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Billboard

81st
YEAR

NEWSPAPER

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Bootleg Rock Albums Fading Away In L.A.

By ELIOT TIEGEL

LOS ANGELES—Bootleg LPs of rock performers are fast becoming scarce around town because dealers handling this kind of merchandise hear reports that "trouble's" around the corner.

The Los Angeles area has been a major market for "enterprising" souls sneaking tape recorders into concert venues and coming away with the material for illegally created albums.

WMAQ Country Bows Tight List

By CLAUDE HALL

LOS ANGELES—The nation's first major tight playlist country music station, WMAQ, hits the air Jan. 15 in Chicago and the playlist will be based quite heavily on "attitudinal" research about what records people like rather than what's selling in the market. (Continued on page 18)

Neighborhood record shops, along with head shops catering to the hippie movement, have been the major outlets for these LPs featuring concert performances by the cream of rock musicians.

But over the last few months and on an accelerated basis during the past few weeks, these retail outlets have been getting rid of whatever stock of underground LPs they've had on hand.

(Continued on page 4)

U.S. Appeals Court Slaps Reversal On Tape Pirates

By IS HOROWITZ & MAURIE ORODENKER

CES Folk Reflect Caution & Hope

By STEPHEN TRAIMAN

CHICAGO—While the uncertainty that hovered over the last Winter Consumer Electronics Show (CES) still remains, the factors are vastly different and the outlook for audio/video dealers, manufacturers and reps converging here is at least tempered with cautious optimism for 1975.

On the eve of last year's CES and the following Independent Home Entertainment (IHE) shows at the

(Continued on page 23)

NEW YORK—Tape pirates seeking sanctuary under the compulsory licensing provision of the Copyright Act were deprived of a major "safe" port of call last week when a federal appeals court overturned a New Jersey lower court decision favoring unlicensed duplicators.

The reversal is seen as furnishing near unassailable legal underpinning to publishers acting against the pirating of pre-March 15, 1972, recordings. Later recordings are protected by federal copyright law.

In addition, the appellate opinion has precedential significance in the

(Continued on page 6)

Col Ups Catalog LPs/8-Tracks \$1

By JIM MELANSON

NEW YORK—The suggested list price on some 70 best selling Columbia/Epic album and 8-track catalog selections is being raised \$1 to \$6.98 and \$7.98, respectively.

Retailers looking to buy the goods at the current \$5.98/\$6.98 lists have until Friday (10) to place their orders.

A label spokesman says that the price hike is not across-the-board and that the move does not alter the

(Continued on page 42)

Artist Under Spotlight At Joe Smith UCLA Session

LOS ANGELES—The artist and how he affects the lives of his personal manager, his record company and all the others who "service" him, will be analyzed in the opening session of "This Business Of Music" at UCLA Tuesday (7) evening.

Joe Smith, president of Warner Bros. Records, has invited personal manager Mace Neufeld and attorney Abe Somer to probe the topic in the Ackerman Student Union, starting at 7:30 p.m.

Smith, taking the part of the record company, says he'll speak on the treatment of the artist, the investments a label must make in his career, the development of his recording career and "what we are asked to

(Continued on page 42)

U.S. Cutout Initiative Muled By BPI Boss

By NICK ROBERTSHAW

LONDON—The British Phonographic Industry has taken the initiative in an attempt to control the growing problem of American cutouts that appear as current catalog in the U.K. selling at well below the usual retail price.

During a recent visit to the U.S., BPI director Geoffrey Bridge suggested to his U.S. counterpart, Stanley Gortikov, of the RIAA, that U.K. manufacturers should be given first refusal on such material. U.S. anti-

(Continued on page 29)



KAYGEE'S—KEEP ON BUMPIN' & MASTERPLAN (GANG 101)
Kid brother to Kool & The Gang, this new album on Gang Records is bumpin' to the top.
Distributed by P.I.P.—A Division of Pickwick International, Inc.
(Advertisement)

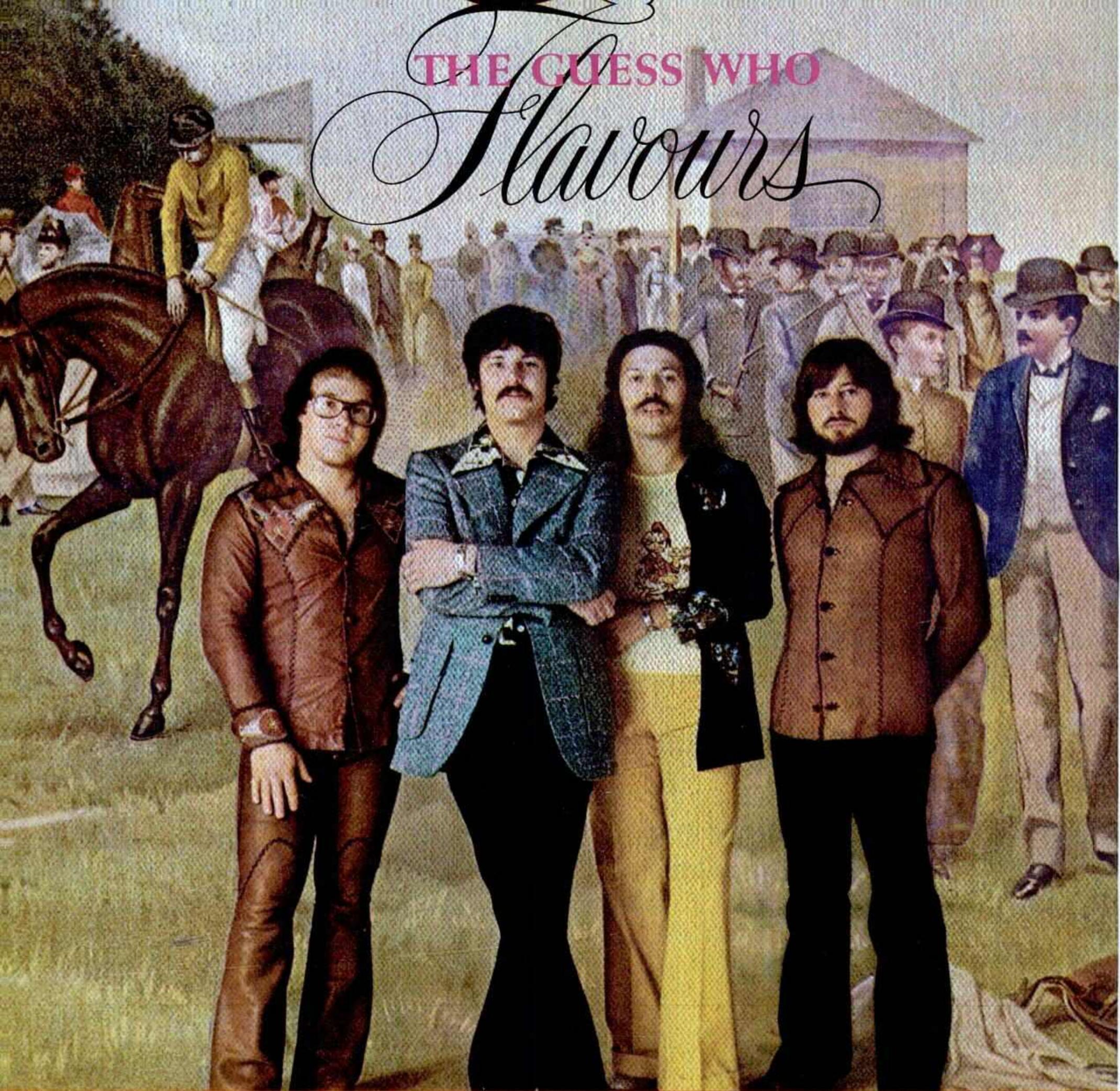


The face of '75 is ANDY FAIRWEATHER LOW whose recent album SPIDER JIVING (SP 3646) is gaining the acclaim it richly deserves: "Very special," "could place him in the front rank of British rock." Produced by Elliot Mazer. On A&M Records.
(Advertisement)



GUESS WHO'S HAD A CHANGE OF TASTE...

THE GUESS WHO *Flavours*



CPL1/CPS1/CPK1-0636

The times have changed...and with the addition of Domenic Troiano, former lead guitarist of The James Gang, now fused to the consistently powerful line-up of Burton Cummings, Bill Wallace and Garry Peterson...The Guess Who have changed with the times.

Included, is **"Dancin' Fool,"** their first hit single from the album. And that's just the beginning. PB-10075

RCA Records and Tapes

First Year: \$38 Mil Hit By E/A/N

LOS ANGELES—In its first year of operation as a consolidated company, Elektra / Asylum / Nonesuch reports year-end sales of \$38.6 million—an increase of 157 percent over its 1973 dollar volume.

The label points to a 67 percent chart success with its products, including achieving 14 gold LPs out of a total of 38 LPs released.

The gold achievements for Elektra/Asylum center around Bread, Jackson Browne, Harry Chapin, Judy Collins, Bob Dylan and the Band's two efforts, Eagles, Joni Mitchell, Carly Simon, Souther Hillman Furay Band and Traffic.

Additionally, three LPs achieving platinum status were by Bread ("The Best Of..."), Bob Dylan and the Band ("Before The Flood") and Joni Mitchell ("Court And Spark").

In its expansion moves and attempts to change the images of Elektra and Asylum, the company won success in the country field with Melba Montgomery's No. 1 hit, "No Charge." Other artists working out of a new Nashville office include Linda Hargrove, Larry Ballard, Dick Feller, Dennis Linde, Eddie Rabbitt and veteran performer Mickey Newbury.

In moving heavily into the singles area, E/A utilized a substantially realigned promotion force, receiving

(Continued on page 7)

Soul Community Picks Up Jazz Despite Sparse Play On Radio

By ELIOT TIEGEL

LOS ANGELES—Jazz's popularity can be found on the street corners of America today. For the music is now strongly represented in the soul community, with as many as 13 LPs on Billboard's soul LP chart—something new for jazz—as incongruous as that may seem since jazz emerges out of the black experience in America.

This newest development is another milestone for jazz which has been on an upsurge condition for the past two years—due in large parts to the exposure of rock musicians to the fun which can be experienced by dabbling in jazz techniques.

Black musicians, several of an adventurous bent, have also been expanding the creative boundaries of the music and their efforts have obviously hit an understanding and appreciative note within the black community.

Traditionally jazz has not fared well with soul radio stations which have stayed away from playing this brand of expression in favor of the simpler commercial sounds of soul.

And without the strong exposure of black radio stations, jazz has heretofore not been reaching its maximum audience.

The situation still remains the same, with r&b stations playing only the commercial soul tunes, but a look at the soul LP chart indicates

that something indeed is happening on the street corners.

People are buying jazz without a strong push from their AM radio brothers. True, there is a hard coterie of jazz radio stations playing the music in a devoted fashion, but they alone cannot be credited with mov-

ing all this jazz product onto the soul chart.

So it must be a consciousness which permeates the black community which has created a buying public which lays down its money for a music it may not have an opportunity to hear so easily on radio.

If there is one ingredient tying all these chart bound jazz performers together, it is a funky awareness that that ingredient is at the core of most of today's non-soft sounding soul music.

So the jazz performer is taking from the soul field and adding his own individual artistic style to where you find the Crusaders, Herbie Hancock, Quincy Jones, the Blackbyrds, Stanley Turrentine, Bobbi Humphrey, Freddie Hubbard and Cannonball Adderley, all enjoying chart success in the soul area.

The combination of soul and jazz chart action indicates that a truly large and appreciative audience is capable of supporting jazz musicians.

As the new year begins, the horizon for jazz LP sales is wide and open. A collaboration of hardcore jazz buff, plus soul fan plus nostalgia devotee, offers a combination which can expand the sales market for jazz.

Jazz by itself remains a small minority in the overall record industry spectrum, but with the added push of people who normally buy only soul LPs, the future looks promising.

(Continued on page 7)

ABC Will Unveil 3 Retail Stores

NEW YORK—ABC's Wide World of Music retail chain is definitely committed to open three new full-line stores by mid-1975, but may add an additional seven before year's end if the economy improves. Eight stores comprise the chain at this time.

Al Franklin, president of the ABC retail record division, says he is budgeted to open up to 10 stores next year, and is currently reviewing "15 or more mall sites" in various parts of the country. He adds, however, that the depressed economy has slowed mall construction and has put a temporary brake on ABC's expansion goals.

Opening dates of the three new stores has also been pushed back somewhat by mall construction delays, but the schedule now calls for a store in Tucson to open in March, another in Hampton, Va. later in the spring, and one in Birmingham in the summer.

ACE Seeks Peace, Lists 6 Key Organizational Goals

By BILL WILLIAMS

NASHVILLE—In a move to produce harmony and a good working relationship with the Country Music Assn., the Assn. of Country Entertainers (ACE) has listed six positive goals as objectives of the organization.

The goals were worked out at a meeting of the group's board of directors at its December meeting. The next meeting is set for Jan. 15 at the Rodeway Inn here.

Under the newly stated list of objectives, chairman George Morgan, an MCA recording artist, says ACE membership is open to "anyone who considers himself to be a country entertainer, and is individually recognized as such."

The goals listed are as follows:

(1) A more active participation by the members in the country music industry as a whole, and particularly in the activities of the CMA.

(2) An effort on behalf of the membership to assist the CMA in any way possible in the promotion of the country music industry throughout the world.

(3) An effort on the part of the membership to create among the various country music entertainers a general awakening as to their responsibilities to the industry and to the public, including more participation in public service activities.

(4) The establishment within the

(Continued on page 24)

Costumed Combos To Be Trendsetters In New Year

By NAT FREEDLAND

LOS ANGELES—The trend for costumed groups performing accurate but generally campy versions of period material has been widening greatly in recent months and may well become an important factor in 1975 music attractions.

Industry Year Seen As Bullish

LOS ANGELES—Wall Street analysts view the music industry as "recession-proof."

Although battered by a nervous stock market and beleaguered by a "stagflation" economy, most record companies profited by higher earnings and growing sales in 1974.

With few exceptions, analysts who follow the music industry expect the new year to be bullish, although some firms are just now beginning to overcome financial headaches.

While not completely unscathed by the flurry of unemployment and inflationary signposts, the music industry has found methods of sidestepping consumer apathy.

All of the major record companies, for example, posted major earnings gains, like:

—MCA, where the record and music division performed at new highs for the nine months ended Sept. 30.

—Warner Communications, where the music arm helped contribute to record sales and earnings in the first nine months of 1974.

—Capitol, where music contrib-

(Continued on page 7)

Last week's Newsweek carried a story on New York's latest rage, Manhattan Transfer, a quartet garbed in formal evening dress who sing standards of the '30s and '40s. The foursome does not yet have a record in release.

The pioneers of costumed entertainment-concept pop acts were the rock oldies revival bands Flash Cadillac & the Continental Kids and Sha-Na-Na, who both won wide success in live performance before winning record contracts.

Then the genre spread to country-swinging music with Asleep At The Wheel, San Francisco group now on Columbia.

Bette Midler and then the Pointer Sisters each popularized the approach of wearing 1940s thrift-shop

(Continued on page 16)

FEB. 8-12 IN WASHINGTON

Conclave Mirrors NEC Surge

By JIM FISHEL

NEW YORK—The continuing growth of NEC is reflected in its programming schedule for the upcoming national convention in Washington, at the Shoreham Americana, Feb. 8-12. A wide variety of topics will be discussed, and student participation is expected to surpass last year's total of 2,000 participants by several hundred.

Topics planned for discussion during the five-day confab of talent bookers and buyers include a variety of subjects. They include contracts for coffee houses, films and lectures;

promotion and publicity for films, video, lecture, travel and contemporary entertainment; minority involvement, agency participation, outdoor recreation, theater, art and student leadership in a two-year college.

Programming symposiums include jazz, classical, cultural, pantomime, daytime shows, outdoor

shows, low budgets, commuter schools, dance and others.

A discussion of the music business, legal problems of booking, programming for gay students and a study of pornography on campus will also arise during the week.

Many non-NEC members will join in on the core sessions, including jazz experts George Wein and Howard Fischer, classical expert Betty Anne Kane of the Folger Shakespeare Library, staging and lighting expert Chip Monck, Gary

(Continued on page 17)

More Late News
See Page 42

C'right Bill Gets Ford's OK

VAIL, Colo.—President Ford signed into law Dec. 31 a bill making permanent the Federal Copyright extended to sound recordings, and also extending for a two-year period copyright protection for musical compositions that were due to expire at the end of 1974.

The new law (Billboard, Dec. 28) increases antipiracy penalties for willful infringement to a fine of up to \$25,000 and/or a jail term of up to one year for the first offense, and a fine of up to \$50,000 and/or a jail term of up to two years for subsequent offenses.

Under the statute just expired, the penalties were a fine of up to \$1,000 and/or a jail term of up to one year for all offenses.

Also created by the law was a commission to look into copyright ramifications of technological developments such as xerography and computerization.

A day in the life of electronics rep Jack Berman... See p. 15.

Columbia House Plugging Reggae Via TV Splurge

By BOB KIRSCH

LOS ANGELES—In what is probably the biggest consumer push on reggae yet, Columbia House will nationally market through direct mail a three-disk set featuring 30 artists and carrying a \$7 tag.

Most of the masters are leased or subleased from Shelter Records, one of the pioneer firms in the promotion of reggae in this country.

Over the past three years, Shelter released the soundtrack to the critically acclaimed "The Harder They Come," eight reggae singles and has continually sought new Jamaican artists and songs.

The Columbia House set, titled "Feeling High," will be test marketed in 100 second TV spots in Boston in 10 to 12 weeks, followed by campaigns in Washington, D.C. and New York before the ads move national. Several major contemporary music artists are currently negotiating to do the commercials. Half-page ads will also be placed in Rolling Stone.

The set was put together by Shelter's president Denny Cordell, publishing head Don Williams, Tulsa representative Peter Nichols and Columbia's Don Johnston, who is executive producer of the LP. Most of the masters were acquired by Williams and Nichols over the past three years.

Major reggae artists in the package include the Wailers, Ken

(Continued on page 42)

Rack Chart Debuts

LOS ANGELES—Billboard bows a new rackjobber's best seller's chart reflecting singles and LPs sales on page 6. The titles are compiled from data provided by such major racks as Heilicher, ABC Records and Tape Sales and Musical Isle.

NEW LOGO EMERGING

Bell Tolls For Bell As Arista Blossoms

NEW YORK—Dealers can expect the first product carrying the new Arista Records label early this month, with the release of LPs by Gil-Scott Heron and Melissa Manchester.

Until recently, product released by the company has been shipped with Bell Records packaging. Bell's name was changed to Arista several weeks ago, and it has taken that long to work through scheduled releases, especially with pressing and jacket production requirements already in motion at the time.

Following the initial two Arista releases, dealers can also expect, sometime in mid-January, the first product in a Arista/Freedom jazz series, featuring product from the Freedom records jazz catalog. The first disks in the series include LPs by such artists as Marion Brown, Ornette Coleman (a two-record set),

Charles Tolliver, Randy Weston, Gato Barbieri, Cecil Taylor, Roswell Rudd, and Albert Ayler and Don Cherry. The records will carry a suggested list of \$6.98, with the exception of the two-record set which will be \$9.98.

Plans call for the release of 24 more LPs in the series—eight selections to be shipped each quarter of the new year.

The company's product will be distributed in Canada by Capitol Records of Canada, under terms of a three-year licensing agreement between the two firms. The deal is effective immediately.

Capitol will be representing the entire Arista catalog which covers all new product as well as existing Arista (Bell) product.

Mail-Order Firm Files Chapter XI

NEW YORK—Dynamic House/Tele House Inc. has filed a Chapter XI petition in federal court here less than a month after an exclusive Billboard story indicating that the TV mail-order firm had been more than \$7 million in the red.

The firm, one of the nation's largest mailorder merchandisers of records, listed its liabilities at \$5.1 million with assets totaling just a cut above \$2.7 million.

Many of the debts listed in the petition filed Dec. 26, were for office and warehouse space, and the lease of motor vehicles, although an outstanding contract with Roulette Records was also cited.

