far more suitable for the American market than anything she's come up with so far. Secondly, the lady is actually quite a competent singer, and she holds her own without gimmicks. Basically, the sheer rock material is where she holds her best, but there are several mid tempo bluesy numbers and even a ballad or two that work well. Fine instrumentals from her basic backup group as well as some excellent horn augmentation. In other words, Ms. Quatro is emerging as a highly commercial entity here as well as in England. Despite lack of record success here, she remains one of the better rock talents and one that improves constantly. Watch for a commercial break here.

Best cuts: "I Bit Off More Than I Could Chew," "Paralysed," "Your Mama Won't Like Me," "Fever," "You Can Make Me Want You" (excellent), "Michael" (another superb cut).

Dealers: 60 day Alice Cooper tour now happening.

THE RIGHTEOUS BROTHERS—The Sons Of Mrs. Righteous, Haven ST-9203 (Capitol). The two blue eyed soul brothers have always been best at just that—soul. Here, we get a lot more of it than we got on the last set, including some great rock standards and some newer things. We also get some material which is reminiscent in style of the songs they handled so well during the Phil Spector days. Deep voiced Bill Medley and the more tenor oriented, screaming Bobby Hatfield work as well as ever, and the end result is a set that somehow seems more complete than their first "comeback" effort did. Something here for everyone who has followed the band through their career, with top singing and production throughout.

Best cuts: "Young Blood," "Never Say I Love You," "Sing Lady," "Substitute," "High Blood Pressure," "Is It So Wrong."

Dealers: Capitol set to launch another major push on the duo.

CHER—Stars, Warner Bros. BS 2850. First LP for Cher since joining Warner Bros. and first with Jimmy Webb as producer is a mix of MOR type cuts, bluesy rock, progressive country and more standard rock. Standard Cher vocals are buffered by big Webb productions, but the major problem is that the artist's vocals sound strained and/or overdone on most of the cuts and the mood doesn't seem to change a great deal from song to song. These faults, however, should not deter the usual army of Cher fans, an army that has swelled since her TV show began. Excellent musicianship throughout from a number of prominent players, but with the exception of a few of the slower and mid-tempo cuts, it would appear that the artist is capable of better.

Best cuts: "Stars," "Love Hurts," "These Days," "Geronimo's Cadillac."

Dealers: Artist certainly a more salable quantity with recent TV solo success and will undoubtedly perform LP songs on the show.



TONY ORLANDO & DAWN—He Don't Love You, Elektra 7E-1034. Tony Orlando has finally done it. He's regained that elusive New York street punk/southern feel he really has not reached since his "Halfway To Paradise" single a decade ago. Here he's singing a variety of things rather than a grouping of modern Tin Pan Alley songs. Tony is singing better than ever, the girls are given more to do and the material moves from soul to rock to more traditional easy listening with ease. The man really does have a fine rock voice when he chooses to use it, and it is used well here. And the girls' get a chance at some lead vocals as well. And there's a bit of the ragtime tossed in. Basically, the set has everything needed to appeal to long time Orlando fans as well as lots to capture new fans. Fine, strong but not lavish or intrusive production, lots of possible singles and the best thing Orlando has done in years.

Best cuts: "Mornin' Beautiful," "Maybe I Should Marry Jamie," "House Of Strangers," "He Don't Love You (Like I Love You)," "Missin' That Girl," "If Only (He Would Make Love To Me)," "Grandma's Hands."

Dealers: Remember TV show.



LEON RUSSELL—Will O' The Wisp, Shelter SR-2138 (MCA). Hard to imagine Leon Russell doing a "comeback" LP, but after the rather disappointing showing he made with his last effort this is just about what this amounts to. And he does remarkably well, with the vocals moving back toward the drawing, bluesy style most fans prefer but at the same time showing a sophistication he never displayed before. The same may be said for the songs, which are ballads or mid-tempo for the most part though there is some fine blues rocking. Basically, the material here is what makes the set exceptional, including several cuts that rival the intensity of his brilliant "Song For You." Lots of help from Mary McCreary on backup vocals and some fine Memphis musicians. Key here, however, is that Russell seems to have taken himself seriously and the LP shows just how good he can be when he tries. Like Willie Nelson, he can write with the best when he tries. This time he's trying.

Best cuts: "Make You Feel Good," "Stay Away From Sad Songs," "Back To The Island," "Bluebird," "Lady Blue."

Dealers: Expect this one to move a lot faster than the last.

Soul

BOBBY WOMACK—I Don't Know What The World Is Coming To, United Artists UA-LA353-G. Womack generally breaks pop as well as soul, but this is his most soulful LP in some time, highlighted by the gruff vocals that appear on so many of his classic songs as well as a variety of songs ranging from bluesy rockers to some better than average disco oriented material and some strong, soulful backup vocals. A lot of possible singles here, again most likely to break soul and cross to pop later. Womack has been around more than a decade, as a gospel, pop and soul star, and this LP acts as a fine showcase for all of his influences, with the screaming style he developed with the Valentinos standing out on several cuts. The mid-tempo material works best, allowing the artist to showcase his ability as a stylist as well as his ability as a straight singer. Watch for "It's All Over Now," now a rock classic, to pick up lots of play.

Best cuts: "I Don't Know," "Superstar," "(If You Want My Love) Put Something Down On It," "Check It Out," "It's All Over Now," "Jesus Loves Me."

Dealers: Cover might make interesting mobile.

Country

LOIS JOHNSON—(No title), 20th Century 0698. Once again, the very talented lady has given it her all, accentuated by the production talents of Jim Vienneau and Mike Curb. Her singles of late have all been superb, and this album captures the best of these and some potential hits of the future.

Best cuts: "She's Got You," "You Can Be Sure Of My Love," "I'll Throw Away My Pride."

Dealers: A combination of old and new songs here, a fine cover, and a strong item overall.

EDDY ARNOLD—The Wonderful World Of, MGM 4992. The old pro is great as ever, and he gives some updated treatment to old songs, plus plenty of new. If the label is looking for a single out of this, it should find plenty of them.

Best cuts: "Red Roses For A Blue Lady," "Nearer My Love To You," "Middle Of A Memory."

Dealers: Parts of this album cut at various places, giving it diversity of sound.

BRENDA LEE—Sincerely, MCA 477. There is always an excitement which accompanies a Brenda Lee release, for she is an expert in every sense of the word. Everything she does is excellent, and thus the anticipation. Once again, there is no let-down; instead there is a new uplifting. Brenda just continues to put it all together and everyone stops to listen.

Best cuts: "Never Let Him Go," "Before The Next Teardrop Falls," "Papa's Knee" and "Feel Free."

Dealers: Attractive color cover work, but it's that magic name that will sell.