However, in the Billboard story of Dec. 7, Edward Hatcher, Dynamic's president, had listed CBS, RCA and Capitol Records among the firm's creditors. He had also expressed optimism that with restructured management and a sharp cut in overhead expenses, the firm could continue operations.

Dynamic was acquired by Hatcher from its former owners, John Huntsman and Larry Crane, about three months ago.

NARM Grants Due

NEW YORK—Ten youths who are children of employees or employees themselves of NARM member companies, will be awarded \$4,000 grants at the NARM scholarship dinner March 5 at the Century Plaza in Los Angeles. The scholarships are each sponsored by a NARM member company or by an individual affiliated with a related company, and four new scholarships will be awarded for the first time this year.

Lennon Deportation Suit Hearing Thurs.

NEW YORK—John Lennon's suit against the U.S. Government in response to a deportation action will get another hearing Thursday (9) in federal district court here.

Lennon's suit charges that the agencies used unlawful electronic surveillance, and can be faulted for prejudging his "applications for discretionary relief" due to a "conspiracy by various government officials to violate the plaintiff's" constitutional rights.

Old Bands Nominated By NARAS

NEW YORK—The big-band sounds of Duke Ellington, Tommy Dorsey, Glenn Miller, Benny Goodman and Stan Kenton, are among the 30 finalists nominated for NARAS Hall of Fame honors this year.

The list, which also includes such vocal greats as Nat King Cole, Billie Holiday, Judy Garland and Enrico Caruso, has been mailed, along with ballots, to the 90 members of the Hall of Fame election committee who selected the nominations. The committee's second round of voting will determine the five recordings that will join last year's entries into the Academy's Hall of Fame.

The range of nominations covers male and female vocalists, pop instrumentalists and classical artists as well as big bands.

It was decided this year, by a vote of the Academy's national trustees, that the four non-classical recordings receiving the highest number of votes would be joined by the classical recording receiving the most votes to make up the five Hall of Fame winners.

The time span of the selections nominated covers more than 50 years, and starts with Enrico Caruso's 1907 recording of "Vesti La Giubba."

ARMSTRONG FILM ROLE TO VEREEN

LOS ANGELES—Prerecording has begun for the soundtrack of a forthcoming ABC-TV "Movie Of The Week" tentatively titled "Louis Armstrong; Chicago Style" with Ben Vereen playing the Armstrong role.

Vereen was last year's Tony Award winner for his performance in the musical, "Pippin."

Benny Carter is musical director of the film and Red Buttons will play the role of Joe Glaser, Armstrong's volcanic manager. About a dozen standard songs associated with the late trumpeter-singer are to be featured with Vereen simulating Armstrong's throaty singing style.

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Executive Turntable

Succeeding the recently resigned Berle Adams, Gordon S. Riess is named executive vice president and chief operating officer of Motown Industries, Los Angeles. He has worked in Europe for 15 years in posts with Ford Motor Co. and with the International Paper Co.

★ ★ ★

Dick Carter appointed director of national sales for RCA Records. He replaces Tony Montgomery, new director of promotion. Larry Gallagher will replace Carter as North Central regional sales manager and Dave Wheeler will replace Gallagher as sales manager of country music. . . . Iris Irizarry to the new post of pop promotion director at De-Lite Records. The new position reflects continuing crossover action at the label. . . . Arnold R. Thies to regional director of the newly-formed Southern Region at Phonodisc Inc. . . . Diane Bobal to publicity manager of ATV Records, coming from ABC Records in New York. . . . Alford L. Rodgers to advertising manager for the Philco Consumer Electronics Division of GTE Sylvania Inc. He will be responsible for advertising and sales promotion programs for Philco color and black and white television sets, and stereo consoles.

★ ★ ★

William C. Steffen is the new assistant vice president, corporate sales, of Superscope, Inc., in Sun Valley, Calif. Sunil Varma moves to assistant vice president, operations, and Mrs. Ina Lieb to assistant vice president, production and inventory control, in the same offices.

★ ★ ★

Marty Feely, formerly with Billboard, accepts the general manager slot with Radmus Productions, a newly created company to complete Radmus Publishing, Inc., publishing division of Radio Luxembourg. . . . At MCA Records, Michael Parkinson has been promoted to controller and assistant treasurer of the firm. . . . Patrick West has terminated his association with Crested Butte Records, Denver.

★ ★ ★

New national promotion manager (albums) for Island Records, Los Angeles, is Jeffrey S. Dengrove. . . . Jay Heifetz, long director of promotion for the Southern California Symphony-Hollywood Bowl Assn., moves to Rogers & Cowan, Inc., Beverly Hills, to boss the new classical music and concert division of the company. . . . Rick Sidotti, formerly with MGM Records, set as promotion and sales manager of Sutton-Miller Ltd., Los Angeles. He will coordinate exploitation of product on the Sound Bird and Shadybrook labels.

Bootleg LPs Fading In LA

• Continued from page 1

"The word's around town that there's going to be trouble," comments a clerk at Zaads, a small Santa Monica area disk shop catering to youthful buyers with an emphasis on contemporary music.

"There have been rumors that something's going to happen," echoes a Glendale retailer. "We don't know what it is but we hear there's supposed to be some kind of investigation."

In any event, the once active rock bootleg market hereabouts is drying up. One dealer who used to sell bootleg rock LPs to his mail-order customers from two major suppliers, says they've both gone out of business. So the suppliers themselves have abandoned the field, which should be of major consolation to those superstars who were previously concerned about having their performances illegally taped.

In a check at Zaads several weeks

ago, the bin marked underground had about 20 titles including the Beatles, Beach Boys, Led Zeppelin, Rolling Stones, Guess Who, The Who, among others.

Last week Billboard observed a reduced number of white jacket LPs in the same bin. They included: "Session" by Leon Russell and "friends" (no label identity on the jacket); "Concert At The Queen Mary" by The Who on the Trademark Of Quality label; "Creedence Clearwater Revived—Recorded Live In San Francisco in 1971" (no label identification); "Live In Munich" by The Who on the Pigs Eye label; "Stone Alive" by the Rolling Stones on the Ditto Line notes label and "Darker Than Blue" by the Deep Purple (no label identity).

Indications are this pirate operation has had its day and that 1975 will see a radical diminishing of white jacket LPs based on tape recording concert appearances.

Hartstone-Tower Suit Dead

LOS ANGELES—One of two important retailer court battles over price cutting in superior court here (Billboard, Jan. 4) has been discharged. The Lee Hartstone retail chain, Warehouse Records, originally filed the suit against T.R. Records, parent company of Tower Records, charging the defendant retailer chain sold Seraphim Records at below their cost. Hartstone sought an injunction and \$100,000 damages.

On Dec. 30, the court dossier noted "pursuant to telephonic request of counsel for moving party, the order to show cause is off calendar and discharged and the restraining order is dissolved."

The other litigation filed by Hartstone against J.L. Marsh is in the hands of Judge Harry L. Hupp and will be heard Monday (6).

It is understood that the Heilicher subsidiary is being sued similarly for selling at prices under the amount paid for recorded product.

New Soul Format At L.A.'s KAGB-FM

LOS ANGELES—KAGB, the Clarence Avant owned FMer bowed a new soul format Jan. 1 which brought Roland Bynum to the afternoon air slot. Bynum was formerly program director of KGFJ, the leading AM soul voice. With an emphasis on LP cuts, the station calls itself the "Black Experience In Sound." Another slogan is "Stereo In Black."

Sire Bags Fruupp

NEW YORK—A licensing agreement between ATV Records and Sire Records calls for Sire to release the Irish band, Fruupp. Sire plans to release the group's most recent British album, "Prince Of Heaven's Eyes" in late March to coincide with a planned tour.

Copyrighted material

DISCO DJs FORM UNION IN POLAND

By ROMAN WASCHKO

WARSAW—Record spinners working discotheques in Poland have formed a trade union under government control to regularize the profession in view of the increasing popularity of discos in this country.

The action was taken last month by the National Council of Competes. Under the plan, a verifying commission nominated by the Ministry of Culture and Art will examine aspiring deejays. They will be required to pass the examination, but meanwhile may be given the temporary right to "cooperate" with professional disco organizers.

DJs are expected to have not only

(Continued on page 29)

Subways As Adv. Medium

By JIM FISHEL

NEW YORK—Record advertising has gone underground, as a number of record companies have turned to the subway network here to showcase new product.

Although this advertising practice is not unique, there appears to be a renaissance as evidenced by RCA Records and Atlantic Records, who turned to this area for spotlighting new releases in December.

Atlantic used subway advertising as a tie-in to its "Soul Explosion" campaign featuring Aretha Franklin, The Spinners and Blue Magic. This poster was displayed on subway stops throughout the city, especially in Black areas, according to advertising director Mark Schulman.

"We got a lot of good response from this campaign and geared it to areas of the city, where it would do us the most good," he says. "We decided to try this means of advertising at Christmas this year, because we felt it could do us the most good, and it did."

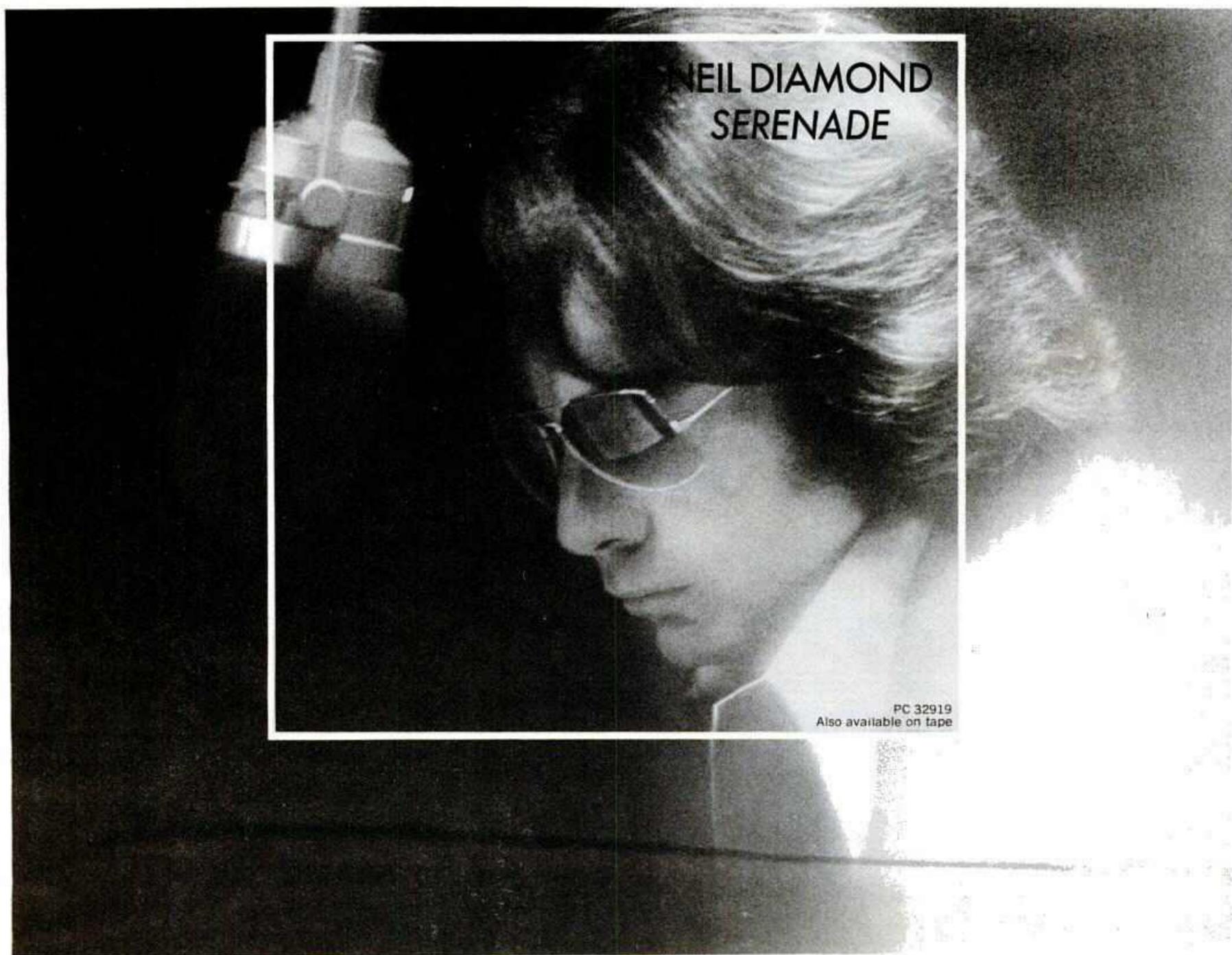
Atlantic first attempted subway advertising several years ago on a regular basis, but scrapped the idea.

RCA has had great success with its

(Continued on page 42)

"I've Been This Way Before."
3-10084
The brilliant follow-up to
"Longfellow Serenade." 3-10043

The Neil Diamond tradition
continues.
On Columbia Records 



NEIL DIAMOND
SERENADE

PC 32919
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Court Reversal On Tape Pirates

Continued from page 1

clear distinction it draws between the separate rights in recordings enjoyed by publishers and manufacturers.

The Dec. 27 ruling by the U.S. Third Circuit Court of Appeals in Philadelphia reinforces earlier parallel appellate court actions in the Ninth and Tenth Circuits. All three decisions favor publishers who argued that the "similar use" clause in the compulsory licensing proviso offers no legal shelter to those dubbing recordings for resale.

The latest decision returns the case of Jondora Music and some 50 other publishers, against Melody Recording and a group of tape duplicators, to the U.S. District Court in New Jersey for "proceedings consistent with the opinion" of the higher body.

The New Jersey action sought damages and an injunction against the duplicators. The lower court's ruling against the publishers was handed down in January, 1974.

Remaining judicial recourse of Melody Recording is an appeal to the U.S. Supreme Court, but informed observers view such a move as unlikely. Only a week ago Solicitor General Robert Bork filed an amicus curiae brief with the court urging it to reject consideration of the Colorado Magnetics Inc. case in the Tenth U.S. Circuit Court of Appeals reversal.

The Bork brief is expected to carry weight with the highest court in judging the appropriateness of any appeal bid in the New Jersey case as well.

In his opinion, Third Circuit Court Judge Joseph F. Weis Jr. focused in on a clarification of the concept of "similar use." He referred to that portion of the copyright statute which states that once a copyright owner allows a first recording, "any other person may make similar use of the copyrighted work upon payment to the copyright proprietor of [the statutory] royalty. . . ."

Judge Weis stressed that "duplicators or pirates do not 'use' the composer's work in a 'similar' fashion—indeed, they do not utilize the composer's work at all. It is a recording which is used . . . the statute only authorizes the use of the copyrighted work, that is, the written score." A similar use would require the duplicator to arrange the work, hire musicians and record the piece, just as the original recording firm did, the judge stated.

Judge Weis' opinion also pointed out that a "composer may be adversely affected by the pirating of licensed recordings." If such duplication reduces the potential market for a song, "the record manufacturer's incentive to market other hit recordings is necessarily diminished," he said. "In turn, this is a detriment to the composer. . . . To this extent, the interests of the composer and manufacturer coincide in combatting piracy."

In a wry look at the piracy scene, Judge Weis opened his written opinion as follows:

"To a schoolboy, 'piracy' may mean swashbuckling adventure, lumbering merchantmen, booty, and the Jolly Roger. To a musical composer or a record manufacturer, however, piracy means not dubbings, but dollars, not cutlasses, but cut-rate losses. . . . We concluded here that a composer is not defenseless but, using the guns of the Copyright Act, can force the pirate to (Continued on page 42)

Rock LP Best Sellers

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard as of 12/30/74.

- This Week
- 1 GREATEST HITS—Elton John—MCA 2128
 - 2 BACK HOME AGAIN—John Denver—RCA CPL1-0548
 - 3 NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004
 - 4 GREATEST HITS—John Denver—RCA CPL1-0374
 - 5 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835
 - 6 SERENADE—Neil Diamond—Columbia PC 32919
 - 7 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411
 - 8 GREATEST HITS—Three Dog Night—ABC/Dunhill DSD 50178
 - 9 CARIBOU—Elton John—MCA 2116
 - 10 BEHIND CLOSED DOORS—Charlie Rich—Epic KE 32247
 - 11 II—Bachman-Turner Overdrive—Mercury SRM 1-696
 - 12 WEDDING ALBUM—Cheech & Chong—Ode SP 77025
 - 13 STOP & SMELL THE ROSES—Mac Davis—Columbia KC 32582
 - 14 POEMS, PRAYERS & PROMISES—John Denver—RCA LSP-4499
 - 15 STING (Soundtrack)—MCA 390
 - 16 WAR CHILD—Jethro Tull—Chrysalis CHR 1067
 - 17 GOODBYE YELLOW BRICK ROAD—Elton John—MCA 210003
 - 18 AMERICAN GRAFFITI (Soundtrack)—MCA 2-8001
 - 19 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond—Kolob M3G 4968

- 20 THE SINGLES—Carpenters—A&M SP 3601
- 21 DARK HORSE—George Harrison—Apple SMAS 3418
- 22 RELAYER—Yes—Atlantic SD 18122
- 23 IT'S ONLY ROCK & ROLL—Rolling Stones—Rolling Stones COL 79101
- 24 12 GREATEST HITS—Neil Diamond—MCA 2106
- 25 FREE & EASY—Helen Reddy—Capitol ST 11348
- 26 BAD COMPANY—Bad Company—Swan Song SS 8410
- 27 HERE'S JOHNNY/MAGIC MOMENTS FROM THE TONIGHT SHOW—Johnny Carson—Casablanca STNB 1296
- 28 AVERAGE WHITE BAND—Average White Band—Atlantic SD 7308
- 29 STORMBRINGER—Deep Purple—Purple PR 2832
- 30 MOTHERLODE—Loggins & Messina—Columbia PC 33175
- 31 DARK SIDE OF THE MOON—Pink Floyd—Harvest SMAS 11163
- 32 BUTTER FLY—Barbra Streisand—Columbia PC 33005
- 33 THIS IS THE MOODY BLUES—Moody Blues—Threshold 2THS 12/13
- 34 CAN'T GET ENOUGH—Barry White—20th Century T-444
- 35 VERITIES & BALDERDASH—Harry Chapin—Elektra 7E-1012
- 36 FIRE—Ohio Players—Mercury SRM-1-1013
- 37 TOLEDO WINDOW BOX—George Carlin—Little David LD 3003
- 38 GOODNIGHT VIENNA—Ringo Starr—Apple SW-3417
- 39 BEST OF—Bread—Elektra EKS 75056
- 40 FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla T6-332S1

Rock Singles Best Sellers

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard as of 12/30/74.