MICKEY GILLEY—Mickey's Movin' On, Playboy 405. The formula continues to work. Mickey records mostly old songs, gives us a mixture of country and pop, and adds enough of the new to generate the proper curiosity. The selection of material is brilliant, and the production rides that fine line of style which has brought him to his recent fame. It's another winner for the label.

Best cuts: "You'll Never Know," "How I Love Them Old Songs" (a Mickey Newbury number that is bound to hit big one of these times), and "I Love You Because."

Dealers: Nostalgia mixed with the mod, and an eye-catching cover.

First Time Around

STEVIE WRIGHT—Hard Road, Atco SD 36-109 (Atlantic). former Easybeats' teammates Vanda & Young and the result "Mind?") and currently a major Australian rock star moves through a set of rockers composed by the artist as well as former Easybeats' team mates Vanda & Young and the result is a pleasing, goodtime LP. Wright is most adept at handling the uninhibited rockers such as the title cut, though he does a fine job on several slower cuts. LP is divided into two basic areas, with side one featuring five more AM oriented songs while side two includes an 11 minute, three part story of a love affair as well as several other cuts. Wright has a better than average voice for the kind of material he chooses to do, he is remembered fondly by many fans from his early days and the time for his kind of music seems upon us again. Fairly basic instrumentation for the most, which is just fine.

Best cuts: "Evie (Parts 1 and 2)," "I Got You Good," "Didn't I Take You Higher," "Hard Road" (which Rod Stewart covered).

Dealers: Play up Wright's background on display cards.

THE DEADLY NIGHTSHADE, Phantom BPL1-0955 (RCA). This femme trio has created quite a name for itself in the Northeast and this album should help spread the good word. Many of their songs are oriented toward women's liberation. Although each of them is a fine singer and instrumentalist, they receive fine support from an all-star group that includes Leslie West, Eric Weissberg, part of Isis, the Beckor Brothers and producer Felix Cavaliere.

Best cuts: "High Flying Woman," "Nose Job," "Dance Mr. Big, Dance," "Sweet, Sweet Music," "Someone Down In Nashville."

Dealers: A big push is set by RCA and a media push is also underway with coverage in several top magazines.

HUSTLER—High Street, A&M SP-4504. Nothing particularly out of the ordinary here, but Hustler is a more than competent rock band with a far better than average vocalist in Steve Haynes (who reminds one of Jack Bruce and Paul Rodgers from time to time) and a fine guitarist in Micky Llewellyn. Most cuts fit into the basic rock category, and with so many competent rockers emerging in recent months it's

difficult to say if they will make it. But the band is supposed to be at its best live, and since they haven't toured yet there is no way of knowing how a tour could effect sales. FM airplay should come naturally to this group.

Best cuts: "The Hustler," "Let The Wind Blow," "Miranda," "Jack The Lad."

Dealers: Keep your eyes open for a tour.

RON FRASER—I'm Gonna Sing My Song, Granite GS-1003. Fraser is a fairly standard country/rock oriented singer with a strong voice, but his real strengths are his songs. Lots of covers can be expected, in both the country and rock fields. Some of the more progressive country stations may pick up on it, as well as some of the FM stations. Fine instrumental work and production throughout on this set where most of the songs deal with the simpler yet more pleasant things in life.

Best cuts: "Leavin' Carolina," "I'm Gonna Sing My Song," "It's Not Home," "Summer Shady Home," "Sing For The Good Times."

Dealers: Play in store and help break a new artist.

CAMILLE YARBROUGH—The Iron Pot Cooker, Vanguard VSD 79356. Poetess-soul singer Camille Yarbrough has stylish traces of Nina Simone and Gil Scott-Heron but her own style of singing and recitation of the "black experience" are outstanding. Her songs are all thought provoking and the instrumental work aids and abets.

Best cuts: "But It Comes Out Mad," "Ain't It A Lonely Feeling," "Take Yo' Praise," "All Hid."

Dealers: Play selected cuts from time to time.

Classical

MOUSSORGSKY: PICTURES AT AN EXHIBITION—Tomita, RCA ARL1-0838. In this follow-up to his giant crossover hit, "Snowflakes Are Dancing," Tomita takes on a tougher assignment. Not all the sections of "Pictures" respond equally to his synthesizer treatment. Yet, his inventiveness makes most of the sprawling Moussorgsky work come to vivid life, with ingenious and imaginative touches constantly teasing and gratifying the ear. Most effective is a hilarious rendition of the "Ballet of the Chicks" movement. Again, crossover potential is obvious, with rock fans already familiar with "Pictures" in an earlier Emerson, Lake & Palmer dinking. Feature in both classical and pop bins, and keep plenty of stock on hand. Label's heavy promotional support is pegged to progressive market. A strong revenue producer.

Billboard's Recommended LPs

pop

MARGIE JOSEPH—Margie, Atlantic SD 18126. Margie Joseph is one of those singers who may be just too good for the pop market in general. With a powerful, almost Broadway show oriented voice she moves easily through a number of pop/soul productions. Artist should find appeal in the pop, soul and easy listening markets. Cuts flow into one another with no interruption, much like a live performance. One major hit and this lady is going to be a star. **Best cuts:** "If You Walked Away," "Promise Me Your Love," "Words (Are Impossible)," "After All This Time."

RUSTY WEIR—Don't It Make You Wanna Dance, 20th Century T-469. First set for the label follows faithfully Weir's "progressive country" style. Good mixes of acoustic and electric material, blues, rock and country. The kind of singer who should appeal to those who follow Jerry Jeff Walker and other musicians from the Austin scene. A hit single and this gentleman could find himself with a big album. Most material self-penned. **Best cuts:** "I Believe In The Way That You Love Me," "Blue Haze," "Sing Me," "Tulsa Turnaround."

GREENSLADE—Time And Tide, Mercury SRM-1-1025. British quartet's second LP is another in the tradition of groups in the synthesizer oriented style, with often complicated vocal bridges and large scale productions. Better than average, the major problem being there are so many such bands around. Most of the cuts work well, particularly those giving Dave Greenslade a chance to show off his prowess on the various keyboard instruments. Vocals are rough, but also above average. Expect FM exposure. **Best cuts:** "Animal Farm," "Catalan," "The Flattery Stakes," "The Ass's Ears."

CLIFF DeYOUNG, MCA 432. DeYoung had himself a big single several years back and he comes up here with a set of pretty songs designed to showcase his fine, soft vocals. Quite possibly some AM hits here. Strong arrangements that work in conjunction with the artist's gentle vocals help. Highly commercial stuff here. **Best cuts:** "If I Could Put You In My Song," "Lines," "If You Love Me Tonight."

(Continued on page 62)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

O.K.
Here's the problem.