- This Week
- 1 PLEASE MR. POSTMAN—Carpenters—A&M 1646
 - 2 CAT' IN THE CRADLE—Harry Chapin—Elektra 45203
 - 3 ANGIE BABY—Helen Reddy—Capitol 3972
 - 4 KUNG FU FIGHTING—Carl Douglas—20th Century 2140
 - 5 WHEN WILL I SEE YOU AGAIN—Three Degrees—Philadelphia International 8-3550
 - 6 MANDY—Barry Manilow—Bell 45613
 - 7 LAUGHTER IN THE RAIN—Neil Sedaka—MCA 40313
 - 8 LUCY IN THE SKY WITH DIAMONDS—Elton John—MCA 40344
 - 9 I CAN HELP—Billy Swan—Monument 8-8621
 - 10 ONLY YOU—Ringo Starr—Apple 1876
 - 11 JUNIOR'S FARM—Paul McCartney & Wings—Apple 1875
 - 12 ROCK & ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)—Mac Davis—Columbia 3-10070
 - 13 NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM 14748
 - 14 MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond—MGM 14765
 - 15 DARK HORSE—George Harrison—Apple 1877
 - 16 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White—20th Century 2133
 - 17 RIDE 'EM COWBOY—Paul Davis—Bang 712
 - 18 MY MELODY OF LOVE—Bobby Vinton—ABC 12022
 - 19 ONE MAN WOMAN/ONE WOMAN MAN—Paul Anka/Odia Coates—United Artists 569
 - 20 BEST OF MY LOVE—Eagles—Asylum 45218
 - 21 BUNGLE IN THE JUNGLE—Jethro Tull—Chrysalis 2101
 - 22 YOU AIN'T SEEN NOTHIN' YET—Bachman-Turner Overdrive—Mercury 73622
 - 23 BOOGIE ON REGGAE WOMAN—Stevie Wonder—Tamla 54254
 - 24 SWEET SURRENDER—John Denver—RCA 10148
 - 25 BLACK WATER—Doobie Brothers—Warner Bros. 8062

- 26 DANCIN' FOOL—Guess Who—RCA 10075
- 27 SOME KIND OF WONDERFUL—Grand Funk—Capitol 4002
- 28 LOOK IN MY EYES PRETTY WOMAN—Tony Orlando & Dawn—Bell 45620
- 29 THE BITCH IS BACK—Elton John—MCA 40297
- 30 YOUR BULLDOG DRINKS CHAMPAGNE—Jim Stafford—MGM 14775
- 31 YOU'RE NO GOOD—Linda Ronstadt—Capitol 3990
- 32 CAN'T GET IT OUT OF MY HEAD—Electric Light Orchestra—United Artists 573
- 33 SHA-LA-LA (MAKES ME HAPPY)—Al Green—Hi 2274
- 34 WHATEVER GETS YOU THROUGH THE NIGHT—Apple 1874
- 35 YOU GOT THE LOVE—Rufus—ABC 12032
- 36 PROMISED LAND—Elvis Presley—RCA 10074
- 37 DOCTOR'S ORDERS—Carol Douglas—Midland International 10113
- 38 LONGFELLOW SERENADE—Neil Diamond—Columbia 3-10043
- 39 STRUTTIN'—Billy Preston—A&M 1644
- 40 LADY—Styx—Wooden Nickel 10102

Rock Opera Out On a New Label

LOS ANGELES—Stanza Records, headed by Stan Zipperman, has just released the label's first two albums—"Everyhead, A Rock Opera" and "Back Door Man" by songwriter-performer Byron Keith Daugherty. The opera package is a two-LP set and has been in production two years. Zipperman is currently negotiating to have the rock opera performed in a Los Angeles theater. Distributors include All-West Distributing for Southern California. Zipperman has also signed Mercury Zip Gun, a Los Angeles rock group, and the group Swan Snake, with product to be released shortly.

'Stagflation' Or Not, Coming Year Expected To Be Bullish

Continued from page 3

uted heavily to the earnings performance of EMI Ltd., London, which owns 97 percent of Capitol Industries.

—ABC, where the record division posted both sales and earnings gains.

—RCA, where the record wing reported the highest sales volume in the company's history for the first nine months of 1974.

—CBS, where earnings and sales of the CBS/Records group are higher.

Although analysts label the music industry "fail-safe," they also feel the stock prices of record companies are likely to suffer and remain in the doldrums.

They contend the market is reacting negatively to the growing inflationary trends and even blue chip firms are not immune to the problems.

For example:

—Warner Communications is trading at about 7½, off 11½ from its high for the year.

—RCA is trading at 9½, far below

its high of 21½, while CBS closed the week at 29½, well off its peak in 1974 of 40½.

—EMI closed the week at 1½, down from its year's high of 3, while ABC is trading at 11½, off about 9 points from its high of 1974.

Only MCA has not suffered a stock decline, with the company trading at about 28, which equals its high for the year.

Most economists forecast a significant improvement in the rate of inflation during the next six months, but agree that the economy will continue its weak performance into 1975.

At the same time, they are slightly more optimistic about the unemployment picture in 1975. They feel unemployment is expected to reach 6.8 percent to 7 percent in the second

and third quarters of the year, while the Ford administration economists have said the jobless rate may go over 7 percent.

Wall Street analysts feel economic growth should resume after mid-year. Most expect capital spending, although declining somewhat, "is holding up relatively well compared with past periods of economic contraction."

With respect to inflation, Wall Street sees the rate of price increases should decline to about 6 percent in the final quarter of 1975, about half of the current rate.

In summary, a clear shift from a seller's to a buyer's market appears to have gathered momentum in the past two months, with shortages easing and consumers beginning to grow tired of saving.

Off the Ticker

RCA said a change to the LIFO accounting method will reduce its reported per share earnings by an estimated 25 cents for 1974. . . . **Vornado** has purchased three former **White Front** stores in California, with plans to convert them into **Two Guys Discount** department stores.

MCA declared a quarterly dividend of 25 cents a share on common stock outstanding payable Jan. 14 to stockholders of record Dec. 30, 1974. . . . **Warner Communications** declared a quarterly dividend of 10 cents a share. In addition, it declared a quarterly dividend of 10 cents a share. In addition, it declared quarterly dividends of \$1.06¼ a share on

the Series B convertible preferred stock and 31¼ cents a share on the Series D convertible preferred stock. All dividends are payable Feb. 15 to shareholders of record Jan. 15.

American Music Stores, Detroit, reports lower sales and earnings in the first quarter ended Oct. 31. Earnings were \$28,294, or 5 cents a share, on sales of \$6,415,441, compared to earnings of \$161,522, or 27 cents a share, on sales of \$6,611,343 in the same quarter a year ago.

The decrease was blamed on inflationary pressures, higher interest rates, and costs related to opening five stores.

Soul Field Picks Up Jazz

Continued from page 3

Of these artists on the soul chart, a number are new names, riding the crest of appeal based in a few cases on some AM airplay or strong jazz radio exposure.

The Crusaders, for example, continue a streak of down home type LPs which are danceable and easily understood. Bobbi Humphrey is a new female flutist who has given the instrument another exponent in a field which is dominated by pianos and horns.

Stanley Turrentine's brand of melodic inventiveness combined with a strong rhythmic flow, is the reason he has two sax LPs on the soul chart, while Herbie Hancock's return to his roots after going deeply into avant-garde techniques, has made his music a household situation. And he, too, has two LPs on the soul chart. Trumpeter Freddie Hubbard's

combination of hot and cool strains is an acceptable combination in the milieu of progressive jazz playing.

The key question one can ask after realizing the significance of all these jazz players on the soul chart is: if the music is already being accepted down home, can the play on soul radio stations be far behind?

E/A/N Rings Bell

Continued from page 3

instructions from the newly established Los Angeles headquarters following a move here from New York.

President David Geffen further expanded the sound of E/A by signing Tony Orlando and Dawn, Traffic, Tim Moore, the Hagers, Albert Brooks, Sergio Mendes, Souther Hillman Furay Band, Essra Mohawk and Dick Feller.

In the classical area, Nonesuch has reaped dollars from its Joshua Rifkin series of Scott Joplin piano rag LPs while expanding its Explorer, Spectrum and New American Music series.

Earnings Reports

AUTOMATIC RADIO MANUFACTURING CO.			
Year to	1974	1973	
Sept. 30:			
Sales	\$53,624,400	\$53,941,000	
Income	644,000	1,070,000	
Extraordinary credit	151,000		
Net income	\$795,000	1,070,000	
Per share	a.26	.43	
a—Based on income before extraordinary credit. b—Equal to 32 cents a share.			

Market Quotations

As of closing, Thursday, January 2, 1975

1974		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
20%	11%	ABC	4.3	1084	13%	12%	13%	+ 1/4
4%	2	Ampex	2.4	800	2%	2%	2%	+ 1/4
2%	1	Automatic Radio	5.3	84	1%	1%	1%	+ 1/4
15%	9	Bell & Howell	3.1	470	10%	10	10%	+ 1/4
40%	25	CHS	8.5	577	30%	29%	30%	+ 1/4
4%	1%	Columbia Pic	—	427	2%	2	2%	+ 1/4
3	1	Craig Corp.	2.0	155	2%	1%	2%	+ 1/4
6%	2	Creative Manage.	6.0	42	5%	5%	5%	+ 1/4
52%	17%	Disney, Walt	13	2295	22%	19%	22%	+ 1/4
3	1%	EMI	3.8	195	1%	1%	1%	+ 1/4
29%	18%	Gulf + Western	3.8	779	23%	24%	25%	+ 1
8%	2%	Handyman	7.6	513	3%	2%	3%	+ 1/4
12%	5	Harman Ind.	1.8	72	6%	5%	6%	+ 1/4
7%	2%	Lafayette Radio	3.1	197	3%	3%	3%	+ 1/4
17%	11%	Matsushita Elec.	6.0	110	13%	13	13	— 1/4
28%	19%	MCA	4.8	117	28%	27%	28%	+ 1/4
17%	9%	MGM	3.7	35	17%	17%	17%	— 1/4
80%	45%	3M	16	1991	47	46%	44%	— 2%
8%	1%	Morse Elec. Prod.	2.2	372	1%	1%	1%	Unch.
61%	32%	Motorola	10	475	35%	33%	35%	— 1%
23	11%	No. Amer. Phillips	3.3	150	13%	12	13%	+ 1/4
19%	5%	Pickwick Intl.	3.5	574	7%	6%	7%	+ 1/4
6%	2	Playboy	3.1	282	2%	2%	2%	+ 1/4
21%	9%	RCA	5.0	4012	11%	10%	11%	+ 1/4
10%	4%	Sony	11	960	5%	5%	5%	Unch.
25	8%	Superscope	1.8	151	10%	9	10%	+ 1/4
26	10	Tandy	5.0	363	12%	11%	12%	+ 1/4
6%	2%	Telecor	2.1	144	2%	2%	2%	+ 1/4
4	2%	Telex	—	760	2%	2%	2%	+ 1/4
2%	.14	Tenna	3.5	135	1.00	.14	1.00	Unch.
10%	5%	Transamerican	8.3	2552	6%	5%	6%	+ 1/4
9	4%	20th Century	13	503	5%	4%	5%	+ 1/4
1%	.05	Viewlex	—	220	.08	.05	.08	+ .01
18%	6%	Warner Commun.	3.1	669	8%	8%	8%	+ 1/4
31%	9%	Zenith	8.0	1086	11%	9%	11%	+ 1/4

As of closing, Thursday, January 2, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	—	%	%	%	Schwartz Bros.	8	%	%	%
Gates Learjet	398	4%	4	4%	Wallich's	—	%	%	%
GRT	—	1/2	1/2	1/2	Music City	—	%	%	%
Goody Sam	—	1%	1%	1%	NMC Corp.	—	%	%	%
Integrity Ent.	—	%	%	%	Kustom Elec.	57	1	1	1
Koss Corp.	24	4%	4%	4%	Orrox Corp.	56	1/2	1/2	1/2
M. Josephson	24	4%	4%	4%	Memorex	—	1 1/2	1 1/2	1 1/2

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AUTOMATIC RADIO MANUFACTURING CO.

Year to	1974	1973
Sept. 30:		
Sales	\$53,624,400	\$53,941,000
Income	644,000	1,070,000
Extraordinary credit	151,000	
Net income	\$795,800	1,070,000
Per share	a.26	.43

a—Based on income before extraordinary credit. b—Equal to 32 cents a share.

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Ohio Players—Fire—Mercury 1013
Al Green—Explores Your Mind—Hi 32087
Rufus—Rufusized—ABC 837
Kaygee's—Keep On Bumpin'—Gang 101
Isley Brothers—Live It Up—T-Neck 33070
Elton John—Greatest Hits—MCA 2128
Stevie Wonder—Fulfillness' First Finale—Tamla 332
B.B. King—Friends—ABC 825
Jim Croce—Greatest Hits—ABC 835
Santana—Borboletta—Columbia 33135
Stylistics—Heavy—Avco 69004
Lamont Dozier—Black Bach—ABC 839
Betty Wright—Danger High Voltage—Aston 4400
Bobbi Humphrey—Satin Doll—Blue Note 344
Phoebé Snow—Shelter 2107
Gladys Knight—I Feel A Song—Buddah 5612
Herbie Hancock/Freddie Hubbard—In Concert Vol. II—CTI 6049
Jimmy Briscoe & The Little Beavers—My Ebony Princess—Pi-Kappa 6000
George Harrison—Dark Horse—Apple 3418
Grand Funk—All The Girls In The World Beware—Capitol 11356
Mahogany Rush—Maxoom—20th Century 463
George Duke—Feel—MPS 25355
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Olympic Runners—Put The Music Where Your Mouth Is—London 653
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Billboard Singles Radio Action

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

Top Add Ons and Prime Movers are Determined by Radio Stations. Breakouts are Determined by Billboard's Chart Dept.

Based on station playlists through Thursday (1/2/75)

TOP ADD ONS - NATIONAL

- OHIO PLAYERS—Fire (Mercury)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- JOHN LENNON—#9 Dream (Apple)

PRIME MOVERS - NATIONAL

- LINDA RONSTADT—You're No Good (Capitol)
- BARRY MANILOW—Mandy (Bell)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)

BREAKOUTS - NATIONAL

- OHIO PLAYERS—Fire (Mercury)
- STYX—Lady (Wooden Nickel)
- EAGLES—Best Of My Love (Asylum)

Pacific Southwest Region

Pacific Northwest Region

TOP ADD ONS:

- GEORGE HARRISON—Ding Dong, Ding Dong (Apple)
- JOHN LENNON—#9 Dream (Apple)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)

PRIME MOVERS:

- RUFUS—You Got The Love (ABC)
- LYNYRD SKYNYRD—Free Bird (MCA)
- CAROL DOUGLAS—Doctor's Orders (Midland International)

BREAKOUTS:

- CAROL DOUGLAS—Doctor's Orders (Midland International)
- GEORGE HARRISON—Ding Dong, Ding Dong (Apple)
- JOHN LENNON—#9 Dream (Apple)

TOP ADD ONS:

- STYX—Lady (Wooden Nickel)
- PAUL McCARTNEY & WINGS—Sally G (Apple)
- POLLY BROWN—Up In A Puff Of Smoke (GTO)

PRIME MOVERS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- LINDA RONSTADT—You're No Good (Capitol)

BREAKOUTS:

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- EAGLES—Best Of My Love (Asylum)
- STYX—Lady (Wooden Nickel)

KHJ—Los Angeles

NO NEW LIST

K100 (KIQQ-FM)—Los Angeles

- GEORGE HARRISON—Ding Dong (Apple)
- PAUL McCARTNEY & WINGS—Sally G (Apple)
- NO CHANGE IN POSITIONS

KKDJ-FM—Los Angeles

- STEVIE WONDER—Boogie On Reggae Woman (Tamla)

NO CHANGE IN POSITIONS

KAFY—Bakersfield, CA.

- NONE
- CARPENTERS—Please Mr. Postman (A&M) 7-1
- BARRY MANILOW—Mandy (Bell) 18-10

KCBQ—San Diego

- NONE
- CARPENTERS—Please Mr. Postman (A&M) 16-12
- CHICAGO—Wishing You Were Here (Columbia) 10-7

KRUX—Phoenix

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- JOHN LENNON—#9 Dream (Apple)
- LYNYRD SKYNYRD—Free Bird (MCA) 23-9
- RUFUS—You Got The Love (ABC) HB-10

KUFD—Phoenix

- JOHN DENVER—Sweet Surrender (RCA)
- CAROL DOUGLAS—Doctor's Orders (Midland International)
- LINDA RONSTADT—You're No Good (Capitol) 19-12
- EAGLES—Best Of My Love (Asylum) 25-18

KQEO—Albuquerque

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- CAROL DOUGLAS—Doctor's Orders (Midland International) 27-17
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 21-13

KPOI—Honolulu

- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) 27-21
- ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 16-11

KFRC—San Francisco

NO NEW LIST

KYA—San Francisco

- PAUL McCARTNEY & WINGS—Sally G (Apple)
- BARRY MANILOW—Mandy (Bell) 9-5
- AMERICA—Lonely People (W.B.) 24-21

KIOI-FM—San Francisco

- CAT STEVENS—Ready (A&M)
- DAVID GATES—Never Let Her Go (Elektra)
- LINDA RONSTADT—You're No Good (Capitol) 14-6
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) HB-14

KSFX-FM—San Francisco

- PAUL McCARTNEY & WINGS—Sally G (Apple)
- CAROLE KING—Nightingale (Ode)
- BARRY MANILOW—Mandy (Bell) 8-4
- EAGLES—Best Of My Love (Asylum) 30-26

KSJO—San Jose

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- CAROLE KING—Nightingale (Ode)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) EX-13
- CARPENTERS—Please Mr. Postman (A&M) 10-4

KLIV—San Jose

NO NEW LIST

KJOY—Stockton, CA.

- OHIO PLAYERS—Fire (Mercury)
- MARIA MULDAUR—I'm A Woman (Reprise)
- POLLY BROWN—Up In A Puff Of Smoke (GTO) 29-16
- CARPENTERS—Please Mr. Postman (A&M) 20-10

KNDE—Sacramento

- HELLO PEOPLE—Future Shock (ABC)
- PHOEBE SNOW—Poetry Man (Shelter)
- EAGLES—Best Of My Love (Asylum) 25-16
- MIRACLES—Don't Cha Love It? (Tamla) HB-20

KJR—Seattle

- STYX—Lady (Wooden Nickel)
- CAROL DOUGLAS—Doctor's Orders (Midland International)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) 30-21
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 17-11

KING—Seattle

- EAGLES—Best Of My Love (Asylum)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)
- BARRY MANILOW—Mandy (Bell) 11-4
- BARRY WHITE—You're The First, The Last, My Everything (20th Century) 18-12

KJRB—Spokane

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- CHARLIE ROSS—Thanks For The Smiles (Big Tree)
- JOHN DENVER—Sweet Surrender (RCA) HB-22
- AMERICA—Lonely People (W.B.) HB-23

KTAC—Tacoma

NO NEW LIST

KGW—Portland

- GARY OGAN—Try A Little More (Kri-ket)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) HB-11
- LINDA RONSTADT—You're No Good (Capitol) 29-20

KISN—Portland

NO NEW LIST

KTLK—Denver

- BACHMAN TURNER OVERDRIVE—Roll On Down The Highway (Mercury)

NO CHANGE IN POSITIONS

KIMN—Denver

- STYX—Lady (Wooden Nickel)
- DOOBIE BROTHERS—Black Water (W.B.)
- JOHN LENNON—#9 Dream (Apple) 35-23
- JACKSON BROWNE—Walking Slow (Asylum) 33-24

KCPX—Salt Lake City

NO NEW LIST

Southwest Region

TOP ADD ONS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- GEORGE McCRAE—I Got Lifted (TK)
- BILLY PRESTON—Struttin' (A&M)

PRIME MOVERS:

- CARPENTERS—Please Mr. Postman (A&M)
- LINDA RONSTADT—You're No Good (Capitol)
- EAGLES—Best Of My Love (Asylum)

BREAKOUTS:

- JOHN LENNON—#9 Dream (Apple)
- OHIO PLAYERS—Fire (Mercury)
- GEORGE McCRAE—I Got Lifted (TK)

KILT—Houston

- GEORGE McCRAE—I Got Lifted (TK)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- OHIO PLAYERS—Fire (Mercury) 31-15
- DOOBIE BROTHERS—Black Water (W.B.) 36-23

KLIF—Dallas

NO NEW LIST

KNUS-FM—Dallas

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- OHIO PLAYERS—Fire (Mercury)
- LINDA RONSTADT—You're No Good (Capitol) 39-16
- EAGLES—Best Of My Love (Asylum) 21-7

92-K (KAFM-FM)—Dallas

- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea)
- CARPENTERS—Please Mr. Postman (A&M) 31-9

GEORGE HARRISON—Dark Horse (Apple) 32-17

KFZJ—FL Worth

NONE

- JOHN LENNON—#9 Dream (Apple) 28-20
- EAGLES—Best Of My Love (Asylum) 15-9

KXOL—FL Worth

NO NEW LIST

KONO—San Antonio

NO NEW LIST

KELP—El Paso

NO NEW LIST

XEROK—El Paso

- LINDA RONSTADT—You're No Good (Capitol)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- NEIL SEDAKA—Laughter In The Rain (MCA) 17-4
- RUFUS—You Got The Love (ABC) 15-5

KAKC—Tulsa

- AMERICA—Lonely People (W.B.)
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea)
- PAUL DAVIS—Ride 'em Cowboy (Bang) 13-7
- RUFUS—You Got The Love (ABC) 14-8

KELI—Tulsa

NO NEW LIST

WKY—Oklahoma City

- BILLY PRESTON—Struttin' (A&M)
- JOHN LENNON—#9 Dream (Apple)
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 25-16
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 38-31

KOMA—Oklahoma City

- CAROLE KING—Nightingale (Ode)
- JOHN DENVER—Sweet Surrender (RCA)
- JETHRO TULL—Bungle In The Jungle (Chrysalis) 29-14
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 12-7

WTIX—New Orleans

- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- CARPENTERS—Please Mr. Postman (A&M) 16-10
- RINGO STARR—Only You (Apple) 10-5

KEEL—Shreveport

- BILLY PRESTON—Struttin' (A&M)
- JOHN LENNON—#9 Dream (Apple)
- RITA JEAN BODINE—That's The Kind Of Love I Have For You (20th Cent.) HB-27
- POLLY BROWN—Up In A Puff Of Smoke (GTO) HB-28

Mid-West Region

TOP ADD ONS:

- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- JOHN LENNON—#9 Dream (Apple)

PRIME MOVERS:

- BARRY MANILOW—Mandy (Bell)
- DOOBIE BROTHERS—Black Water (W.B.)
- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)

BREAKOUTS:

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- EAGLES—Best Of My Love (Asylum)
- STYX—Lady (Wooden Nickel)

WLS—Chicago

- EAGLES—Best Of My Love (Asylum)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- BARRY MANILOW—Mandy (Bell) HB-7
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) HB-11

WCFL—Chicago

- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- JETHRO TULL—Bungle In The Jungle (Chrysalis)
- CARPENTERS—Please Mr. Postman (A&M) 25-8
- BARRY MANILOW—Mandy (Bell) 32-20

WOKY—Milwaukee

- STYX—Lady (Wooden Nickel)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- EAGLES—Best Of My Love (Asylum) 23-12
- BARRY MANILOW—Mandy (Bell) 7-1

WZUO-FM—Milwaukee

- LINDA RONSTADT—You're No Good (Capitol)
- JOHN LENNON—#9 Dream (Apple)
- EAGLES—Best Of My Love (Asylum) 20-15
- JETHRO TULL—Bungle In The Jungle (Chrysalis) 14-8

WIFE—Indianapolis

NO NEW LIST

WIRL—Peoria, IL

- PAUL McCARTNEY & WINGS—Sally G (Apple)
- JOHN LENNON—#9 Dream (Apple)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 32-25
- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Col.) 19-13

WLGJ—Minneapolis

- PAUL McCARTNEY & WINGS—Sally G (Apple)
- ANNE MURRAY—Day Tripper (Capitol)
- STYX—Lady (Wooden Nickel) 26-12
- AMERICA—Lonely People (W.B.) 27-13

KDWB—Minneapolis

- LINDA RONSTADT—You're No Good (Capitol)
- OHIO PLAYERS—Fire (Mercury)
- RICHARD HARRIS—Theme From The Prophet (Atlantic) 24-23
- STYX—Lady (Wooden Nickel) HB-24

KOIL—Omaha

- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- JOHN DENVER—Sweet Surrender (RCA)
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 27-16
- BARRY MANILOW—Mandy (Bell) 14-5

KIOA—Des Moines

- DIAMOND RED—Ain't That Peculiar (Big Tree)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 26-20
- RUFUS—You Got The Love (ABC) 18-13

KKLS—Rapid City, SD

- GEORGE HARRISON—Ding Dong (Apple)
- PAUL McCARTNEY & WINGS—Sally G (Apple)
- DOOBIE BROTHERS—Black Water (W.B.) 17-10
- AMERICA—Lonely People (W.B.) HB-24

KQWB—Fargo, ND

- TODD RUNDGREN—Wolfman Jack (Bearsville)
- CAROLE KING—Nightingale (Ode)
- DOOBIE BROTHERS—Black Water (W.B.) 28-12
- CAROL DOUGLAS—Doctor's Orders (Midland International) 39-29

KKOK—St. Louis

- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea)
- BARRY MANILOW—Mandy (Bell) 23-10
- CARPENTERS—Please Mr. Postman (A&M) 10-6

KSLQ-FM—St. Louis

NONE

- OHIO PLAYERS—Fire (Mercury) 14-5
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) 19-11

WHB—Kansas City

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- JOHN LENNON—#9 Dream (Apple)
- GRAND FUNK—Some Kind Of Wonderful (Capitol) HB-21
- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Col.) 37-22

North Central Region

TOP ADD ONS:

- AMERICA—Lonely People (W.B.)
- CAROLE KING—Nightingale (Ode)
- JOHN DENVER—Sweet Surrender (RCA)

PRIME MOVERS:

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- LINDA RONSTADT—You're No Good (Capitol)

BREAKOUTS:

- AMERICA—Lonely People (W.B.)
- CAROLE KING—Nightingale (Ode)
- FOGHAT—I Just Want To Make Love To You (Bearsville)

CKLW—Detroit

NO NEW LIST

WGRD—Grand Rapids

- STEVIE WONDER—Boogie On Reggae Woman (Tamla)
- BARRY MANILOW—Mandy (Bell) 10-2
- EAGLES—Best Of My Love (Asylum) 13-8

Z-96 (WZZM-FM)—Grand Rapids

- DOOBIE BROTHERS—Black Water (W.B.)
- AMERICA—Lonely People (W.B.)
- STYX—Lady (Wooden Nickel) 22-15
- LINDA RONSTADT—You're No Good (Capitol) 24-16

WTAC—Flint, MI

- JONI MITCHELL—Big Yellow Taxi (Asylum)
- CANDI STATON—As Long As He Takes Care Of Home (W.B.)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 30-22
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 19-15

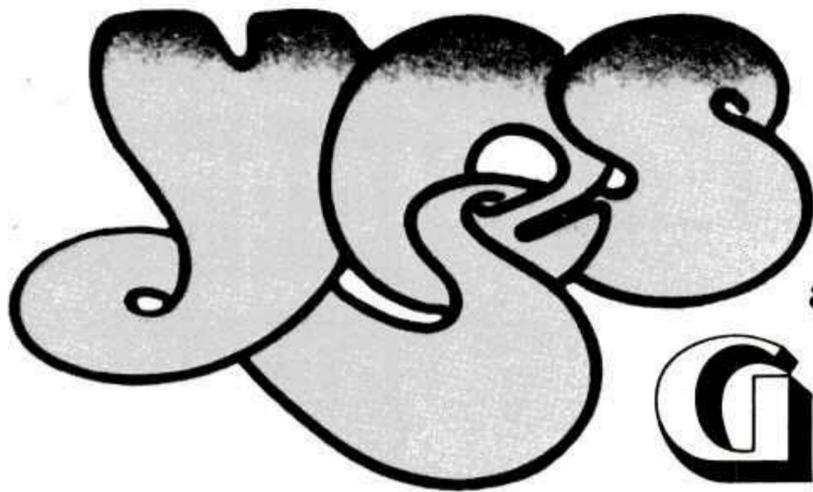
WIXY—Cleveland

- CAROL DOUGLAS—Doctor's Orders (Midland International)
- CAROLE KING—Nightingale (Ode)
- LINDA RONSTADT—You're No Good (Capitol) 38-24
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) 21-11

13-Q (WKPO)—Pittsburgh

- GLADYS KNIGHT & THE PIPS—I Feel A Song In My Heart (Buddah)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)
- JIMMY BEAUMONT & THE SKYLINERS—Where Have They Gone

The King Biscuit Flower Hour presents on Sunday, Jan. 12, 1975



and their friends

Gryphon

On Jan. 12, the King Biscuit Flower Hour will present the first part of a special two part taped live radio show starring Yes and featuring Gryphon.

The show hosted by Bill Minkin (on FM only) is in Quadraphonic sound. So you can

hear it the way you'd be seeing it.

In the future, shows will be on the second Sunday and the last Sunday of every month. Check the listing below for times and stations.

For further information, stay tuned to Billboard. Or better yet, contact Bob Meyrowitz or Alan Steinberg at DIR Broadcasting Corp., 527 Madison Ave., N.Y. 10022. Or call 212-371-6850.

Aberdeen, Wash.	KDUX FM	104.7	10 P.M.**	Fresno, Calif.	KFIG FM	101.1	10 P.M.	Oak Ridge/Knoxville, Tenn.	WOKI FM	100.3	10:30 P.M.
Ada, Okla.	KTEN FM	93.3	7	Gainesville, Fla.	WGVL FM	105.5	9	Oklahoma City, Okla.	KOFM FM	104.1	7***
Albany, N.Y.	WHSB FM	106.5	9	Grand Forks, N.D.	KKLS FM	92.9	10	Omaha, Neb.	KRCB FM	98.5	10
Albuquerque, N.M.	KRST FM	92.3	9	Grand Rapids, Mich.	WLAV FM	97	9	Orlando, Fla.	WORJ FM	107.7	9
Ames/Des Moines, Iowa	KASI FM	107.1	7	Greenbay, Wisc.	WBAY FM	101.1	9	Panama City, Fla.	WP FM	107.9	9:30
Ashland, Ky.	WAMX FM	94	9	Greenfield, Mo.	KRFG FM	93.5	9	Parkersburg, W. Va.	WIBZ FM	99.3	7
Athens, Ga.	WJRS FM	104.7	6	Greensboro, N.C.	WRQK FM	99	10	Peoria, Ill.	WWTO FM	105.7	9:30
Athens, Ohio	WATH FM	105.5	8	Greenville, S.C.	WFBC FM	93.7	9	Philadelphia, Pa.	WMMR FM	93.3	9
Atlanta, Ga.	WKLS FM	96	10	Greenville/Farmville, N.C.	WRQR FM	94.3	10	Phoenix, Ariz.	KDKB FM	93.3	7
Auburn, Ala.	WFRI FM	97.7	10	Hartford, Conn.	WHCN FM	105.9	7	Pittsburgh, Pa.	WYDD FM	104.7	10
Augusta, Ga.	WAUG FM	105.7	8	Havelock, N.C.	WKVO FM	104.9	10**	Portland, Ore.	KGON FM	92.3	10
Austin, Tex.	KRMH FM	103.7	7	Hays, Kansas	KJLS FM	103.3	12	Presque Isle, Me.	WDHP FM	96.9	10
Baltimore, Md.	WKTK FM	105.7	9***	Houston, Tex.	KLGL FM	101.1	10	Rapid City, S.D.	KKLS FM	93.9	10
Beaumont, Tex.	KWIC FM	108	8	Huntsville, Ala.	WAHR FM	99.1	10	Reno, Nev.	KGLR FM	105.7	8
Bellingham, Wash.	KISM FM	93	9	Indianapolis, Ind.	WNAF FM	93.1	8	Richmond, Va.	WRVQ FM	94.5	10
Big Rapids, Mich.	WBRN FM	100.9	10	Ithaca, N.Y.	WVBR FM	93.5	7	Rochester, N.Y.	WCMF FM	96.5	9
Binghamton, N.Y.	WAAL FM	99.1	10***	Jackson, Miss.	WZZQ FM	102.9	9	Sacramento, Calif.	KZAP FM	98.5	11**
Birmingham, Ala.	WZZK FM	105	8**	Jacksonville, Fla.	WPXQ FM	96.9	8	San Angelo, Tex.	KIXY FM	94.7	9
Bloomington, Ill.	WIHN FM	96.7	10***	Jacksonville, Fla.	WQUT FM	101.5	9	Salt Lake City, Utah	KCPX FM	98.7	10
Boise, Idaho	KBBK FM	92	9	Jonesboro, Ark.	KHIG FM	105.8	8	San Antonio, Tex.	KEXL FM	104.5	8
Boston, Mass.	WBCN FM	104.1	10	Joplin, Mo.	KSYN FM	92.5	7	San Bernardino, Cal.	KOLA FM	99.9	8:30
Brainerd, Minn.	KLIZ FM	95.7	8**	Junction City, Kan.	KJCK FM	94.5	9	San Diego, Calif.	KPRI FM	106.5	8
Buffalo, N.Y.	WYSL FM	103.3	8	Kansas City, Mo.	KUDL FM	98.1	10	San Francisco, Cal.	KSAN FM	94.9	8:30
Carmel, Calif.	KLRB FM	101.7	8	Keene, N.H.	WKNH FM	89.1	9	San Jose, Calif.	KOME FM	98.5	7:30
Champaign, Ill.	WPGU FM	107.1	11**	La Crosse, Wisc.	WSPL FM	95.9	10	San Juan, P.R.	WCAD FM	105.1	9
Charleston, S.C.	WKTM FM	102.5	8	Lafayette, La.	KPEL FM	99.9	9	San Rafael, Cal.	KTIM FM	100.9	9
Charleston, W. Va.	WVAF FM	100	10:00**	Lancaster/Starview, Pa.	WRHY FM	92.7	10	Santa Barbara, Calif.	KTYD FM	99.9	10
Charlotte, N.C.	WROQ FM	95	11:30	Lansing, Mich.	WRHY FM	92.7	10	Santa Maria, Calif.	KXFM	99	9
Charanooga, Tenn.	WSIM FM	94.3	9**	Las Vegas, Nev.	KLUC FM	94.9	8	Savannah, Ga.	WZAT FM	102.1	8
Chicago, Ill.	WSDM FM	97.9	8	Lewiston, Me.	WBLM FM	107.5	9	Seattle, Wash.	KISW FM	99.9	9
Chico, Calif.	KFMF FM	93.7	9	Lincoln, Neb.	KFMQ FM	101.9	8	South Bend, Ind.	WRBR FM	103.9	9
Cincinnati, Ohio	WEBN FM	102.7	9	Little Rock, Ark.	KLAZ FM	98.5	9	Spokane, Wash.	KHQ FM	98.1	9
Cleveland, Ohio	WMMS FM	100.7	8	Los Angeles, Calif.	KMET FM	94.7	10**	Springfield, Mass.	WAQY FM	102.1	11
Columbia, Mo.	KFMZ FM	98.3	9	Louisville, Ky.	WLRS FM	102.3	7	St. Louis, Mo.	KSHE FM	94.7	10
Columbus, Ohio	WNCI FM	97.9	9	Lubbock, Tex.	KSEL FM	93.7	9	Steamboat Springs, Colo.	KBCR FM	96.7	8
Dallas, Tex.	KZEW FM	98	9	Lynchburg, Va.	WGOL FM	98	9	Syracuse/Utica, N.Y.	WOUR FM	96.9	9
Davenport, Iowa	KIHK FM	103.7	10	Memphis, Tenn.	WMC FM	100	10	Tampa/St. Petersburg/			
Dayton, Ohio	WVUD FM	99.9	9	Milwaukee, Wisc.	WNUW FM	99.1	9	Sarasota, Fla.	WQSR FM	102.5	8
Denver, Colo.	KBPI FM	105.9	10	Minn./St. Paul, Minn.	KQRS FM	92.5	9	Terre Haute, Ind.	WVTS FM	100.7	10
Detroit, Mich.	WABX FM	99.5	9	Missoula, Mont.	KYLT FM	100.1	9	Thibodaux, La.	KXOR FM	106.3	9
Donaldsonville, La.	KSMI FM	105	10:30	Mobile, Ala.	WABB FM	97.5	9	Toledo, Ohio	WIOT FM	104.7	8:30
Durham, N.C.	WDBS FM	107.1	7:30****	Monroe, La.	KNOE FM	101.9	8	Tucson, Ariz.	KWFM FM	92.9	9***
Eau Claire, Wisc.	WBIZ FM	100.7	11	Montgomery, Ala.	WHHY FM	101.9	9	Tulsa, Okla.	KMOD FM	97.5	10
Elmira, N.Y.	WXXY FM	104.9	10	Myrtle Beach, S.C.	WKZQ FM	101.7	10:30	Victoria, Tex.	KTXX FM	98.7	9**
Erle/Edinboro, Pa.	WMDI FM	102.3	9:30	Murphysboro, Ill.	WTAO FM	104.9	10***	Waco, Tex.	KEFC FM	95.5	8
Eugene, Ore.	KZEL FM	96.1	9	Nashville, Tenn.	WKDA FM	103.3	8	Warren, Pa.	WRRN FM	92.3	9***
Evansville, Ind.	WKDQ FM	99.5	10	New Haven, Conn.	WYBC FM	94.3	9**	Washington, D.C.	WMAL FM	107.3	9
Fargo, N.D.	KWIM FM	98.7	9	New Orleans, La.	WRNO FM	99.5	9***	Waterloo, Iowa	KXEL FM	105.7	9
Fayetteville, Ark.	KKEG FM	92.1	9	New York, N.Y.	WNEW FM	102.7	9	Wausau, Wisc.	WIFC FM	95.5	8
Findlay, Ohio	WHMQ FM	100.5	10	Norfolk, Va.	WOWI FM	103	10	Wichita, Kan.	KEYN FM	103.7	10:30
Flint, Mich.	WWCK FM	105.5	9					Willmar, Minn.	KQIC FM	102.5	9
Florence, Ala.	WQLT FM	107.3	9					Winona, Minn.	KAGE FM	95.3	10
Fr. Lauderdale/								Worcester, Mass.	WAAF FM	107.3	9
Miami, Fla.	WSHE FM	103.5	9								
Fr. Smith, Ark.	KISR FM	93.7	10								
Fr. Wayne, Ind.	WPTH FM	95.1	8								



*Jan. 10 **Jan. 11 ***Jan. 13 ****Jan. 18



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Top Add Ons and Prime Movers are Determined by Radio

Stations. Breakouts are Determined by Billboard's Chart Dept.

Playlist Top Add Ons •
 Playlist Prime Movers ★
 Based on station playlists through Thursday (1/2/75)

Continued from page 8

WGRQ—Buffalo

- ★ CAROLE KING—Nightingale (Ode)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ★ BARRY MANILOW—Mandy (Bell) 15-7
- ★ EAGLES—Best Of My Love (Asylum) 13-6

WSAI—Cincinnati

- ★ NO NEW LIST

WCOL—Columbus

- ★ OHIO PLAYERS—Fire (Mercury)
- ★ JOHN DENVER—Sweet Surrender (RCA)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 29-11
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 31-18

WKY—Louisville

- ★ NO NEW LIST

WTUE—Dayton, OH

- ★ NO NEW LIST

WBGW—Bowling Green, KY

- ★ RANDY EDELMAN—Everybody Wants To Find A Bluebird (20th Century)
- ★ MILLIE JACKSON—If Loving You Is Wrong (Spring)
- ★ TELLY SAVALAS—If (MCA) 16-10
- ★ JETHRO TULL—Bungle In The Jungle (Chrysalis) 21-15

WJET—Erie, PA

- ★ JOHN LENNON—#9 Dream (Apple)
- ★ TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- ★ GLORIA GAYNOR—Never Can Say Goodbye (MGM) 27-14
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 32-20

Southeast Region

TOP ADD ONS:

- OHIO PLAYERS—Fire (Mercury)
- DOOBIE BROTHERS—Black Water (W.B.)
- PHOEBE SNOW—Poetry Man (Shelter)

PRIME MOVERS:

- LINDA RONSTADT—You're No Good (Capitol)
- BARRY MANILOW—Mandy (Bell)
- AMERICA—Lonely People (W.B.)

BREAKOUTS:

- OHIO PLAYERS—Fire (Mercury)
- LINDA RONSTADT—You're No Good (Capitol)
- DOOBIE BROTHERS—Black Water (W.B.)