We have these two
very big entertainers
who are going to appear
at Harrah's Lake Tahoe
this summer. Together.

But Las Vegas has
used up all the superlatives.

Would you accept
"Far Ring-a-ding Out"?

Billboard's

APRIL 19, 1975

Number of singles reviewed
this week **95** Last week **104**

Top Single Picks

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CHICAGO—Old Days (3:30); producer: James William Guercio; writer: J. Pankow; publishers: Make Me Smile/Big Elk, ASCAP. Columbia 3-10131. Already on many of the nation's major radio stations, the cut culled from the "Chicago VIII" LP is a highly commercial mix of nostalgia, horns and Beach Boy type harmonies. Almost certain to be charted within a week, and probably the strongest item the band has come up with since "Saturday In The Park."

WAR—Why Can't We Be Friends? (3:45); producers: Jerry Goldstein, Lonnie Jordan & Howard Scott; writers: S. Allen-H. Brown-M. Dickerson-L. Jordan-C. Miller-L. Oskar-H. Scott-J. Goldstein; publisher: Far Out, ASCAP. United Artists XW629-X. After a year, the first and most influential of the pop/soul/latin bands is back with a single emphasizing chanting vocals alternating with good individual lead spots, a Caribbean beat and a good story line. Arrangement along the basic lines of "Cisco Kid" but more polished.

ELECTRIC LIGHT ORCHESTRA—Boy Blue (3:15); producer: Jeff Lynne; writer: J. Lynne; publisher: Yellow Dog, ASCAP. United Artists XW634-X. More strings and rock from top British group, still keeping that smooth sound developed with last single and LP as opposed to early material. Title works as catchy hook, and, coming off top 10 "Just Can't Get It Out Of My Head," this should follow the same path.

TANYA TUCKER—Lizzie And The Rainman (3:05); producer: Snuff Garrett; writers: Kenny O'Dell-Larry Henley; publisher: House Of Gold, BMI. MCA 40402. First MCA release for this country superstar should break strongly into pop as well. With Snuff Garrett handling at production, the singer sounds a bit like Cher in some of her phrasing but retains her own, highly individual style. Good story. Obviously, the single should be a monster country hit as well as going pop.

MARIA MULDAUR—Gringo En Mexico (3:17); producers: Joe Boyd & Lenny Waronker; writer: Wendy Waldman; publisher: Big Kitty, ASCAP. Reprise 1331 (Warner Bros.). Change of pace from "I'm A Woman" is the familiar Wendy Waldman tune which Maria turns into the same, hard to categorize yet highly commercial entity that "Midnight At The Oasis" was. Usual distinctive Muldaur vocals and find instrumental mix of acoustic guitars, strings and even a mariachi horn here and there. Flip: Oh Papa (3:16); producers: same; writer: David Nichtern; publisher: Space Potato, ASCAP.

recommended

GLADYS KNIGHT & THE PIPS—The Way We Were*/Try To Remember (4:48);** producer: Ralph Moss; writers: M. Hamlish-A. & M. Bergman*/H. Schmidt-T. Jones**; publishers: Colgems*/Chappell & Co.**; ASCAP. Buddah 463.

FIRST CLASS—Funny How Love Can Be (3:01); producer: John Carter; writers: J. Carter-G. Shakespeare; publisher: Southern, ASCAP. UK 49033 (London).

DIAMOND REO—Rock And Roll Till I Die (3:29); producer: Dave Shaffer; writer: R.G. McKeag; Prolix, ASCAP. Big Tree 16034 (Atlantic).

FALLENROCK—Mary Anne (3:38); producers: Johnny Slate Larry Henley; writers: Steve Pippin-Larry Keith; publisher: Tree, BMI. Capricorn 0227 (Warner Bros.).

CHILLIWACK—Come On Over (3:12); producer: Mike Flicker; writers: Turney-Henderson; publishers: Makers/Doraflo, BMI. Sire 718 (ABC).

SWEET DREAMS—The Best Of Everything (3:04); producers: Gerry Shury & Ron Roker; writer: G. Shury; publishers; Rondor/Geronimo/ATV, BMI. 20th Century 2186.

THE RHODES KIDS—Take Good Care Of Her (3:21); producers: Danny Janssen & Bobby Hart; writers: D. Janssen-B. Hart; publisher: Screen Gems-Columbia, BMI. GRC 2059.



THE O'JAYS—Give The People What They Want (3:13); producers: Gamble-Huff; writers: K. Gamble-L. Huff; publisher: Mighty Three, BMI. Philadelphia International ZS8 3565 (CBS). From their excellent new LP comes this fine mix of soul and pop with good, politically oriented lyrics that don't overdo the theme. Should be no problem in pushing this fine record into the pop market. Expect good disco action here as well.

COMMODORES—Slippery When Wet (2:58); producers: James Carmichael & Commodores; writers: T. McClary-Commodore; publisher: Jobete, ASCAP. Motown 1338F. The "Machine Gun" group comes back with another rocking disco cut using the familiar synthesizer against horns instrumental work and excellent lead voices. Kind of an Ohio Player/Stevie Wonder sound overall.

recommended

RON BANKS AND THE DRAMATICS—Me And Mrs. Jones (3:58); producers: L.J. Reynolds, Ron Banks & Don Davis;

writers: Kenny Gamble-Leon Huff-Cary Gilbert; publisher: Asorted, BMI. ABC 12090.

MILLIE JACKSON—I'm Through Trying To Prove My Love To You (4:18); producers: Brad Shapiro and Millie Jackson; writer: Bobby Womack; publishers: Unart/Tracebob, BMI. Spring 157 (Polydor).

BARRETT STRONG—Is It True (3:08); producer: Barrett Strong; writer: Barrett Strong; publishers: Beechwood/Sanbar, BMI. Capitol 4052.

GARLAND GREEN—Bumpin' And Stompin' (3:15); producer: RaeFord Gerald; writers: Jones-Fuller-Williams-Green-Gerald; publishers: Gaucho/Belinda, BMI. Spring 158 (Polydor).

BOTTOM & COMPANY—Do You Wanna Do A Thing (3:16); producers: Woodford/Ivey; writers: J. Boyce-S. Harley-R. Griffith; publishers: Bottom & Company/Stone Diamond, BMI. Motown 1337F.



T.U.M.E.—Love Shortage (3:11); producer: Bobby Eli; writers: B. Eli-A. Wadman; publishers: Friday's Child/WIMOT, BMI. MGM 14799. Group's name stands for "The Ultimate Musical Experience," and the conglomerate comes up with a fine mix of soul and pop highlighted by powerful horns and strings and good female lead vocals. Rocker should get disco play.