WQXI—Atlanta

- ★ LINDA RONSTADT—You're No Good (Capitol)
- ★ DOOBIE BROTHERS—Black Water (W.B.)
- ★ EAGLES—Best Of My Love (Asylum) 29-21
- ★ BARRY MANILOW—Mandy (Bell) 14-7

WFOM—Atlanta

- ★ NO NEW LIST

Z-93 (WZGO-FM)—Atlanta

- ★ NO NEW LIST

WBQQ—Augusta

- ★ MARIA MULDAUR—I'm A Woman (Reprise)
- ★ POLLY BROWN—Up In A Puff Of Smoke (GTO)
- ★ BARRY MANILOW—Mandy (Bell) 9-2
- ★ LINDA RONSTADT—You're No Good (Capitol) 34-27

WSGN—Birmingham, AL

- ★ JOHN LENNON—#9 Dream (Apple)
- ★ CAROLE KING—Nightingale (Ode)
- ★ AMERICA—Lonely People (W.B.) HB-6
- ★ LINDA RONSTADT—You're No Good (Capitol) 27-7

WHYY—Montgomery, AL

- ★ PHOEBE SNOW—Poetry Man (Shelter)
- ★ ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- ★ MARIA MULDAUR—I'm A Woman (Reprise) 20-13

BILL WITHERS—Heartbreak Road (Sussex) 22-19

WTOB—Winston/Salem, NC

- ★ CAROLE KING—Nightingale (Ode)
- ★ TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- ★ LINDA RONSTADT—You're No Good (Capitol) 28-15
- ★ EAGLES—Best Of My Love (Asylum) 24-13

WPGA—Savannah, GA

- ★ NO NEW LIST

WTMA—Charleston, SC

- ★ EAGLES—Best Of My Love (Asylum)
- ★ TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- ★ BARRY MANILOW—Mandy (Bell) 18-11
- ★ OHIO PLAYERS—Fire (Mercury) 23-17

WKIX—Raleigh, NC

- ★ OHIO PLAYERS—Fire (Mercury)
- ★ ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- ★ AMERICA—Lonely People (W.B.) 25-16
- ★ CAROLE KING—Nightingale (Ode) 27-20

WORD—Spartanburg, SC

- ★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- ★ LINDA RONSTADT—You're No Good (Capitol)
- ★ OHIO PLAYERS—Fire (Mercury) EX-11
- ★ DOOBIE BROTHERS—Black Water (W.B.) 12-3

WAYS—Charlotte, NC

- ★ OHIO PLAYERS—Fire (Mercury)
- ★ BILLY "CRASH" CRADDOCK—Ruby Baby (ABC)
- ★ DOOBIE BROTHERS—Black Water (W.B.) 22-10
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 25-19

WNOX—Knoxville, TN

- ★ CAT STEVENS—Ready (A&M)
- ★ DOOBIE BROTHERS—Black Water (W.B.)
- ★ OHIO PLAYERS—Fire (Mercury) 26-20
- ★ DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea) 30-26

WGOW—Chattanooga

- ★ JOHN DENVER—Sweet Surrender (RCA)
- ★ OHIO PLAYERS—Fire (Mercury)
- ★ LINDA RONSTADT—You're No Good (Capitol) 23-12
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 18-11

KAAY—Little Rock

- ★ NO NEW LIST

WHBQ—Memphis

- ★ NO NEW LIST

WMPS—Memphis

- ★ CAROL DOUGLAS—Doctor's Orders (Midland International)
- ★ PHOEBE SNOW—Poetry Man (Shelter)
- ★ BARRY MANILOW—Mandy (Bell) 11-3
- ★ GLORIA GAYNOR—Never Can Say Goodbye (MGM) 16-11

WMAK—Nashville

- ★ STYX—Lady (Wooden Nickel)
- ★ MARIA MULDAUR—I'm A Woman (Reprise)
- ★ CARPENTERS—Please Mr. Postman (A&M) 17-10
- ★ EAGLES—Best Of My Love (Asylum) HB-23

WLAC—Nashville

- ★ JOHN DENVER—Sweet Surrender (RCA)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- ★ CARPENTERS—Please Mr. Postman (A&M) 13-2
- ★ BARRY MANILOW—Mandy (Bell) 12-4

WQAM—Miami

- ★ NONE

- ★ OHIO PLAYERS—Fire (Mercury) 15-5
- ★ EAGLES—Best Of My Love (Asylum) 30-22

WFUN—Miami

- ★ NONE

- ★ AMERICA—Lonely People (W.B.) HB-18
- ★ MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Col.) HB-21

Y-100 (WHYI-FM)—Miami/Fl. Lauderdale

- ★ OHIO PLAYERS—Fire (Mercury)
- ★ DOOBIE BROTHERS—Black Water (W.B.)
- ★ BARRY MANILOW—Mandy (Bell) 6-2
- ★ STEVIE WONDER—Boogie On Reggae Woman (Tamla) 14-10

WQPD—Lakeland, FL

- ★ POLLY BROWN—Up In A Puff Of Smoke (GTO)
- ★ JOHNNY WINTER—Raised On Rock & Roll (Blue Sky)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 27-13
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 23-12

Mid-Atlantic Region

TOP ADD ONS:

- JOHN DENVER—Sweet Surrender (RCA)
- JOHN LENNON—#9 Dream (Apple)
- OHIO PLAYERS—Fire (Mercury)

PRIME MOVERS:

- EAGLES—Best Of My Love (Asylum)
- DAVID BOWIE—Changes (RCA)
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)

BREAKOUTS:

- OHIO PLAYERS—Fire (Mercury)
- DOOBIE BROTHERS—Black Water (W.B.)
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)

WFIL—Philadelphia

- ★ NONE
- ★ PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 23-15
- ★ NEIL SEDAKA—Laughter In The Rain (MCA) 10-5

WIBG—Philadelphia

- ★ OHIO PLAYERS—Fire (Mercury)
- ★ JOHN LENNON—#9 Dream (Apple)
- ★ LINDA RONSTADT—You're No Good (Capitol) 25-19
- ★ AMERICA—Lonely People (W.B.) 27-21

WPGC—Washington

- ★ NO NEW LIST

WRC—Washington

- ★ DOOBIE BROTHERS—Black Water (W.B.)
- ★ EAGLES—Best Of My Love (Asylum) 28-15
- ★ DAVID BOWIE—Changes (RCA) 30-18

WCAO—Baltimore

- ★ JOHN DENVER—Sweet Surrender (RCA)
- ★ BILLY JOEL—The Entertainer (Columbia)
- ★ EAGLES—Best Of My Love (Asylum) 30-16
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 28-19

WLPL-FM—Baltimore

- ★ POLLY BROWN—Up In A Puff Of Smoke (GTO)
- ★ ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- ★ BOOBIE BROTHERS—Black Water (W.B.) 17-7
- ★ STYX—Lady (Wooden Nickel) 29-23

WGH—Newport, News, VA

- ★ JOHN DENVER—Sweet Surrender (RCA)
- ★ BARBARA MASON—From His Woman To You (Buddah)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 30-19
- ★ TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell) 40-29

WYRE—Annapolis, MD

- ★ STYX—Lady (Wooden Nickel)
- ★ JONI MITCHELL—Big Yellow Taxi (Asylum)
- ★ NO CHANGE IN POSITIONS

WLEE—Richmond, VA

- ★ CARL GRAVES—Baby, Hang Up The Phone (A&M)
- ★ TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- ★ CAT STEVENS—Ready (A&M) HB-24
- ★ OHIO PLAYERS—Fire (Mercury) HB-27

Northeast Region

TOP ADD ONS:

- OHIO PLAYERS—Fire (Mercury)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)

PRIME MOVERS:

- CARPENTERS—Please Mr. Postman (A&M)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- AMERICA—Lonely People (W.B.)

BREAKOUTS:

- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
- SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- DOOBIE BROTHERS—Black Water (W.B.)

WABC—New York City

- ★ DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- ★ CARPENTERS—Please Mr. Postman (A&M) 46-14
- ★ NEIL SEDAKA—Laughter In The Rain (MCA) 15-7

WPIX-FM—New York City

- ★ SHIRLEY AND COMPANY—Shame, Shame, Shame (Vibration)
- ★ OHIO PLAYERS—Fire (Mercury)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 15-9
- ★ NEIL SEDAKA—Laughter In The Rain (MCA) 10-6

WBBF—Rochester, NY

- ★ STYX—Lady (Wooden Nickel)
- ★ RICHARD HARRIS—Theme From The Prophet (Atlantic)
- ★ B.T. EXPRESS—Do It ('Til You're Satisfied) (Scepter) 28-16
- ★ CARPENTERS—Please Mr. Postman (A&M) 13-3

WRKO—Boston

- ★ NO NEW LIST

WMEX—Boston

- ★ NO NEW LIST

WVBF-FM—Framingham, MA

- ★ NO NEW LIST

WPRO—Providence

- ★ NO NEW LIST

WORC—Worcester, MA

- ★ OHIO PLAYERS—Fire (Mercury)
- ★ AMERICA—Lonely People (W.B.) 29-18
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol) 25-19

WDRG—Hartford

- ★ NONE
- ★ BARRY MANILOW—Mandy (Bell) 20-12
- ★ LINDA RONSTADT—You're No Good (Capitol) 27-19

WPOP—Hartford

- ★ DOOBIE BROTHERS—Black Water (W.B.)
- ★ TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 28-10
- ★ AMERICA—Lonely People (W.B.) 23-17

WTRY—Albany

- ★ GEORGE HARRISON—Ding Dong Dong (Apple)
- ★ POLLY BROWN—Up In A Puff Of Smoke (GTO)

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Talent

Long Island Gets a New Concert Hall

NEW YORK—Touring acts and Long Island concertgoers will soon have at their disposal a new 6,500-seat concert hall, as the Island Music Center is now scheduled to open its doors for business in early 1975.

Located in Commack, L.I., the facility is actually the refurbished shell of the Commack Arena after a \$100,000 renovation job by Eden's Apple Concerts, which will be booking the Center.

According to Michael Paparo, EAC president, the firm will be looking to book top and mid-range touring acts through the coming season. How many nights the hall will be open each week has not been determined yet, but it is understood that initial plans call for three nights a week.

Ticket sales will be handled through Ticketron outlets as well as advance sales booths at the center itself. Free parking will be available for ticket holders.



SWEET SENSATION
"Sweet Sad Dreamer" 90

Sweet Sensation, an eight-man U.K. soul band, makes its debut on Billboard's Hot 100 chart this week with a record that promises to give them increased worldwide acceptance over the next few months.

Tabbing themselves as a "British soul band," Marcel King, lead vocals; Leroy Smith, keyboards; Garry Shaughnessy, guitar; Junior Dale, vocals; St. Clair Palmer, vocals and harmonica; Barry Johnson, bass guitar; Vincent James, vocals, and Roy Flowers, drums have been working together for three years now—originally getting started in the Manchester music scene.

The group, having spent the last few months making television appearances and touring throughout England and Europe, is currently recording its first album in London. It will be touring the U.S. and Canada in early spring.

Its single, "Sweet Sad Dreamer," is basically laidback, smooth soul with a fine blending of lyrics and music. Well balanced, the arrangements and the beat grab you from the outset and flow well throughout. Sweet Sensation is managed by Johnny Jones, c/o Pye Records, London.

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Talent In Action

JUDY COLLINS

Carnegie Hall, New York

This city was treated to one of the finest concerts in some time when the incomparable Judy Collins gave one of her rare public offerings Dec. 15. Backed by a full entourage of superb musicians including Eric Weissberg on pedal steel and Charlie Brown on guitar, Ms. Collins performed in her usual professional manner.

Leaving the audience in awe throughout, she sang a strong combination of songs culled from her recent albums, as well as some newer selections. She seems most at home on Leonard Cohen tunes and reads new meaning into each one, but still the high point of the evening was her "Song For Judith." This one had the audience singing along on all of the choruses and helped to reaffirm the statement that brotherhood is not dead. Since she hasn't appeared in concert for more than one year, it was refreshing to see two-thirds of her former band intact.

Bassist Gene Taylor and pianist Richard Bell have remained with her through the years and although she had a large band, the nucleus of Taylor, Bell and a drummer could carry the load by themselves. Unlike many performers, Ms. Collins displays a human side that few others show. She is one of the last of the folk breed. All in all, this was one of the most complete sets of music in many months.

JIM FISHEL

(Continued on page 16)

Signings

Sergio Mendes & Brasil '77 has followed the lead of Tony Orlando & Dawn in switching from Bell (Arista) Records to Elektra/Asylum.

Drummer Ginger Baker and the Gurvitz Brothers to Janus Records as the Baker Gurvitz Army. The label is rush-releasing their debut album. ... Willis Jackson to Atlantic/ATCO Records. He is currently in studio working on an LP. ... Jenny's Daughters to Malika Enterprises Inc. for personal management. The group used to be on Paramount, and is currently negotiating a new record deal. ... Ragtime entertainer Max Morath re-signed to Vanguard Records with a three-year contract.

William De Vaughan, one of Billboard's 1974 top new singles artists, to Queen Booking.

Flying Island group to GWP associates for personal management. Jerry Purcell, GWP president, has already inked a Vanguard Records pact for the band. They will have their debut album released in February. ... Earthbound to United Music Co. in a personal management and record production deal.

31 AND CLIMBING

Gene Page Could Be On Stardom's Brink

By BOB KIRSCH

LOS ANGELES—The arranger/conductor/writer/performer has come into his own in the past year through the successes of Barry White and Johnny Bristol, and there are many in the industry who feel Gene Page may be the first of the genre to become known to the public in general after the release of his first Atlantic album.

Page is certainly no stranger to the industry. At the age of 32, the Westlake School of Music and Brooklyn Conservatory of Music graduate has arranged and/or produced for the likes of Diana Ross & The Supremes, Ms. Ross alone, Marvin Gaye, the Mamas & the Papas, Martha & the Vandellas, the Jackson Five, Barbra Streisand, the Righteous Brothers, Shirley Bassey, Freda Payne, Barry White, Nancy Wilson and Elton John.

Currently, he is working simultaneously with John, the Osmonds, Barry White, Stanley Turrentine and Barbra Streisand.

Page's father was a classical composer and Page himself originally studied to be a classical pianist. However, he was exposed to some of the popular music of his day and became interested in that.

"Fortunately for me," he says, "I've had a chance to be involved with all kinds of people, from Phil Spector to Ahmet Ertegun to Barry White, Elton John and Marvin Gaye today. And you can learn something from everyone. I learned something from Ahmet," he says. "I did some work for Atlantic with Solomon Burke and the Drifters and Ahmet asked me for a bill. When I gave it to him he gave it back. He told me it was too small. When I did 'You've Lost That Lovin' Feeling' for the Righteous Brothers with Phil Spector, I learned how licks can be moved around, such as moving horn licks to bass as he did on that record."

"Working with Motown, particularly Holland, Dozier and Holland and the Corporation, who wrote the Jackson Five material, I learned how sophisticated soul can be. Those people were really way ahead of their time. We used to put strings on the Jackson Five sessions and when the records were released you could hardly hear them. People thought strings couldn't be funky. Now you can hardly hear a soul cut without strings."

Page feels it's good that "arrangers are finally getting some public as well as industry recognition," and adds that his methods are a fusion of all he has learned from others plus some of his own techniques thrown in. "The classical training certainly helped," he says, "especially the way the market is going today. But once in a while I find myself thinking too classical and I have to toss a little funk in."

Page, however, is certainly not limited to soul acts, as his past and present roster of credits indicates. "It's good to wear different hats now and then," he says, "especially at the same time. You have to keep switching with each artist, change your own pace a bit and know each person as an individual."

Page cites long time friend Barry White as an example of what's happening in music today. "Barry is the type of arranger/conductor/writer/producer/singer who appeals to everyone. He doesn't have only a black audience because he's black." Page says, "He's really become universal

and that's the way I see music going."

With all his success as a behind the scenes man, why would Page choose to cut an LP himself? "I just thought the time was right," he says.

"I may go on the road with an orchestra like Barry, or I may not. It's tricky these days to know what style you want to be in or what you want released as a single. Every audience segment likes something else, and there are some things that appeal to everyone." (Page has just released "All Our Dreams Are Coming True," a lush cut designed for universal appeal.)

"I'll still keep up all the other things," Page smiles, "especially since I'm already working with four or five artists at once. But I'd like to see how I do with my own thing for once."

New on The Charts



GTO photo

POLLY BROWN

"Up In A Puff Of Smoke" 97

The name Pickettywitch may not bring much statewide except for an amused grin, but for two years it was a successful English group with a string of hits sung by lead vocalist Polly Brown.

Polly decided to go solo in 1972, via writer-producers Gerry Shury and Phillip Swern's Tin Lid Productions and the new GTO label of Laurence Myers and Dick Leahy.

GTO is distributed by ABC in the U.S. and the GTO Los Angeles office represents Polly in this country.

"Up In A Puff" is a typically slick contemporary English pop package, with an insistent beat and zesty vocal that recalls the early crossover direction of such Motown artists as Diana Ross.

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COLOR LITHO \$185 per 1000

COLOR POSTCARDS \$140 per 3000

MOUNTED ENLARGEMENTS 20"X30" 30"X40" \$12.00 \$18.00

COPY-ART Photographers

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Jack Berman, 59, is an internationally known electronics sales rep who operates out of the Los Angeles area. Earl Paige trailed Berman around in order to file this report on a day in Berman's life as he operates his 22-year-old company.

If your ultimate idea of happiness is to work in sales, then what makes you transcend that ultimate state? For Jack Berman it's the chance to motivate others in being better at selling consumer electronics.

In short, he's selling the concept of selling. And what makes it more fun is that he is not limited to his home base of California because he travels widely presenting seminars on "Agreeable Selling." Now, something more. He's hit on the concept of selling via body language and is no longer limited to working with English-speaking people.

A teacher in Northwestern University's business school in Chicago where he spent 20 years with Shure Bros., Jack can't wait to get going on a seminar involving video recorded sequences of body language selling.

"You'll have these retail salespeople and go through a series with no sound," he says, "Then the audience is asked to write down interpretations. Then we'll play it back with sound. Then we'll freeze-frame and study each sequence."

Berman is surrounded by selling from dawn on. He long-ago picked up from an Earl Nightingale course the idea of writing down a series of ideas each morning and a lot of his concepts come from these brain strains.

After he wakes around 6:30 without the aid of an alarm or his new Japanese wife Rita or mother-in-law Kiyoko San, he swims for 15 minutes. He could walk the two miles to the Inglewood office building his firm occupies but drives it in his two-year-old Mercedes. First though, he generally follows the pre-breakfast swim with calls back east to principals in order to take advantage of a rate break.

More and more, he is involved with admin-



Billboard photo by Earl Paige

Jack Berman (seated), Jack Gravley, his consumer electronics vice president and Dorothy Furman, who does public relations, confer on a project.

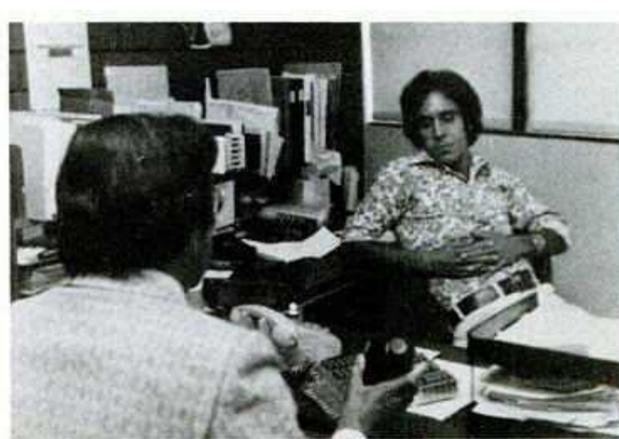
A Day In The Life Of Jack Berman



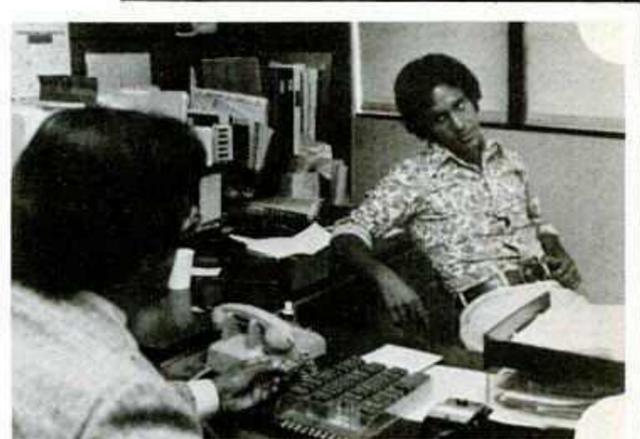
Berman tells salespeople to watch out for body language signs of distress and buying readiness. In this sequence, customer looks ready to make a purchase. In second photo she shows impatience at not being waited on.



In this series of body language photos to explain points Berman makes at seminars, model represents a buyer of consumer electronics products being pitched by a sales rep. First photo shows the buyer thinking "I could lose my pants on this



deal." Note how he actually hangs onto his belt. And by placing his finger in a pointing position toward the brain, he is flashing that he's aware of the potential for danger. Second photo indicates the buyer has "had a belly full" of the sales



pitch. Third photo portrays the buyer as "telling" a lie. Says Berman: "It is very difficult to lie non-verbally and not be caught." The shifting of the head is important. If you're lying, you will do something differently."

Billboard photos by Rothschild

istrative activities when he does arrive at the office, but he makes it a point to get out each day for lunch with either a salesman from the 18-person staff or with a salesman plus customer (Jack Berman Co. is divided into one half consumer electronic clients and one half industrial component clients with Southern California and Arizona territories).

Joining in one interview during this day-long visit, vice-president of consumer electronics Dick Gravley says Jack has inculcated an in-born attitude at the company that has two basic points.

Says 37-year-old Gravley: "First, we do not regard the audio dealer as our customer, we

see him in terms of what he sells and we focus on his customers, the consumer.

"We believe the more he knows about the product, the more comfortable he is. Secondly, the better he is able to sell, to motivate customers, the more he sells and the more money all around."

A former aerospace engineer and six-year Berman staffer, Gravley oversees a roster of brands including Koss, BIC, Shure, Harman-Kardon, Wollensak and Ultralinear, the latter two new since he came to the firm.

Gravley says one new idea he is initiating is to make a good will call each day. "This is just

something I jot down in my note pad and remind myself to do. It can be calling a dealer to tell him, a good manager is looking for an opening—something to help someone but not tied directly at all to making a sale."

Hearing this during lunch at his private club Cave des Roy, Berman says, "Dick, bring that up at the next meeting, it's a great idea." The comment is amazing because it seems impossible to find a sales idea Jack hasn't tried.

Berman says some of the sales philosophy he taught at Northwestern under Benjamin Franklin Bills is now obsolete, even damaging.

These are held each year, recently in the Lake Arrowhead resort. Out of these think tank sessions (no wives) have come two ideas—a "Now" show and seminar for audio dealers and "Lunch With The Bunch," a visit to a distributor warehouse facility and a special-catered lunch for everyone from night watchman to president.

"We too often ignore the person answering the phone all day taking orders and handling complaints," says Jack. "The money in sales is in repeat business and repeat business comes from keeping customers happy."

Art direction: Bernie Rollins

Copyrighted material

JANUARY 11, 1975, BILLBOARD

Costumed Combos To Be Trendsetters In New Year

• Continued from page 3

clothes and predominantly performing oldies material in contemporary style.

Swing, a nine-member vocal show-group that performs Big Band Era songs to contemporary arrangements, has after six months of existence started in its own half-hour CBS television special which was later put into independent syndication.

They have opened concerts for

Sammy Davis, opened casino show-room bills for several of the Nevada circuit's top headliners and guested on prime-time television shows.

The group was assembled by Jerry Frank, former producer of the Joey Bishop late-night TV show and packager of the Johnny Mann Singers.

Swing is male-female and interracial. They are costumed in ultimate 1940s teenage garb, including saddle shoes and varsity-letter sweaters.

Talent In Action

• Continued from page 14

MANHATTAN TRANSFER

Reno Sweeney, New York

Manhattan Transfer is an exuberant merger of art deco and '50s grease with a dash of today's penchant for glitter and theatrics, capped with four of the better vocalists around.

To say they are merely a singing group is an understatement. They offer well-synchronized choreography plus a true sense of pleasure in their efforts. The celebrity studded audience Dec. 12 loved them.

Their repertoire spans such timeworn oldies as "Shine" to a farce '50s style tune, "Guided Missiles." In between, they mix a scat version of Count Basie's "You Can Depend On Me" with words dubbed for the original Basie solos, and a wide open harmony version of "Candy."

The group is comprised of leader Tim Hauser, who bears a striking resemblance to Terry Thomas; Alan Paul, Janis Siegel and Laurel Masse. The group's visual impact is enhanced by its costumes; the men wear top hats and tails and the ladies are garbed in sensuously clingy evening gowns. Hauser refers to them occasionally as the Deco Dandies.

They are newly signed to Atlantic and have begun work on their first album which is being co-produced by Ahmet Ertegun. **JIM STEPHEN**

PAT BOONE FAMILY

Knotts Berry Farm, Calif.

Vocalist Boone and the five women in his life comprise a warm and folksy entertainment package. Half the program Boone works alone. His daughters Laury, Debby, Lindy and Cherry plus wife Shirley join in the closing half and provide a surprisingly good ensemble sound.

Show Dec. 27 in the 2,100-seat John Wayne

Theater was perky and encompassed past Boone single hits from his early days ("Ain't That A Shame," "Tootie Fruitee," "Love Letters In The Sand" (done with a country arrangement), plus some secular numbers and a good tribute to Jim Croce.

Boone, working here four nights, proves that turning one's family into a show business troupe can pay off.

The girls are quite good, impressive in their vocal blendings and dance struts. They go under the subheading of the Boone Girls.

Timely for the holidays was an especially impressive "Our Father" by the girls which began without any backing but ended up rocking along with a good beat from the supporting quintet.

Boone's new image is that of the country performer on the new Motown label, Melodyland, and the band includes a steel guitar.

There is a religious feeling inculcated in such works as "Joy To The World," "Brother Love's Travlin' Salvation Show" and "Our Father."

Slides of the girls as children and of Croce add a nice support to the material. Boone's voice is in the right register for the Croce numbers and on the finale, "We Believe In Music," he hits some smooth, low notes. **ELIOT TIEGEL**

CHICK COREA

Carnegie Hall, New York

Chick Corea and his fellow musicians, guitarist Al DiMeola, bassist Stanley Clarke and drummer Lenny White, deserve all of the laurels that have been bestowed on them in the past six months. This group epitomizes the word "tight," in a musical sense.

Corea has adapted a style that links jazz and rock, but he has also turned people on to another important musical root, Latin music. With a combination of all these styles, the band launches into a series of non-stop music.

As a pianist he is one of the most original to come along in some time, and he carries this into his work on his other keyboard offerings. Clarke is one of the finest electric bassists to ever pick up the instrument. Although White is a hard-driving drummer, compelling the band into new reaches, he shows a tasteful respect for the music at hand. These last three musicians have played together for several years now, but DiMeola only joined the group about six months ago. Still, he is quite possibly the buffering force they have needed to coagulate a sound their own. He is a master guitarist and is not limited to the electric instrument like so many others. His acoustic guitar was displayed ably, when the group did an acoustic set Dec. 1 utilizing the true sound of their instruments, in addition to their electric one. If they continue to grow in the same proportions, this group could become one of the leaders in the race toward bridging jazz, rock and other elements of music. **JIM FISHEL**

(Continued on page 17)

New on The Charts



Shelter photo

PHOEBE SNOW "Poetry Man" 87

This may well be the most uncompromisingly personal, individualistic musical statement by a new artist to get on the Hot 100 in recent times. The complexity of "Poetry Man's" melody line, chord structure and acoustic guitar licks are all on the level of the way Joni Mitchell constructs her highly distinctive songs. Phoebe's singing is as haunting as Joni too, although the ladies don't sound at all alike. The Snow voice is dark and somewhat funky, rather than ethereal.

No wonder CBS and Shelter are locked in a legal struggle over who will release this fine new artist's forthcoming albums. Phoebe is a 22-year-old New Jersey girl who took up guitar seven years ago. She got started via the Greenwich Village pass-the-hat folkie clubs, performing her own songs. She was discovered there by Shelter promotion man Dino Airali, who ultimately produced her debut album. Phoebe Snow is managed by Steve Rand and booked by IFA.



Atlantic photo

SISTER SLEDGE "Love, Don't You Go Through No Changes On Me"—92

Sister Sledge is four genuine sisters, all under 20 and hailing from North Philadelphia. They share lead vocalizing and write much of their own material. Raised on church singing, the girls were sought after by many record labels before signing with Atlantic.

Two of them, Debra, 19, and Joan, 17, are in college with Kim, 16, and Kathie, 14, still finishing high school. They are co-produced by Tony Sylvester, who helmed the Main Ingredient and Ace Spectrum, and arranger Bert DeCoteaux.

Buddy Allen is their manager. "No Changes" is a classic uptempo soul ballad, with interesting minor chord progression adding to the intensity of the song's feeling.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	12	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
2	2	14	THRUST Herbie Hancock, Columbia PC 32965
3	5	10	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2
4	4	8	BAD BENSON George Benson, CTI 6045 S1 (Motown)
5	7	14	WHERE HAVE I KNOWN YOU BEFORE Return To Forever Featuring Chick Corea, Polydor PD 6509
6	16	3	TOTAL ECLIPSE Billy Cobham, Atlantic SD 18121
7	3	32	BODY HEAT Quincy Jones, A&M SP 3617
8	8	14	IS IT IN Eddie Harris, Atlantic SD 1659
9	9	5	SATIN DOLL Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)
10	23	3	GET UP WITH IT Miles Davis, Columbia KG 33236
11	11	29	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
12	13	5	FLYING START Blackbyrds, Fantasy F-9472
13	20	3	THE BADDEST HUBBARD Freddie Hubbard, CTI 6047S1 (Motown)
14	14	37	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM-1-684 (Phonogram)
15	10	14	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317
16	15	18	HIGH ENERGY Freddie Hubbard, Columbia KC 33048
17	22	5	FEEL George Duke, BASF/MPS MC 25355
18	12	5	THE BADDEST TURRENTINE Stanley Turrentine, CTI 6048S1 (Motown)
19	18	57	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
20	25	5	ARTISTRY Deodato, MCA 457
21	24	12	ECHOES OF A FRIEND McCoy Tyner, Milestone 9055 (Fantasy)
22	40	3	SUN GODDESS Ramsey Lewis, Columbia KC 33194
23	26	8	SAMA LAYUCA McCoy Tyner, Milestone M 9056 (Fantasy)
24	17	36	CROSSWINDS Billy Cobham, Atlantic SD 7300
25	NEW ENTRY		STANLEY CLARKE Nemperor NE 431 (Atlantic)
26	6	21	ONE Bob James, CTI 6043 (Motown)
27	27	29	WINTER IN AMERICA Gil-Scott Heron & Brian Jackson, Strata-East 19742
28	19	29	THE BLACKBYRDS Fantasy F-9444
29	NEW ENTRY		IN MEMORIAM Modern Jazz Quartet, Little David LD 3001 (Warner Bros.)
30	35	3	ANOTHER BEGINNING Les McCann, Atlantic SD 1666
31	37	3	NEWMANISM David Newman, Atlantic SD 1662
32	34	5	POTPOURI Thad Jones & Mel Lewis, Philadelphia International KZ 33152 (Columbia)
33	21	12	ILLUMINATIONS Devadip Carlos Santana & Turlya Alice Coltrane, Columbia PC 32900
34	32	16	CHAMELEON Maynard Ferguson, Columbia KC 33007
35	NEW ENTRY		LIVE OBLIVION, Vol. 1 Brian Auger's Oblivion Express, RCA CPL1-0645
36	36	8	INTERSTELLAR SPACE John Coltrane, Impulse ASD 9277 (ABC)
37	NEW ENTRY		STORIES TO TELL Flora Purim, Milestone M-9058 (Fantasy)
38	30	8	CHANGE UP THE GROOVE Roy Ayers, Polydor PD 6032
39	39	86	SWEETNIGHTER Weather Report, Columbia KC 32210
40	29	10	DON'T YOU WORRY 'BOUT A THING Hank Crawford, Kudu/CTI 19 (Motown)

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MIAMI

Word is out that **Joe Banner**, N.Y. record distributor, will shortly be opening a Latin record distributorship here. . . **Tony Beacon**, famous for his San Juan Diary, who covered the entertainment field so thoroughly in Puerto Rico for many years, has relocated to Miami, and is in the process of setting up a similar weekly paper. In the meantime, he is doing publicity and p.r. work for local night spots.

From Fania: **Ralfi Pagan** is back in New York recording his new LP; **Larry Harlow's** long awaited quad LP due out this week; **Willie Colon** in the studio recording a new LP, as is **Hector Lavoe**. In January, **Johnny Pacheco** will record a new LP with his new singer, **Hector Casanova**, and the **Fania All Star LP** will be released in early January.

Rustic Cabaret is presenting **Joe Cuba (Tico)** and **Hector Lavoe (Fania)** for the Christmas shows. **Numero Uno** brings in **Vicentico Valdes (Tico)** for the holidays, along with **Chirino (Gema)** and **Fajardo's All-Stars**, and **Centro Espanol** continues to pack them in with **Los Chavales de Espana. Cafe (Vaya)** appearing at a new club on Key Biscayne, "The Watergate."

Antony Rios (Discolor) recording his new LP at Criteria Studios. . . **WCMQ-FM** being called "Musica Fresca" with their programming of ballads and ballad-beats. . . **Ray Barreto's (Fania)** "Los Pascuas" getting good reaction to local air play. . . Audio Latino is releasing an LP by **Los Violines**, "Music to Make Love By," and their **Judge's Nephews LP** is selling strongly locally.

ART "ARTURO" KAPPER

Billboard SPECIAL SURVEY for Week Ending 1/11/75

Billboard Special Survey Hot Latin LPs

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ El Idolo de Mexico, Caytronics 1420	9	SONIA LOPEZ Voz Sentimiento Y Amor, Caytronics 1416
2	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027	10	CHAYITO VALDEZ Tu Sigues Siendo El Mismo, Musimex 5080
3	ANGELICA MARIA Angelica Maria, Sonido Internacional 8009	11	JUAN TORRES A Borinquen, Musart 1640
4	LOS BABYS Como Sufro, Peerless 1769	12	ANTONIO AGUILAR A Mi Querido Puerto Rico, Musart 1646
5	LOS HUMILDES Un Pobre No Mas, Fama 524	13	LUCHA VILLA Los Discos de Oro, Musart 1636
6	LOS DIABLOS La Nuevo de Los Diablos, Averno 1001	14	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
7	AMALIA MENDOZA Yo Lo Comprendo, GAS 4064	15	CELIA & JOHNNY Quimbara, Vaya-XVS-31
8	FELIPE ARRIAGA El Nuevo Idolo de La Cancion, Caytronics 1415		

- IN MIAMI -

1	CELIA & JOHNNY Quimbara, Vaya XVS-31	9	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
2	JULIO IGLESIA A Flor De Piel, Alhambra 19	10	LISETTE Lisette, Borinquen 1261
3	JOVENES DEL HIEBRO El Bilingue, Sound Triangle	11	LUIS GARCIA Canto A L'Amor, Audio Latino 4065
4	THE JUDGE'S NEPHEWS The Judge's Nephews, Audio Latino 4070	12	ISMAEL MIRANDA En Fa Menor, Fania XSLP-00466
5	PALITO ORTEGA Yo Tengo Fe, International 458	13	LUISA MARIA GUELL Luisa Maria Guell, Gema 5018
6	NELSON NED The Magic of Nelson Ned, United Artists 324	14	WILLIE COLON Willie Colon, Fania 464
7	OLCUITA Quando Estoy En Tus Brazos, Borinquen 1271	15	VICTOR ITURBE Victor Iturbe, Miami 6098
8	CONJUNTO UNIVERSAL Tremendo Disco Con Universal, Velvet 487		

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NEC Conclave February 8-12

• Continued from page 3

Stromberg of Gibson-Stromberg and William Krasilovsky, co-author of "This Business of Music."

Each meeting is planned for between one and two hours, and participants on each panel include student union directors and associate members of the organization.

In addition to these topics, musical showcases will be presented each day. These include jazz acts like Bill Watrous and the Manhattan Wildlife Refuge, Monty Alexander, Michal Urbaniak and Fusion, Herbie Mann, Cannonball Adderley and Passport; and folk and rock acts like Tom Rush, Orleans, Denny Brooks and Arthur, Hurley & Gottlieb; r&b acts like The Brighter Side of Darkness, The Jimmy Castor Bunch and Ripple, blues star Son Seals and country acts like Grandpa Jones, Doug Kershaw and Country Store.

A new feature at this year's convention is the roving artists program, which will showcase acts that are self-contained and capable of playing throughout the area of the exhibits. These include magicians, strolling musicians, character actors, comedians, mentalists, hypnotists, mimo, fire-eaters, ESP practitioners and even an Indian fakir.

Speakers for the two luncheon meetings will be Redd Foxx and Bob Hope, and Fred Williams of the NBC national office says there will be several other additions to the convention.

Also on the docket will be the second annual minority workshop, scheduled to precede the convention by one day. This series of meetings will be attended by many of the leaders in minority programming from around the U.S. Topics will include the minority population explosion on campuses, the necessity of minority programming, cultural awareness, recruiting and molding together campus and minority programming.

In addition to this workshop, another one will be presented during that time dealing with protection for activities programmers. Keynote speaker at these meetings will be Barbara Ringer, Registrar of U.S. Copyrights since 1973.

Others participating in the discussions will include attorneys, composers, managers, music professors and others. Topics include the outside manager's point of view, rights and copyrights, booking contracts, management education for activities programmers, and legal or illegal reproduction.

"The intent of the NEC is to make the national convention bigger and better and more sophisticated," Williams says. "There are more and more programs and we are getting more response and interest from around the country."

USC Teachers Plan Concerts

LOS ANGELES—Faculty members of the University of Southern California will present monthly concerts starting Jan. 10. And if that doesn't sound impressive look at the names involved.

Malcolm Hamilton, harpsichord; Chris Parkening, guitar; Gregor Piatigorsky, cello; Harvey Pittel, sax; Adrian Ruiz, piano, and the USC Faculty Woodwind Quintet will participate in the series, as soloists, closing May 22 with Piatigorsky. All involved have made records through the years.

By BOB KIRSCH

In Kansas City, Mo. at **Cavern Sound**, LPs have been wrapped up by the **Kansas City Melodyaires** and **Together**, both for the ABC family of labels. The studio is now working with the **Jerry Wood Brotherhood** with **Bud Ross** handling production. The **Sebbos Brothers** are wrapping up their debut LP with **Frank Polte** and **John Pearson** co-producing and Pearson engineering.

Eugene McDaniels (whom some of you may remember as Gene McDaniels in the '60s when he ran up a long string of hits such as "A Hundred Pounds Of Clay" and "Tower Of Strength" and who recently penned Roberta Flack's "Feel Like Making Love") is busy producing **Melba Moore** these days and finishing up an LP of his own for Buddah.

Motown's **Thelma Houston** is in the studio now working on an LP using a process known as **Direct-To-Disc**. According to **Sheffield Labs** president **Doug Sachs**, the process involves transmitting a performance directly to a lacquer disk. The process allows for no overdubbing, and was the original form of making recordings, used until 1948 when tape came into common use. Sachs feels the process is superior to tape, however, and plans to manufacture 80,000 of these LPs next March and retail them for \$10. They will be available only to hi fi stores and to audiophiles through direct mail.

Ms. Houston's LP will include 10 cuts. Six of the songs will feature studio musicians and will be instrumentals while the remaining four will be vocals featuring the singer.

Talent In Action

• Continued from page 16

MICHAEL ISEBERG & HIS ISEBERG MACHINE *Jake's, Aspen*

If **Rick Wakeman** can get gold records playing avant-garde keyboard with symphony orchestra accompaniment, **Michael Iseberg** could do the same thing by himself. The **Iseberg Machine**, a U-shaped keyboard console the performer spent a year wiring up, can provide all the sounds of an orchestra, a rock group or even a circus band.

It is a state-of-the-art combination of electric piano, organ, synthesizer, mellotron and rhythm king percussion that Iseberg has hooked together for the ultimate keyboard array. Surrounded Dec. 11 by two towering bastions of speakers, Iseberg sang and writhed like a Captain Nemo as his music machine created deadly accurate imitations of the entire **Moody Blues** or **Doors** sounds.