SOLID GOLD—Disco Kid (2:40); producer: Lou T. Josie; writers: Lou T. Josie-Michael Halmy; publisher: Little Fugitive, BMI. Playboy 6036. Not too difficult to guess where this record is aimed at, but it is a good record with some catchy lyrics. Pop and soul play both possible.

DEBBIE CAMPBELL—Please Tell Him That I Said Hello (3:00); producer: Andy Di Martino; writers: Shepstone-Dibbens; publisher: Chrysalis, ASCAP. Playboy 6037. Good pop and country mix which starts off as a ballad and breaks into a mix of Olivia Newton-John and Hurricane Smith. Well done and the kind of story line that could push the record onto the charts.



SONNY JAMES—Little Band Of Gold (2:30); producer: George Richey; writers: J. Gilreath; Beak (BMI); Columbia 3-10121. Fresh from his new album comes this single, packaged in a picture jacket, and as noted in the earlier album review, it's James at his peak again. And now that he's back on the road, sales should zoom. Flip: No info available.

TANYA TUCKER—Lizzie And The Rainman (3:05); producer: Snuff Garrett; writers: Kenny O'Dell, Larry Henley; House of Gold (BMI); MCA 40402. Her first for this label (she also has one out on Columbia), and her first produced by any-

one other than Billy Sherrill. Garrett not only has the credentials but this production shows he can work well with the youngster. Flip: No info available.

THE AMAZING RHYTHM ACES—Third Rate Romances (3:21); producer: Barry "Byrd" Burton; writer: Howard Russell Smith; Fourth Floor (ASCAP); ABC 12078. This is one of those leftfield picks, but the record combines the best of Nashville and Memphis in an outstanding country record which should get excellent airplay and resultant sales. Flip: "Mystery Train," producer: same; writers: Sam Phillips, Herman Parker; Hi-Lo (ASCAP).

CHIP TAYLOR—EARLY SUNDAY MORNING (3:05); producer: Chip Taylor; writer: Chip Taylor; Blackwood/Back Road (BMI); Warner Bros. 8090. The most country pick of all from his fine album, and again it should help establish him as one of the real singers of the time. Flip: No info available.

CAL SMITH—She Talked A Lot About Texas (3:20); producer: Walter Haynes; writer: Don Wayne; Coal Miners (BMI); MCA 40394. It's been a while since a Texas song has been done, and this one has clever lyrics, and has Cal Smith going for it. Flip: No info available.

JOHNNY RUSSELL—Hello I Love You (2:28); producer: Roy Dea; writer: Ronnie Rogers; Newkeys (BMI); RCA 10258. The big man has another big hit. He can handle any sort of song

well, and Roy Dea provides just the right touch on this one with a fine production. Flip: No info available.

recommended

JOE & ROSE LEE MAPHIS—Southern Bell Of Birmingham (2:59); producer: Eddie Miller; writer: Eddie Miller; Tree (BMI); Outreach 102.

JOHNNY TILLOTSON—Big Ole Jean (3:09); producer: Joe Guercio; writers: J. Beland, J. Tillotson; Ridge (BMI); Columbia 3-10125.

JERRY WALLACE—All I Want Is You (2:26); producer: Larry Butler; writer: Larry Butler; Tree (BMI); UA 15206.

MARY KAY JAMES—I Think I'll Say Goodbye (2:38); producer: Allen Reynolds; writers: Jim Rushing, Marshall Chapman; Don Williams (BMI); Avco 610.

TANYA TUCKER—Spring (3:53); producer: Billy Wherrill; writer: J. Tipton; Galleon/Metola (ASCAP); Columbia 3-10127.

PAUL DAVIS—Make Her My Baby (2:47); producer: Paul Davis; writer: Paul Davis; Web IV (BMI); Bang 717.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

Billboard's Recommended LPs

• Continued from page 60

FREDDIE KING—The Best Of, Shelter SR-2140 (MCA). The "Texas Cannonball," one of the finest singers and guitarists in contemporary blues is off the label, but this is indeed a representative collection of some of his best things. Best cuts: "Reconsider Baby," "Lowdown In Lodi," "I'd Rather Be Blind."

THE OTHER SIDE OF THE MOUNTAIN—Original Soundtrack, MCA 2086. Movie has received lots of publicity and soundtrack, highlighted by a cut from Olivia Newton-John and some beautiful melodies, should benefit from that publicity. Best cuts: "Richard's Window" (sung by Ms. Newton-John), "A Growing Love."

soul

SHEBA, BABY—Original Soundtrack, Buddah BDS 5634-ST. Movie soundtracks have not been tearing up the charts much these days, but Barbara Mason (featured on four cuts as vocalist) is doing well and Monk Higgins has provided some excellent soul/instrument work. Best cuts: "Sheba," "I'm In Love With You."

KOKO TAYLOR—I Got What It Takes, Alligator 4706. This is undoubtedly one of the best blues albums released in many years. The music fluctuates between hard line blues, soul and rock and roll and it is the interplay between the musicians and Ms. Taylor that makes this a real winner. Her raw, bluesy

voice receives strong support from guitarists Mighty Joe Young and Sammy Lawhorn, as well as keyboardman Bill Heid and saxophonist Abb Locke. This is real fifties-type blues with strong production. Best cuts: "Trying To Make A Living," "I Got What It Takes," "Honkey Tonkey," "Find A Fool," "Happy Home."

jazz

CLARK TERRY'S BIG B-A-D-Band, Live At The Wichita Jazz Festival 1974, Vanguard VSD 79355. Terry's first on this label features an all-star group that includes saxophonists Jimmy Heath and Phil Woods, fellow trumpeters Richard Williams and Jimmy Nottingham, trombonist Chuck Connors and pianist Duke Jordan. Several jazz standards are included, as well as two Terry originals, and the soloing is very exciting. Terry stands out on several selections and the overall effort is very current and musical. Best cuts: "Nefertiti," "Take The A Train," "Mumbles," "Sheba," "Cold Tater Stomp."

WELDON IRVINE—Spirit Man, RCA APL1-0909. Although this album is jazz-oriented, it should gather some airplay in the pop market, too. Keyboardist Irvine is very soulful in his playing and he has produced a package of "funk jazz" that features two of the better "up-and-comers," saxophonist Sonny Fortune and trumpeter Charles Sullivan. Best cuts: "We Gettin' Off," "Blast Off," "Jungle Juice," "The Power And The Glory."

Oscar-Winning Music Has Chance For Retail Impact

LOS ANGELES—If past Oscar presentations are any clue, the three winning pieces of music could have an impact in coming months at the retail level.

In the best song category of the 47th annual Academy Awards, handed out last Tuesday (8) via NBC-TV, Al Kasha and Joel Hirschhorn came up winners for the second time in three years with "We May Never Love Like This Again" from "The Towering Inferno." Two years ago they won for writing "The Morning After" for another disaster film, "The Poseidon Adventure."