Iseberg has played as a sideman on several albums but never recorded solo. His price is reportedly \$1,000 a week on the **Holiday Inn** lounge circuit and he has a wildly devoted following in the Colorado ski resort area.

NAT FREEDLAND

THE MILLS BROTHERS DON RICKLES *Riviera Hotel, Las Vegas*

The Mills Brothers are like vintage **Chateau Margaux**. It would be an insult to their consummate talent to refer to them as an 'opening act.'

Warm, and delightful, they engulfed the dinner show crowd Dec. 16 with record hit after record hit: "You're Nobody Till Somebody Loves You," "Cab Driver," "You Always Hurt The One You Love," and "Basin Street Blues," which they recorded in 1930.

The audience was a smattering of all ages, tourists from various economic brackets and locations. The one thing they had in common was growing up to Mills Brothers music. Applause was constant, spontaneous.

Twice the "boys" asked the half-filled showroom to sing along. Generally artists requesting the audience to clap or sing along receive semi-

half-hearted support. But, for **The Mills Brothers** the entire audience sang "Paper Doll" and joined along in "Up A Lazy River."

Celebrating their 50th year in show business, the trio looks capable of giving another solid 50. Vocally they have never sounded better.

A highlight of their segment was when they re-enacted their old radio days and became the orchestra instruments accompanying themselves.

No audience has ever been set up better for another act. In fact **The Mills Brothers** gave **Rickles** a tough act to follow.

It's a credit to **Rickles'** talent that he kept the audience up to the level at which the Mills Brothers had left them. The salty comedian has added to and changed his act. There are several impressions. **Rickles** leaves no doubt that he is doing the impression, but still they are funny and refreshing. He had added more musical material in addition to his excellent "I'm A Nice Guy." **Rickles** is unique. His ringside insults are expected and well received. The Indian and football routines using men from the audience remain the same.

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Chicago's WMAQ Hits Air

• Continued from page 1

Lee Sherwood, program director of the clear-channel 50,000-watt NBC facility, says that the playlist will be 34 records. Normally, 50-70 records is considered a limited list for a country station; even in major markets country radio stations sometimes go as high as 100 records.

The lineup at the station will consist of program director Lee Sherwood on the morning drive show, Bill Coffey 10 a.m.-3 p.m., Corky Mayberry from KLAC in Los Angeles 3-7 p.m., Clark Weber 7-midnight (temporarily as the station searches for a queen of Country Music to do that time slot), and Larry

Johnson from WIND in Chicago on the all-night show.

Typical to the all-night country trade, Johnson is right now attending trucker's school—Ryder's in Atlanta—in order to be able to communicate better with the knights of the road who'll be able to hear him in 38 states at night. The station's signal—670 on the dial—also reaches several foreign countries at night.

In the day, it blankets 244 counties—the equivalent of being heard from San Diego to San Francisco.

Sherwood describes the format as "Mass Appeal Country." He adds that, with the station's signal, "we cannot afford to be just a country music station."

Working with general manager Charlie Warner, Sherwood will be spending thousands of dollars in promotion to establish the station in the market. "All of the promotions will be elaborate," he says, adding that television will be used "heavily."

Special features on the station will include medium Irene Hughes, who will be live in the studio three times a week on the Coffey show to answer phone calls from listeners. Each Sunday, general manager Warner will be on hand to do a half-hour show called "Ask Your Manager" where listeners can call up and talk to him on the air. White Sox baseball will also be aired in season.

A unit feature of the station will be its "Welcome To My World" identification package. Fifty major country artists have recorded special versions of the tune for broadcast on WMAQ. Biff Collie recorded most of the versions in Nashville. Sherwood recorded some in Bakersfield, Calif.

The other jingles were produced by TM Productions, Dallas, who is also producing the automated country music programming that replaces rock programming on WJOL NBC's FM station. The country music here, though will be aimed at a slightly younger audience and is non-personality oriented.

As for the AM station, "obviously, we're going to play a good deal of oldies and familiar records. We'll have a library of 1,000 oldies and familiar records going into the format."

Bob Pittman is music director of the country station and assistant program director. He'll be directing the research on music each week. Not only will requests be tabulated, but "we'll be involved in a lot of callouts."

Retail sales will only play a minor part in the playlist. Principally, request lines will be used. In addition, the station has already accomplished several hundred phone calls to people in the market.

"The first 100 phone calls helped us devise a questionnaire. Now, if they dislike country music, we go into other questions. If they like country music, we go into specific questions on artists and songs."

The reason for not basing the playlist on local record sales, according to both Pittman and Sherwood, is that even a major hit single in the market "might sell only 10,000 or 12,000 copies. And about 8,000 or more of those would be to jukebox operators. That fact tells you something... that something is wrong with country record sales."

"We're more interested in what kind of country music and listeners want to hear rather than what they buy."

The air personalities will pull the music for their own shows, but must play from highly defined categories

which eliminate any given record from being repeated in the same day any day of the week.

The reason is "that country music is a matter of lifestyle. I think that people listen longer; hearing the same record over and over at the same time of the day might cause them to turn the station off," Sherwood feels.

Before the station even thought about a playlist, though, Sherwood and Pittman devised hot clocks for various dayparts. This was to determine how much exposure any individual record would have.

"Everyone had said that a playlist should be 65-70 records long. But when you try to fit that many records into a hot clock, you discover that some records would only get played twice a week. This means that country artists would not get the exposure they deserve." The hot clocks are based on the listening span of country music listeners around the nation, he says.

There is the possibility, of course, that concentrated airplay of a country single might give it the same impetus that concentrated airplay does for rock... create a major-selling record.

The format will change somewhat... or at least the basic thrust of the station will change "as we get more into our format. I expect that the mix of the music will be 50 degrees different from the day we kick off the format by April," Sherwood says.

Some traditional country tunes will be also played. "Bob Pittman and I refer to these traditional tunes as flavoring. We feel that you can play a traditional record and the people who love that kind of music will think you play a lot of it, while those who don't will sit through it."

This is the first time, Sherwood says, regarding a format change that people have written letters "saying they can hardly wait for us to get on the air with country music. Generally, the audience either does one of two things—they do nothing, or they protest."

"But we feel that a country station is involved more with its audience on a personal basis than any other format with the possible exception of maybe talk radio... and I'm not even sure about that."

"The cooperation has been phenomenal... even from other country music stations," Sherwood says.

Sherwood was last on the air on a regular show on WQAM in Miami in 1968; he was an air personality for 11 years before becoming a program director in rock radio.

New Travers Series Firmed In 80 Cities

NEW YORK—"Mary Travers And Friend," weekly hour syndicated radio program that premieres Jan. 18, has already been slated for 80 markets, according to Bob Michelson, general manager of radio for 21st Century Communications Inc.

This includes 21 of the top 25 radio markets, he says, and stations such as KNX-FM in Los Angeles, WQIV in New York, and WSDM in Chicago. First "friend" will be the New Riders of the Purple Sage. Following friends, in order, include Richie Havens, Harry Chapin, Dory Previn, Bob Dylan, Renaissance, Barry Manilow, Golden Earring, Billy Joel and Jefferson Starship.

Pioneer Electronics will be among the first participating national advertisers on the program.

30 U.S. Stations Acquire 'British Rock' Anthology

LOS ANGELES—"The History Of British Rock," a 12-hour radio documentary produced in Australia, has already been sold to 30 U.S. radio stations, according to Rod Muir, president of Digamae in Sydney, Australia, and George Burns, president of Burns Media Consultants here.

Burns and his wife Judy are the syndicating agents of the radio spectacular for the United States. Muir visited Los Angeles last week en route to London to conduct more business for the documentary and other radio syndicated products that will be forthcoming early next year.

This show marks the first real radio syndication from Australia to cross the ocean. The BBC, via London Wavelength in New York, and other British firms have already made huge inroads into the U.S. radio syndication field.

In Little Rock, Ark., where "The History Of British Rock" has already aired, general manager Rusty Gold of KKYK says: "I just hung up the phone after talking with the agency for the advertiser that sponsored the entire 12 hours. They told us that the client had the best four days of their history. We are happy because the client is happy and we made a bundle from this special. The production, the contents, narration, music... everything is great."

Richard A. Foreman, manager of programs for WGY and WGFM in Schenectady, N.Y., also reported "extremely positive comments" from clients. The station just finished running the documentary.

The show was produced by Digamae in Australia, a programming consulting and syndication firm. John Torv, one of the leading air personalities of Australia, is also experienced with the U.S. air personality scene.

The documentary was revamped by Burns. Digamae will be doing two more documentaries in conjunction with Burns, who will be visiting Australia in March to help Muir and Torv in the actual production.

Digamae has also entered the television field in Australia with local rights for ABC-TV's "In Concert" series. The show will be combined with local material produced in Sydney by Digamae to create a 90-minute show. It will be aired on the National Nine Network throughout the nation.

3 More FMers Add 'GAC' Air Series

LOS ANGELES — Drake-Chenault, the radio syndication firm here, reports three more FM stations are now using "Great American Country," a modern country music programming service created by the firm. The stations are KTPK in Topeka, Kan., and KBAI in Midland, Tex., both new operations, and WHOP in Hopkinsville, Ky. KTPK is managed by Dale Bowers, KBAT is owned by Bob Hicks and Roger Jeffers is president of WHOP.

Bubbling Under The HOT 100

- 101—DO YOUR THING, James & Bobby Purify, Casablanca 812
- 102—BABY BLUES, Love Unlimited Orchestra, 20th Century 2145
- 103—BELIEVE HALF OF WHAT YOU SEE (And None of What You Hear), Leon Haywood, 20th Century 2146
- 104—FUTURE SHOCK, Hello People, ABC/Dunhill 15023
- 105—GOOD TIMES ROCK 'N ROLL, Flash Cadillac & The Continental Kids, Private Stock 45006
- 106—DEVIL IN THE BOTTLE, T.G. Shepard, Melodyland 60021 (Motown)
- 107—LOVIN' YOU, Minnie Riperton, Epic 8-50057
- 108—GRAB IT, Olympic Runners, London 216
- 109—THE BERTHA BUTT BOOGIE, Jimmy Castor, Atlantic 3232
- 110—LOVE IS WHAT YOU MAKE IT, New York City, Chelsea 3008

Bubbling Under The Top LP's

- 201—DAVID RUFFIN, Me 'N' Rock 'N Roll, Motown 81851
- 202—5TH DIMENSION, Soul & Inspiration, Bell 1315 (Arista)
- 203—JERRY GOODMAN & JAN HAMMER, Like Children, Nempor NE 430 (Atlantic)
- 204—LES McCANN, Another Beginning, Atlantic SD 1668
- 205—JONATHAN EDWARDS, Lucky Day, Atco SD 36-104
- 206—THE SENSATIONAL ALEX HARVEY BAND, Impossible Dream, Vertigo VEL 2000 (Phonogram)
- 207—THE JONESES, Keepin' Up With The Joneses, Mercury SRM-1-1021 (Phonogram)
- 208—GEORGE DUKE, Feel, BASF/MPS MC 25355
- 209—SHIRLEY BROWN, Woman To Woman, Truth TRS 4206 (Stax)
- 210—GOOSE CREEK SYMPHONY, Do Your Thing But Don't Touch Mine, Columbia KC 32918

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Vox Jox

By CLAUDE HALL

The eighth annual International Radio Programming Forum is getting into high gear. It's going to be Aug. 13-16, 1975, at the Fairmont Hotel in San Francisco. Now, there will be 150 rooms available at the Fairmont for early registrants at a below \$30 figure. And we're also exploring the possibility of a couple of hundred rooms at the Holiday Inn, which is just a block or two away. Food and drinks in the Fairmont are at reasonable prices. It's going to be a solid, dynamic meeting. One of the men who's been helping George Wilson, the Forum Chairman for 1975, and me is Ernie Farrell. Ernie has been appointed official troubleshooter for the next Forum and will work closely with Wilson on details, ranging from potential speakers to the entertainment each evening. And, by the way, we are seriously considering letting you vote on your own entertainment. Anyway, I'll keep you posted on details about the Forum. Just make plans right now to be there!

There are many DXers out there who can't wait each day to get off the mike and rush home to get before their own mike. Well, Tab Books, Blue Ridge Summit, Pa. 17214, has a book for you—and for rapid radio freaks like me, too. It's called "The Complete Short Wave Listener's Handbook" and costs \$6.95. The author is Hank Bennett. And one of the more interesting chapters to me deals with FM DXing.

Turns out that there are lots of cases where you can hear FM stations because of "sun-up Tropo." I've often picked up KSEA and KGB-FM at home in Los Angeles. But, because of atmospheric tunnels, some FM signals have gone as far as 800 miles. That would put Robert W. Morgan's radio show in El Paso, right? Another part of the book deals with the Latin American "giant power" stations. The author remarks at one point: "At one time during its

(Continued on page 34)

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More Market News
See Page 34

Soul Sauce

Superstars Of Future Need Break

By LEROY ROBINSON

LOS ANGELES—We're all so acclimated to relying on the continued success of the known cadre of superstars that we often forget to reflect on what's happening down on the farm; the second team of novices who are tomorrow's superstars.

One of the continuing pleasures about black music is its broadness; its variety and strength that beckons the attention of many tastes. This, of course, could only be because our foundations are together; our roots are strong and viable and not a myth.

Minnie Riperton is one of the younger cadre down on the farm, but not for long. Ms. Riperton heard on many dates in a backup position for Quincy Jones ("Body Heat") and Stevie Wonder ("Fullfillingness' The First Finale") continued in the last days of 1974 to surge forward for rookie of the year honors. She is at this moment high on minds, home record machines, radios, and eventually the charts. Minnie Riperton is ready.

And for years so too has Jimmy Bristol. But that's the story of the music business; maintain tenacity and the turtle will win. For Bristol it's been the entire package of success; writing, producing, performing, and a successful recording, "You And I."

Bristol is one of the newcomers who has had old-timer cramps for so long waiting for the door to crack, that it was apropos that he should call his album "Hang On In There Baby."

The same could be recommended of singer Lorraine Ellison, a sensuous, talented vocalist whose presence is yet to be felt by those who can help her to gain the acclaim that's long overdue.

A recording artist for Warner Bros. for a little more than six years, Ms. Ellison's singing style reveals a uniqueness that can be compared with no other singer today. It could