While Kasha and Hirschhorn's composition hasn't had sales anywhere approaching last year's winner, "The Way We Were," they really needn't worry just yet.

At this point two years ago, "The Morning After" hadn't even dented the charts. The Oscar gave it a push, though, and within four months Maureen McGovern's reading of the song was No. 1. Since Maureen has the record this time around too, one

can pretty much expect another summertime smash.

Nino Rota and Carmine Coppola managed a win in the best original dramatic score race for "The Godfather Part II." Rota just missed an Oscar in this category two years ago with his score to "The Godfather" when Charlie Chaplin's 24-year-old "Limelight" was belatedly made eligible and won. Coppola is the father of Francis Ford Coppola who won three Oscars for producing, directing and writing the same film. Given all these awards, plus two more in other fields, the soundtrack, which previously peaked on the top LP and Tape chart at a low 184 on March 15, could return in a big way.

In the best original song score category, Nelson Riddle picked up his first Oscar for his work on "The Great Gatsby." The soundtrack never made the charts, but now with a win, it just could.

1974 wasn't the most commercially successful year for music from motion pictures. Perhaps Oscar can perk up the sales situation.

PAUL GREIN

New Companies

Master Music Co. formed in Los Angeles as a country music background library firm. Principals are Len Bailey and Harry Lubin.

★ ★ ★

RichMan Productions formed in North Hollywood by Daniel Richardson and Cary Mansfield to provide artist discographies and related information to broadcasters and print media.

★ ★ ★

Video-Acts Entertainment Corp., a booking and management firm, has moved its offices in Arkansas from Fayetteville to Fort Smith and has changed its name to Phelps-Martin & Associates (PMA). Company also has taken over management of Bejay Studio, the only one in the Razorback state with 16 tracks.

Don Arden's new Jet label in Los Angeles has paced Raymond Frogert, Lloyd Folsom, David Carradine, Scopyn and Linsy De Paul and is negotiating for U.S. and Canada distribution. Arden is represented by attorney Barry K. Rothman.

Ga-ga, Goo- goo!

"Wonderful Baby"

(UA-XW611-X)

Don McLean

delivers one of the most unusual and unique singles of this or any year. From one of the best reviewed albums of the year, "Homeless Brother?"



A Gavin personal pick.

A Rudman personal choice of the week.

A record you must listen to.

"Wonderful Baby," by Don McLean,
On United Artists **UA** Records. Growing.

Billboard Hot 100 Chart Bound

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OLD DAYS—Chicago—Columbia 3-10131
WHY CAN'T WE BE FRIENDS?—War
—United Artists 629
BOY BLUE—Electric Light Orchestra
—United Artists 634
SEE TOP SINGLE PICKS REVIEWS, page 62

Main chart table with columns for THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, and a second set of columns for the same information on the right side.

STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Moguil Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z - (Publisher-Licenses)

A-Z index table listing song titles and their corresponding chart positions.

Motown Record Corporation Proudly Announces The Beginning of Smokey Robinson Month

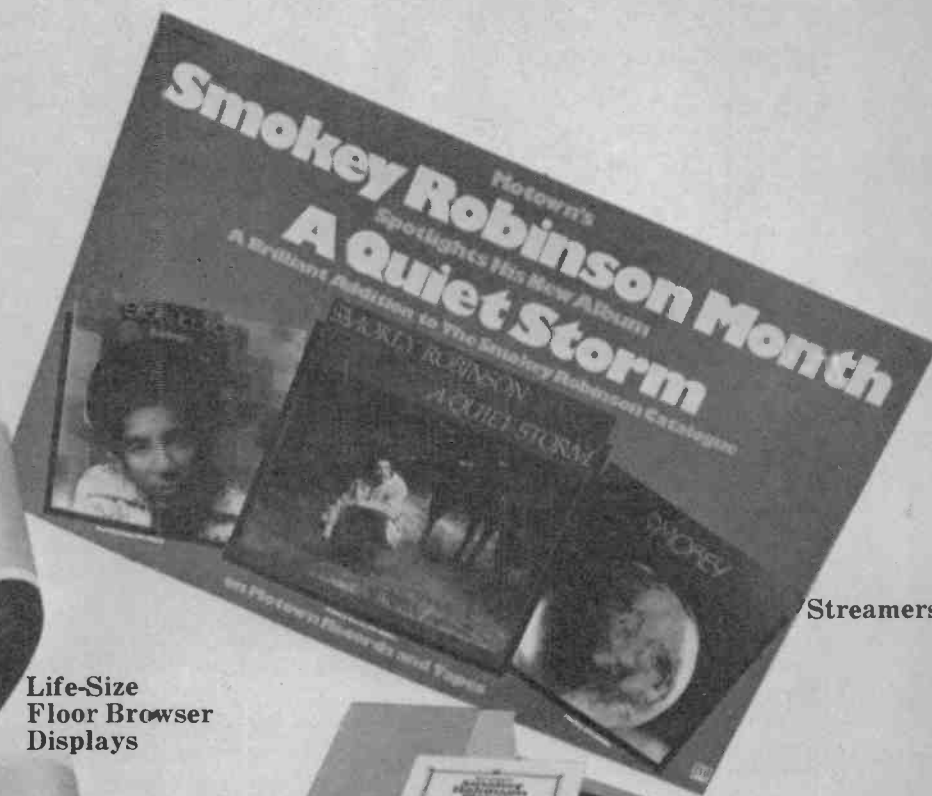
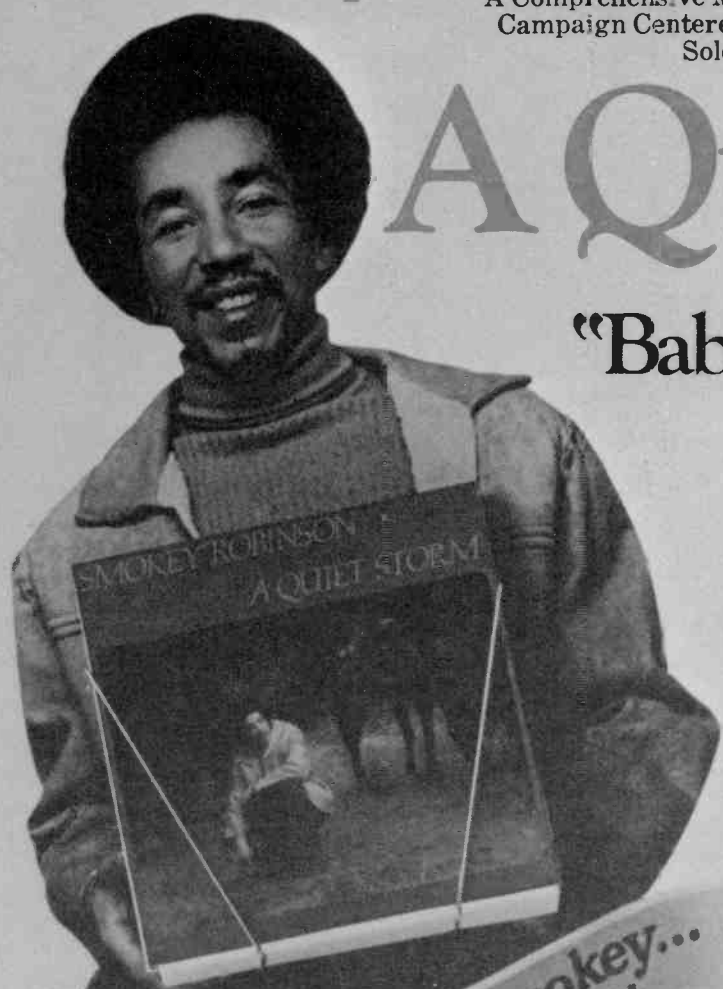
A Comprehensive Marketing and Merchandising Campaign Centered Around His Just-Released Solo Masterpiece

A Quiet Storm

(T6-337S1)
and the album's hit single,

"Baby, That's Backatcha"

The Campaign Includes:



Streamers

Life-Size Floor Browser Displays



Special Mailings

- Extensive Radio Time-Buys
- Major National and Local Print Advertising Schedule
- In-Store Promotions
- Concentrated Publicity Campaign
- Major Emphasis on Local Concert Dates
- On The Air Giveaways



The Smokey Robinson Catalogue On Motown Records and Tapes

• ATTENTION RETAILER: Contact your local Motown distributor for merchandising and advertising materials.

**FROM OUT OF TEXAS...THE BRILLIANCE THAT IS
RUSTY WIER**

REFLECTED IN THIS BRAND NEW ALBUM

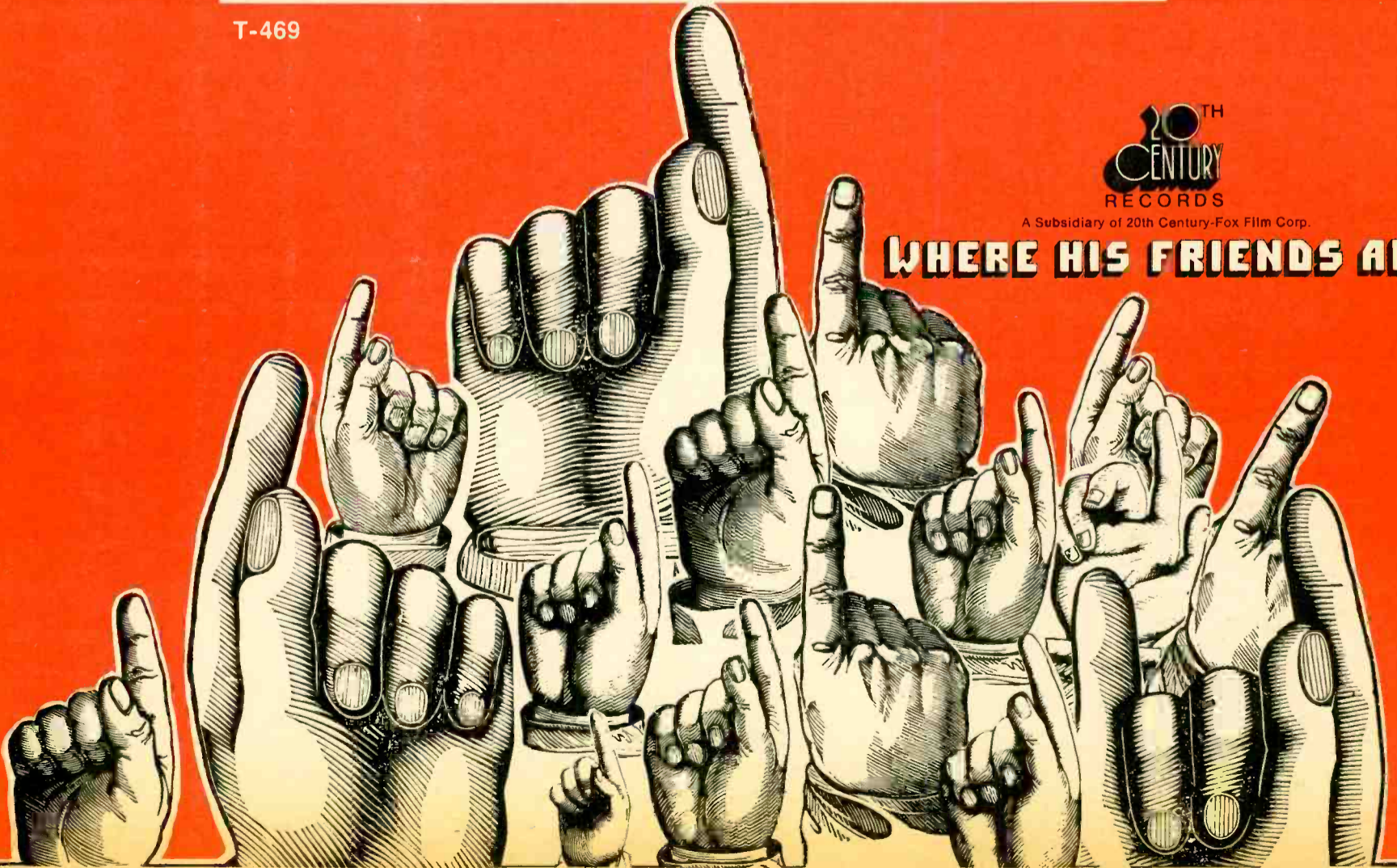


T-469

**20TH
CENTURY
RECORDS**

A Subsidiary of 20th Century-Fox Film Corp.

WHERE HIS FRIENDS ARE!



TOP LPs & TAPE

POSITION 107-200

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Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), SUGGESTED LIST PRICE (ALBUM, 4-CHANNEL, 8-TRACK, C-9 TAPE, CASSETTE, REEL TO REEL).

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), SUGGESTED LIST PRICE (ALBUM, 4-CHANNEL, 8-TRACK, C-9 TAPE, CASSETTE, REEL TO REEL).

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TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Index table listing artists and their corresponding page numbers, including Ace, Aerosmith, America, Eric Anderson, Paul Anka, etc.



Humble Pie, on the street where they live.

Led by former Small Face Steve Marriott, and with songs like the classic "I Don't Need No Doctor," Humble Pie became early pioneers of music's heavy metal movement.

On their latest album, they deliver new interpretations of Beatles classics "We Can Work It Out" and "Drive My Car," Chuck Berry's "Rock and Roll Music," along with a new selection of Pie originals.

"Street Rats:" It's Steve Marriott, Jerry Shirley, Greg Ridley, and Clem Clempson on their own turf.

"Street Rats,"
(SP 4514)
New Humble Pie.
On A&M Records

Produced by Andrew Oldham and Steve Marriott



CLIMAX OF DAVIS CRUSADE

7 WB Singles Hit The Hot 100 Chart

BY NAT FREEDLAND

LOS ANGELES—"When I took over as Warner Bros. promotion chief nine months ago it was obvious that the main job was to make WB a consistent hit singles factor as well as the album giant it already was," says burly, bearded Cary Davis.

The priority campaign to make WB product as consistently attractive to Top 40 broadcasters as to progressive FM programmers has succeeded by every yardstick today. This week's Hot 100 contains no less than seven WB singles, possibly an all-time record for the label.

Six of the WB chart singles are starred and the other, Beach Boys "Sail On Sailor" at 82 is an astonishingly successful re-release of a record that was apparently ahead of its time when it first came out some three years ago.

And Warner's two-year-old country division has Donny King's "Mathilda" at 21 and Debi Hawkins' "Making Believe" 78 on the Billboard country chart this week.

WB's Hot 100 singles contain an absolute newcomer, Brian Protheroe ("Pinball," 69) as well as a relative newcomer with his biggest hit yet, Leo Sayer ("Long Tall Glasses," 15)

and three artists who are no strangers to the No. 1 singles slot, America, Gordon Lightfoot and Seals & Crofts. Frank Sinatra's "Anytime" just charted at 90 after about a month of work.

A recent dinner to honor Davis' national promotion team was held by Warner Bros. and the managements of most of the WB acts who have had hit singles breakthroughs under the Davis regime. Davis was presented with an intentionally grandiose five-foot-high gold records trophy as a token of gratitude for the hits.

"National promotion director is too complicated a job to be handled by one person any more," says Davis. WB national promotion now operates "troika" style with Don McGregor and David Urso each also holding a national promotion director title although Davis is in charge of the department.

The plan is for a total of 48 weeks on the road to be spent annually between the three of them. But one of the trio remains at WB Burbank headquarters at all times to funnel corporate a&r information throughout the field promotion force.

SOUNDTRACKS IN MIND

CBS Going Contemporary

NEW YORK—A more contemporary approach to film score writing will be urged on producers, directors and film composers by CBS Records International and its April/Blackwood Publishing wing to improve what the company views as a declining soundtrack disk market.

According to Ulpio Minucci, just appointed to the new position of director, film and television projects, music publishing and a&r, the company will be "telling producers and directors that the release of soundtracks has been getting scarcer and scarcer and what they might do to turn the situation around."

Along these lines, Minucci will be traveling to the Cannes Film Festival in France May 9-23 to check out this year's product and to open liaisons with both independent producers and studios for projects in or ready for the planning stages.

He says that he hopes to "convince" filmmakers that the use of younger writers more in turn with today's record-buying public would enhance their position when it comes to selling the soundtrack rights. The same "young" approach would also enhance CBS' ability to market a finished product to today's youthful buying public, says Minucci.

New Careers For a Pair

• Continued from page 3

into a 3:02 rhythm track with vocals dubbed in, followed by string and horn tracks.

Trying to avoid a production deal, the two formed their own label and started to shop the market. Publishing rights were sold on the B-side and promotion on the discotheque level was begun, mainly by passing out 25 specially pressed disks.

As demand for the record grew, the next step was a local distribution deal with Beta and negotiations began with several labels, including ABC, 20th Century, Sire and Atlantic. Atlantic, which also has the cast

album rights, won out and rushed to cut masters for national pressing.

Scheafer emphasizes that the single version of "Ease On Down The Road" is different from the cut on the cast album, but sees all three, the LP, the single and the Broadway show itself, benefiting from their common links. The number is performed several times in the stage production.

Plans call for another single from the Consumer Rapport and then an LP. In the meantime, the two young "executives will be looking for material and artists for future projects.

Tenth Birthday At Fania Disks

NEW YORK—Fania Records, Latin salsa label based here, celebrates its tenth anniversary May 1.

Formed a decade ago by Jerry Masucci, label president, and bandleader/recording artist Johnny Pacheco, the company has become one of the leading forces in the Latin music industry, in addition to its involvement in the concert promotion and motion picture fields.

To date, the firm has released more than 100 LPs by such artists as Larry Harlow, Willie Colon, Ray Barretto, Roberto Roena, and Pacheco, among others. The label has promoted several major concerts here, in Puerto Rico and in South America with the Fania All-Stars, as well as having produced two feature-length films. The first picture, "Nuestra Cosa (Our Latin Thing)," was released nationally, and the second, "The Fania All-Stars At Yankee Stadium," is due for release shortly.

Inside Track

Johnny Rivers and Al Bennett are teaming up to launch a new record label. Rivers has been approaching recording artists already on signing with the label, though distribution plans are not known at press time. . . . You can also expect a major British firm to launch a label in the U.S. in the near future.

MGM Records is developing a strong gospel line due for release soon. Idea is to capture the growing market, among whites as well as blacks, for gospel sounds. Look for a major promotion soon by MGM to push the record company's new dimension. . . . Meanwhile, ABC nabbed rights for an all-star live album of the First Astrodome Gospel Festival.

Elton John lost his original trio mates. Drummer Nigel Olsson will pursue a solo career after charting with his Rocket single a few months back. Bassist Dee Murray hasn't announced plans, presumably he can relax on the album royalties all Elton sidemen get. . . . Also rumored about to shed some members, Rocket's Kiki Dee Band. . . . And Elton makes his next U.S. TV appearance May 3 on "Soul Train" hoping to cross "Philadelphia Freedom" as strongly onto the soul chart as "Benny & The Jets" went.

Pat Upton, one time leader of the Spiral Staircase (Remember "I Love You More Today Than Yesterday" a few years back?) is currently reforming the group while also enjoying some success on his own with "This Time." Upton is looking for musicians for the Staircase.

More than 1,000 records, many of them out of print and others imported from England, were stolen from the mobile discotheque van operated in Los Angeles by Jane Brinton. . . . Robert Myers, Angel Records boss for more than two decades, is seriously ill at his L.A. home.

The contract of the five Wallis sisters, ranging in age from 9 to 17, with Mike Curb Productions has been approved in superior court here. Act is slated for Warner Bros. label, according to the contract. They are to receive 5 percent royalty to start. . . . Two more major pirate duplicator indictments can be expected from federal grand juries in the next month.

Jim Stafford's weekly ABC-TV series debuts in July. . . . New Three Dog Night instrumentalists are drummer Mickey McMeel, bassist Dennis Delfield and lead guitarist James "Smitty" Smith. They replace Floyd Sneed, Michael Allsup and Jack Ryland who departed to form their own group.

Bee Gees marking their 20th year in show business with release in May of "Main Course." It's the group's 11th album, an RSO record distributed by Atlantic. . . . The Joneses, Mercury Records group, shifted some members. Jimmy Richardson, Freddie Rue and David Evans now join original member Harold Taylor. The group will

tape the "Midnight Special," Dinah Shore and Dick Clark shows this month.

TK Records George McCrae has extended his European tour for an additional three weeks and he'll begin a two-month tour in the states in May to coincide with his new album. . . . ATV Records has moved to 3 West 57 St., N.Y. . . . Swan Songs Bad Company makes its first headline U.S. tour beginning May 7 with special guest star Maggie Bell. Tour begins May 7 in Miami Beach.

Arlo Guthrie gives solo concert May 3 at Carnegie Hall in New York. It's his first solo appearance there in four years. The N.Y. Jazz Museum is seeking volunteers to work on various projects including exhibits, public relations.

"Rodgers And Hart," new Broadway musical, will open May 6 at Helen Hayes Theater. The show will draw from 500 songs from 23 stage and eight film scores. . . . RCA Records has recorded cast album of "Goodtime Charley," Broadway musical which stars Joel Grey. . . . National Convention of the American Women in Radio and Television, to be held April 23-27 at Continental Plaza Hotel in Chicago.

"Trashball" Baltimore's clean-up drive, has won the International Broadcasting Award in the local and TV categories. Drive was created by Van Sant Dugdale of Baltimore and scored by Lucas McFaul. . . . Jefferson Starship will open the Island Music Center, Commack L.I., on May 9-10. Owner is Michael Paparo of Eden's Apple Concerts. Monck McManus Corp. is production and technical consultant.

SCORING—Henry Mancini scoring CBS-TV film "The Blue Knight" starring George Kennedy. . . . Charles Fox scored Paramounts sci-fi "Hephaestus Plague" totally electronically on his own home studio and synthesizer. . . . Larry Brown & Jerry Styner soundtracking new Joe Don Baker thriller "Mitchell." . . . Walter Scharf composing "Wilderness Trail" symphony to be direct-mailed by National Geographic Society. Themes come from Wolper TV documentary scored by Scharf. . . . Olivia Newton-John sings Gimbel & Fox "Richard's Window" from MCA TV film "The Other Side Of The Mountain."

Rick Wakeman's ice show staging of his "King Arthur" symphony rock album goes onto Wembley Empire Pool May 30-June 1. He'll play keyboards atop a castle set in the middle of the rink with 60-odd musicians and a chorus of 56, while ice skaters interpret the characters. Production cost is \$150,000.

Neil Bogart to Japan to set distributor for Casablanca. . . . John Denver adding six midnight shows to accommodate ticket demands on current one-nighter tour of 31 cities.

GRT Promo On 8-Track Classics

• Continued from page 3

should be a real inducement for dealers to get into classical tapes," Hershfield emphasizes. "It also should be an inducement for equipment buyers to invest in some of the new, advanced 8-track decks for this new classical library."

At Vanguard, president Maynard Solomon is "delighted to see it happen since tape started as a classical item in the early stereo days before the first disks. Those open-reel releases are the most sought items by classical collectors. We really see the possibilities of returning tape to both the hi fi and classical markets that have been lying fallow for almost 15 years."

Speaking for ABC/Westminster Gold, Cathy King says she's "really happy there's someone like Herb Hershfield at GRT who cares about classical music. I know the music industry has to concentrate on rock for its profits, but everyone who comes into a store for 8-tracks should have some classical available. It takes this kind of push—it will help our business and certainly enhance GRT's prestige."

Again explaining the unique idea behind reconfiguring the typical classical tape with only one program break instead of three "to preserve integrity of the music," Hershfield claims the product is thus compatible with both stereo and quad equipment. Packaging will emphasize "quad-compatible" to minimize confusion with true discrete quad tapes.

By doubling the normal length of

top-line duplicating tape to provide more than 50 minutes' playing time per cartridge, GRT can record two simultaneous stereo programs. Program A would go on channels 1 & 5 and 3 & 7, with program B on channels 2 & 6 and 4 & 8. Any quad system will pick up the program and play back through four speakers; a stereo system will get the "new enhanced" sound on existing equipment.

Hershfield sees it as a "value product," noting that GRT is passing on some of the savings in royalties since much of the product is now in public domain. "It's the most extensive release of classical tape product in this price area," he contends. The claim is echoed by Vanguard's Solomon who sees the package competing solidly with low-priced classical disks.

Woodman has concentrated on both the physical and promotional aspects of the new project. The library-styled slipcase shows off attractive graphics on one side, and the folded program notes—another innovation for classical tapes—on the reverse.

The 45-minute sampler with some 15 selections, interspersed with narration on the new product, is being used first to sell GRT's 150-plus independent distributors. They in turn will find it a valuable aid in reaching their dealers, Woodman believes, who then can have it playing continuously at point-of-sale classical tape bins.

Another dealer plus is a special eight-page consumer catalog on the

entire library that folds into a standard No. 10 envelope, with store imprint applied by GRT before shipping to retailers who can use it for mailers, bill stuffers or counter display. The in-store dealer package includes posters, window streamers, ad mats and display spots, Woodman says. The library is announced for release April 23, and shipped May 16.

Highlight selections from Vanguard included Novaes playing Beethoven and Chopin, Schneider & Serkin in works by Dvorak and Schubert, Brendel playing Chopin, Griller Quartet with Primrose playing Mozart, "Mahler: Symphony No. 8" and Tchaikovsky's "Swan Lake," Abravnel and the Utah Symphony; Deller in Elizabethan madrigals and folksongs; Bach's "Brandenburg Concerti" with Prohaska and the Vienna State Opera Orchestra; Dvorak's "New World Symphony" with Golschmann and the same orchestra.

Key products from the Westminster Gold catalog includes: "Best Of The Ballet," Abravnel and the Vienna State Orchestra; "Classical Guitar," Ramon Ybarra; Chopin's "Piano Concerto No. 2," Barbara Hesse-Bukowska, Sir Adrian Boult and the Vienna State Opera Orchestra; Wagner's "Preludes And Overtures," Steinberg and the Pittsburgh Symphony; "Gabrieli: A Set Of Brass" featuring the Brass Ensemble of the Vienna State Orchestra; and Mozart's "First Five Symphonies," Leinsdorf and the Philharmonic Symphony Orchestra of London.

You'll cry too. All the way to the bank.

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