(Continued on page 34)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	12	KUNG FU FIGHTING MAN —Carl Douglas (C. Douglas, 20th Century 2140 (Chappell, ASCAP))	33	37	9	PLAYING ON YOU —Jerry Butler (Z. Grey, L. Hutson, Mercury 73629 (Phonogram) (Butler, ASCAP))	68	76	3	LOVE, DON'T GO THROUGH NO CHANGES ON ME —Sister Sledge (P. Grant, G. Guthrie), Atco 457008 (Music Montage/Atco, BMI)
2	3	10	YOU'RE THE FIRST, THE LAST, MY EVERYTHING —Barry White (B. White, T. Sepe, P.S. Radcliffe), 20th Century 2133 (Sa Vette/January, BMI)	34	39	8	DO YOUR THING —James & Bobby Purify (I. Hayes), Casablanca 812 (East/Memphis, BMI)	69	74	7	HOT DAWGIT —Ramsey Lewis & Earth, Wind & Fire (M. White, C. Steppney), Columbia 3-10056 (Saggi/Elbur, BMI)
3	1	9	BOOGIE ON REGGAE WOMAN —Stevie Wonder (S. Wonder), Tamla 54254 (Motown) (Jobete/Black Bull, ASCAP)	35	25	9	YOU AND I —Johnny Bristol (J. Bristol), MGM 14762 (Bushka, ASCAP)	70	83	3	YOU'RE AS RIGHT AS RAIN —Nancy Wilson (T. Bell, L. Creed), Capitol 3973 (Assorted/Bell, BMI)
★	6	8	FROM HIS WOMAN TO YOU —Barbara Mason (B. Crutcher, L. Snell), Buddah 441 (East/Memphis, BMI)	★	52	5	DON'T CHA LOVE IT —Miracles (F. Perren, C. Yarian), Tamla 54256 (Motown) (Jobete, ASCAP)	71	63	11	LET ME BACK IN —Little Milton (M. Bollison), Stax 0229 (Columbia) (Ark/Julio-Brian, BMI)
★	13	5	FIRE —Ohio Players (J. Williams, C. Satchel, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI)	37	40	6	I CAN'T MAKE IT WITHOUT YOU —Tyrone Davis (R. Parker), Dakar 4538 (Brunswick) (Julio-Brian, BMI)	72	69	7	MASTER PLAN —Kay Gees (R. Bell, Kay Gees), Gang 1322 (PIP) (Delightful/Gang, BMI)
6	7	9	WITHOUT LOVE —Aretha Franklin (R.J. Hunter, C. Franklin), Atlantic 45-3224 (Probe II/Pundt/Alghan, BMI)	39	29	13	ROCKIN' SOUL —Hues Corporation (W. Holmes), RCA 10066 (Jimi Lane, BMI)	73	85	3	FEEL THE NEED —Graham Central Station (A. Tilman), Warner Bros. 8061 (Bridgeport, BMI)
7	8	10	LONG AS HE TAKES CARE OF HOME —Candi Staton (P. Mitchell), Warner Bros. 8038 (Muscle Shoals, BMI)	40	45	9	I WANT TO TAKE YOU HOME (To See Mama) —Syl Johnson (D. Carter, B. Johnson), Hi 2275 (London) (Jec, BMI)	74	78	6	I CAN'T GO ON —Truth (P. Garlando, J. White), Roulette 7160 (Big Seven/O'Boy, BMI)
★	10	9	I WOULDN'T TREAT A DOG (The Way You Treat Me) —Bobby Blue Bland (M. Price, D. Walsh, S. Barri, M. Omartian), ABC/Dunhill 15015 (American Broadcasting/Holicanthus/Golden Clover, ASCAP)	41	46	6	BELIEVE HALF OF WHAT YOU SEE (And None Of What You Hear) —Leon Haywood (L. Haywood), 20th Century 2146 (Jim-Edd, BMI)	75	80	2	JUST AS LONG AS WE'RE TOGETHER (In My Life There Will Never Be Another) —Gloria Scott (B. White, V. Wilson, F. Wilson), Casablanca 815 (Box Fanfare/Very Own, BMI)
★	11	11	DON'T TAKE YOUR LOVE FROM ME —Manhattans (A. Felder, B. Sigler, R. Versey), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)	★	54	6	GIRLS (Part 1) —Moments and Whatnauts (H. Ray, A. Goodman, V. Dodson), Stang 5057 (All Platinum) (Gambi, BMI)	76	81	7	COMIN' FROM ALL ENDS —New Birth (J. Baker, M. Wilson), RCA 10110 (Dunbar/Rutri, BMI)
10	4	11	FUNKY PRESIDENT (People It's Bad) —James Brown (J. Brown), Polydor 14258 (Dynatone/Belinda/Unichappell, BMI)	43	50	6	MAN TO WOMAN —Lionie Youngblood (F. Murphy, M. Thomas), Shakti 708 (Chess/Janus) (Jans, BMI)	77	86	4	NEVER CAN SAY GOODBYE —Gloria Gaynor (C. Davis), MGM 14748 (Jobete, ASCAP)
11	5	16	WHEN WILL I SEE YOU AGAIN —Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3550 (Columbia) (Mighty Three, BMI)	★	55	4	BABY YOU KNOW (I'm Gonna Miss You) Part 1 —Montclairs (P. Perry), Paula 409 (Jewel) (Frye/ Su-Ma, BMI)	★	89	3	PEOPLE SAY —Meters (L. Nocentelli, A. Neville, J. Modeliste, G. Porter, Jr.), Reprise 1314 (Phonelander, BMI)
★	16	6	ONE TEAR —Eddie Kendricks (L. Gaston), Tamla 54255 (Motown) (Stone Diamond, BMI)	46	30	15	SUNSHINE Part II—O'Jays (B. Sigler, P. Hurt), Philadelphia International 8-3558 (Assorted, BMI) (Columbia)	79	87	4	PARTY IS A GROOVY THING —People's Choice (S. Brunson), TSDP 8-4759 (Columbia) (Mighty Three, BMI)
★	17	10	I BELONG TO YOU —Love Unlimited (B. White), 20th Century 2141 (Sa Vette/January, BMI)	47	31	16	SHA-LA-LA (Makes Me Happy) —Al Green (A. Green), Hi 2274 (London) (Jec/Al Green, BMI)	80	77	9	SAD SWEET DREAMER —Sweet Sensations (D.E.S. Parton), Pye 71002 (ATV) (Leeds/Jacktone, ASCAP)
★	18	10	I FEEL SANCTIFIED —Commodores (J. Bowen, B. Miller, Commodores), Motown 1319 (Jobete, ASCAP)	48	38	11	WOMAN TO WOMAN —Shirley Brown (J. Banks, E. Marion, H. Tippen), Truth 3206 (East/Memphis, BMI)	81	84	6	IT'S YOURS TO HAVE —Freda Payne (R. Dozier, M. Jackson), ABC/Dunhill 15018 (Bullet-Proof, BMI)
★	20	8	PICK UP THE PIECES —Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)	49	43	11	WORDS (Are Impossible) —Margie Joseph (D. Janssen, B. Hart), Atlantic 45-3220 (ATV, BMI)	82	88	3	BABY LET'S TALK IT OVER —Al Downing (A. Downing), Chess 2158 (Chess/Janus) (Heavy/Elbomo, BMI)
★	19	7	HEARTBREAK ROAD —Bill Withers (B. Withers), Sussex 629 (Interior, BMI)	★	50	32	I'VE GOT TO SEE YOU TONIGHT —Timmie Thomas (W. Hale), Glades 1723 (TK) (Sherlyn, BMI)	83	90	3	VANISHING LOVE —John Edwards (S. Dees), Aware 045 (GRC) (Moonsong, BMI)
★	22	7	LET ME START TONITE —Lamont Dozier (L. Dozier), ABC 12044 (Dozier, BMI)	★	51	4	A NICE GIRL LIKE YOU —Intruders (K. Gamble, L. Huff), TSDP 8-4758 (Epic) (Mighty Three, BMI)	84	91	3	MS. GRACE —Tymes (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/Tamerlane, BMI)
★	27	7	SHE'S GONE —Tavares (D. Hall, J. Oates), Capitol 3957 (Unichappell, BMI)	52	60	5	TOBY/THAT'S HOW LONG —Chi-Lites (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/Tamerlane, BMI)	85	93	2	I'M A PUSHOVER —R.C. & The Sunshine Band (H.W. Casey), TK 1008 (Sherlyn, BMI)
★	24	8	I AM, I AM —Smokay Robinson (W. Robinson), Tamla 54251 (Motown) (Tami, ASCAP)	53	44	14	LOVE IS WHAT YOU MAKE IT —New York City (J.B. Jefferson, B. Hawes, C. Simmons), Chelsea 3008 (Mighty Three, BMI)	86	94	2	LOVE IS A FIVE LETTER WORD —Jimmy Witherspoon (G. Barge), Capitol 3998 (Cheris, BMI)
★	24	8	BABY HANG UP THE PHONE —Carl Graves (C. McManus, L. Pedroski), A&M 1620 (Tiny Tiger, ASCAP)	★	54	5	THREE RING CIRCUS —Blue Magic (B. Eli, V. Barrett), Atlantic 45-7004 (W.M.O.T./Friday's Child/Mighty Three, BMI)	87	95	2	GET DOWN Pt. 1 —Joe Quarterman and Free Soul (J. Quarterman), Mercury 73637 (Phonogram) (Free Soul/Unichappell, BMI)
★	26	6	DOCTOR'S ORDERS —Carol Douglas (G. Stephens, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP)	★	55	4	LADY MARMALADE —LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tanny Boy/Kenny Nolan, ASCAP)	★	NEW ENTRY		SHAME, SHAME, SHAME —Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI)
★	14	12	WHAT'EVER YOU GOT, I WANT —Jackson 5 (M. Larson, J. Marcellino, G. Marcellino), Motown 1308 (Jobete, ASCAP)	56	49	19	EXPRESSWAY TO YOUR HEART —Margo Thunder (K. Gamble, L. Huff), Haven 7008 (Capitol) (Double Diamond/Downstairs, BMI)	89	92	4	SINCE I FOUND MY BABY —Cornelius Brothers & Sister Rose (E. Cornelius), United Artists 534 (Unart/Stage Door, BMI)
★	34	5	RHYME TYME PEOPLE —Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI)	57	48	10	LET'S STRAIGHTEN IT OUT —Latimore (B. Latimore), Glades 1722 (T.K. Prod.), Sherlyn, BMI)	★	NEW ENTRY		SUPER DUPER LOVE Pt. 1 —Sugar Billy (W. Garner), Fast Track 2501 (Mainstream) (Fartelli, BMI)
★	24	15	HEAVY FALLIN' OUT —Stylists (Hugo & Luigi, G.D. Weiss), Avco 4647 (Avco Embassy, ASCAP)	58	64	6	LOOK ON THE GOOD SIDE —Invitations (R.L. Martin), Silver Blue 818 (Polydor) (Oceans Blue/Mardo, BMI)	91	96	2	AIN'T NO NEED OF CRYING —Rance Allen Group (D. Porter), Truth 3210 (Stax) (Robosac, BMI)
★	35	5	STRUTTIN' —Billy Preston (B. Preston, G. Johnson, L. Johnson), A&M 1644 (Irving/WEP, BMI)	59	53	8	GET DANCIN' —Disco Tex & The Sex-O-Lettes (B. Crewe, K. Nolan), Chelsea 3004 (Hearts Delight, BMI/Kenny Nolan/Coral Rock, ASCAP)	92	NEW ENTRY		BABY BLUES —Solomon Burke (B. White, T. Sepe, M. Brooks), Chess 2159 (Chess/Janus) (Sa Vette/January, HMI)
★	42	4	HAPPY PEOPLE —Temptations (J. Bowen, D. Baldwin, L. Richie), Gordy 7138 (Motown) (Jobete, ASCAP)	★	60	3	KEEP SMILIN' —Bunny Sigler (B. Sigler, A. Felder), Philadelphia International 8-3554 (Columbia) (Mighty Three/Golden Fleece, BMI)	93	NEW ENTRY		THE BERTHA BUTT BOOGIE —Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)
★	33	7	GUILTY —First Choice (R. Roker, G. Shury), Philly Groove 202 (Arista) (ATV, BMI)	61	66	7	I WON'T LAST A DAY WITHOUT YOU/LET ME BE THE ONE —Al Wilson (P. Williams, R. Nichols), Rocky Road 30202 (Arista) (Aimo, ASCAP)	94	98	3	BREAKIN' BREAD —Fred Wesley & The New JB's (J. Brown, F. Wesley), People 648 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
★	28	18	WHERE ARE ALL MY FRIENDS —Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3552 (Columbia) (Mighty Three, BMI)	★	62	3	BUMPIN —Ground Hog (L. Hutson), Gemigo 100 (Aopp/Silent Giant, ASCAP)	95	99	2	WICKY-WACKY —Fatback Band (H.W. Casey, R. Flippin), Event 219 (Polydor) (Dita, BMI)
★	36	4	MIDNIGHT SKY Part 1 —Isley Bros. (R. Isley, D. Isley, R. Isley, M. Isley, C. Jasper, E. Isley), T-Neck 8-2255 (Columbia)	63	70	5	I GET LIFTED —George McCrae (H.W. Casey, R. Finch), tk 1007 (Sherlyn, BMI)	96	NEW ENTRY		TOO LITTLE IN COMMON —Newcomers (H. Bank, C. Hampton), Truth 3213 (Stax) (East Memphis, BMI)
★	30	23	I FEEL A SONG (In My Heart) —Gladys Knight & The Pips (T. Camillo, M. Sawyer), Buddah 433 (Etude/Kama Surra, BMI)	64	51	10	TELL ME WHAT YOU WANT —Jimmy Ruffin (J. Ruffin), Chess 2160 (Chess/Janus) (Ruffin-Ready, BMI)	97	NEW ENTRY		CAN'T GET OVER LOSING YOU —Baby Washington (Master 5) (Information Not Available)
★	31	21	YOU GOT THE LOVE —Rufus Featuring Chaka Khan (C. Khan, R. Parker), ABC 12032 (American Broadcasting, ASCAP)	65	59	9	I AM YOUR LEADER —Walter Heath (W. Heath), Buddah 435 (Jasmine/Seven Valley, ASCAP)	98	NEW ENTRY		GETTING IT ON IN '75 —Dennis Coffey (P. Coffey, M. Theodore), Sussex 631 (Interior, BMI)
★	41	5	MY MAIN MAN —Staple Singers (B. Crutcher, M. Rice, B. Manuel, L. Nix), Stax 0227 (Columbia) (East/Memphis, BMI)	66	61	12	LET YOUR LOVE COME DOWN (Let It Fall On Me) —Paul Kelly (P. Kelly), Warner Bros. 8040 (Tree, BMI)	99	NEW ENTRY		EACH MORNING I WAKE UP —The Major Harris Boogie Blues Band (Mystro & Lyric), Atlantic 3217 (W.M.O.T./Steals Brother, BMI)
				67	75	4	SHOORAH! SHOORAH! —Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI)	100	NEW ENTRY		DO IT, DO IT —Peppers (M. Camison, P. Arpaids), Event 221 (Polydor) (New York Times, BMI)



SIDNEY A. SEIDENBERG
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wish
all of our friends
a happy
holiday season.

DIRECTION-MANAGEMENT
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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)
1	1	7	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	46	2	2	SUN GODDESS Ramsey Lewis, Columbia KC 33194
2	2	6	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	33	26	12	IN HEAT Love Unlimited, 20th Century T-443
3	3	9	SOUTHERN COMFORT Crosaders, ABC/Blue Thumb BTSY-9002-2	34	28	9	BORBOLETTA Santana, Columbia PC 33135
4	6	12	TOGETHER FOR THE FIRST TIME LIVE B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190	35	25	11	DO IT BABY Miracles, Tamla 334V1 (Motown)
5	7	7	CAUGHT UP Millie Jackson, Spring SPR 6703 (Polydor)	36	44	2	GET UP WITH IT Miles Davis, Columbia KG 33236
6	8	7	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117	37	42	11	HIGH ENERGY Freddie Hubbard, Columbia KC 33048
7	5	16	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)	38	40	4	ME 'N ROCK 'N ROLL David Ruffin, Motown M6-818S1
8	4	8	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	39	NEW ENTRY		TOTAL ECLIPSE Billy Cobham, Atlantic SD 18121
13	6	6	FLYING START Blackbyrds, Fantasy F-9472	40	20	37	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)
10	12	8	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458	41	27	7	GOT TO FIND A WAY Curtis Mayfield, Curtom CRS 8604 (Buddah)
11	14	30	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)	42	38	6	DEATH WISH/SOUNDTRACK Herbie Hancock, Columbia PC 33199
23	3	3	NEW AND IMPROVED Spinners, Atlantic SD 18118	43	NEW ENTRY		THE MAGIC OF THE BLUE Blue Magic, Atco SD 36-103
13	16	5	SATIN DOLL Bobbie Humphrey, Blue Note BN LA344-G (United Artists)	44	37	32	BODY HEAT Quincy Jones, A&M SP 3617
14	15	31	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	45	49	25	DREAMER Bobby Blue Bland, ABC/Dunhill DSX 50169
15	18	8	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465	46	48	4	TRUSTMAKER The Tymes, RCA APL1-0727
16	19	18	CAN'T GET ENOUGH Barry White, 20th Century T-444	47	52	3	BLACK BACH Lamont Dozier, ABC ABCD 839
31	3	3	WITH EVERYTHING I FEEL IN ME Aretha Franklin, Atlantic SD 18116	48	45	6	PYRAMID Cannonball Adderly, Fantasy F-9455
18	21	6	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317	49	50	4	THE MARK OF THE BEAST Willie Hutch, Motown M6-815S1
19	9	8	HEAVY Stylists, Avco AV 69004	50	39	11	CLIMAX Ohio Players, Westbound WB 1003 (Chess/Janus)
20	22	6	ROCKIN' SOUL Hues Corporation, RCA APL1-0775	51	53	4	KEEPIN' UP WITH THE JONESES The Joneses, Mercury SRM-1-1021 (Phonogram)
33	4	4	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)	52	41	20	HELL James Brown, Polydor PD2-9001
32	3	3	AVERAGE WHITE BAND Atlantic SD 7308	53	43	35	MARVIN GAYE LIVE Tamla T6-333S1 (Motown)
36	3	3	KUNG FU FIGHTING AND OTHER GREAT LOVE SONGS Carl Douglas, 20th Century T-464	54	55	3	CANDI Candi Staton, Warner Bros. BS 2830
35	2	2	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	55	58	42	MIGHTY LOVE The Spinners, Atlantic SD 7296
25	10	23	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-332S1 (Motown)	56	59	22	MORE, MORE, MORE Latimore, Glades 6503 (TK)
26	29	5	THE BADDEST TURRENTINE Stanley Turrentine, CTI 6048S1 (Motown)	57	NEW ENTRY		JAMAL PLAYS JAMAL Ahmad Jamal, 20th Century T-459
27	11	14	THE KIDS & ME Billy Preston, A&M SF 3645	58	NEW ENTRY		PRICED TO SELL Funk Inc., Prestige P 10087 (Fantasy)
34	5	5	THE BADDEST HUBBARD Freddie Hubbard, CTI 6047S1 (Motown)	59	54	19	HANG ON IN THERE BABY Johnny Bristol, MGM M36
29	24	13	LIGHT OF WORLDS Kool & The Gang, De-Light DEP 2014 (PIP)	60	57	19	HARD CORE POETRY Tavaras, Capitol ST-11361
30	30	4	GREATEST HITS Bobby Womack, United Artists UA-LA199-G				
31	17	15	THRUST Herbie Hancock, Columbia PC 32965				

Billboard SPECIAL SURVEY for Week Ending 1/11/75

Billboard FM Action

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These are the albums that have been added to the nation's leading progressive stations. The albums are ranked in order of number of stations playing the LP. A cross-index appears below showing stations playing specific LPs.

- KINKY FRILDMAN, ABC:** KSML, KZEL, KLOL, WOWI, KFMV, KTMS, KOME, KSHE, WOUR, W149, WORJ, WABX, KBPI, WBRU, WKTK, KLBJ, KZAP, WPLR, WNEW, WIOT, WRAS, WQFM
- RUFUS, RUFUSIZED, ABC:** KTMS, KZEW, WOUR, KLOL, KZEL, WAXX, WQFM, WPIR, W149, KFMV, WBAB, WIOT, WORJ, WSDM, KZAP, WMMR, WZQZ, KSN, CJOM, KOME, KLBJ
- JADE WARRIOR, FLOATING WORLD, Island:** KZEL, WOWI, WOUR, KSHE, WLIR, KLOL, WPLR, KSML, WRAS, WIOT, WKTK, KCFR, WQFM, KFMV, CHUM, KOME
- MELANIE, AS I SEE IT NOW, Neighborhood:** KMYR, WNEW, WLIR, KLOL, WBAB, WOUR, WBAS, WPLR, KIMS, KFMV, WVVS, CJOM, WQFM, WSDM, WZMF, KLBJ
- TOM FOGERTY, MYOPIA, Fantasy:** KZEL, KSHE, KLOL, WBAB, WOUR, KFMV, WBFU, KOME, WIOT, W149, WQFM, WMMR, WZMF, WRAS, CJOM
- JOE McDONALD, COUNTRY JOE, Vanguard:** KSML, WOWI, WOUR, WMMR, WKTK, KZAP, KZEL, KLOL, KSN, WORJ, WIOT, KOMF
- PAUL HORN, SPECIAL EDITION, Island:** KSML, WRAS, WIOT, WQFM, WOUR, WSDM, KZEL, WABX, WORJ, WOWI, KOME, KFMV
- LES McCANN, ANOTHER BEGINNING, Atlantic:** KTMS, KSML, KMYR, KLOL, WAER, WOWI, KFMV, KZAP, WIOT, W149, WABX, WQFM
- MAHOGANY RUSH, MAXOON, 20th Cent:** WRAS, KOME, KSHE, WOUR, WKTK, WBAD, WQFM, WPLR, W149, KZAP, KMET
- RAY MANZERK, THE WHOLE THING STARTED WITH ROCK 'N' ROLL, Mercury:** KZEL, WLIR, WOUR, WNEW, WORJ, WOWI, CJOM, WZMF, WBAB, WQFM, KOME
- BAKER CURVITZ ARMY, Janus:** WKTK, WRAS, WLIR, WOUR, WNEW, WOWI, WZMF, WBAB, WQFM, KOME
- OREGON, WINTER LIGHT, Vanguard:** KSML, WOWI, WOUR, KZAP, WRAS, KZEL, KLOL, WABX, WIOT, KOME
- LEO SAYER, JUST A BOY, (Import) Chrysalis:** WLIR, WORJ, CJOM, WMMR, KZEL, KSHE, WOUR, WBAB, WZMF
- JUNIOR WELLS, ON TAP, Delmark:** WPLR, KSML, WOWI, WOUR, KZEL, KZAP, WABX, WIOT
- MAN, SLOW MOTION, United Artist:** CHUM, WIOT, KZAP, KSHE, KSN, WOWI, KOME, WQFM
- BITTER END YEARS, ABC:** KZEL, WOUR, WQFM, WBAB, KMYR, WBEU, KFMV
- KEITH JARRETT, FACING YOU, Polydor:** WOWI, WOUR, KMYR, WPLR, KZEL, KZAP
- PAUL BLEY, OPEN TO LOVE, ECM:** WOWI, KCFR, WIOT, WABX
- IN CONCERT VOL. 2, VARIOUS ARTISTS, CTI:** KZAP, WOUR, WABX, WBAB
- SONNY ROLLINS, CUTTING EDGE, Milestone:** KMYR, KSML, WOWI, WIOT
- CATALYST, UNITY, Muse:** KMYR, KSML, WSDM
- ELOY, FLOATING, (Import) EMI:** WRAS, WBEU, KSHE
- FRUMMOX, HERE TO THERE, ABC:** KLOL, KLBJ, KZEW
- FUNK INC., PRICED TO SELL, Prestige:** WOUR, KZEL, KZAP
- L.T.D., GETTING DOWN, A&M:** WOWI, WOUR, KMET
- JIMMY McGIFF, THE MAIN SQUEEZE, Groove Merchant:** KZEL, WIOT, WOUR
- PYRAMID, PYRAMID, Band:** KLBJ, WRAS, WQFM
- PAT REBILLOT, FREE HALL, Atlantic:** KZEL, KFMV, WIOT
- DAVID RIORDAN, MEDICINE MAN, Capitol:** KTMS, KBPI, WAER
- ROXY MUSIC, COUNTRY LIFE, Atco:** WMMR, WLIR, WNEW
- JIMMY RUSHING, ESSENTIAL JIMMY RUSHING BAND, Vanguard:** WOUR, WMMR, WIOT
- THIN LIZZY, NIGHT LIFE, Vertigo:** CJOM, WZMF, WQFM
- KITTY WELLS, FOREVER YOUNG, Capricorn:** WOUR, KSML, KZEL
- GENE AMMOND, GREATEST HITS, Prestige:** KSML, WSDM
- KENNY BARRON, PERUVIAN BLUE, Muse:** KSML, KCFR
- BLUE MAGIC, MAGIC OF THE BLUE, Atlantic:** KZEL, KZAP
- DUKE ELLINGTON, RECOLLECTIONS OF THE BIG BAND ERA, Atlantic:** WPLR, KZAP

Disco Action

By TOM MOULTON

NEW YORK—Gloria Gaynor autographed a number of test pressings of her LP "Never Can Say Goodbye" and gave them out as Christmas presents to disco DJ's here. It seems that she had wanted to show her appreciation in some way for all the help they have given her when word got back about DJs wanting the LP for the Christmas & New Year's holiday prior to its release.

Atlantic Records is rush-releasing two disco records in the New York area—"Supernatural Thing" by Ben E. King and "Hijack" by Herbie Mann. Both records are already getting heavy disco play. "Hijack" is a cover record of the "Barrabas" LP cut which is not available in this country yet (Spain only). The single is 5:32, and from what the DJs are saying about it Herbie Mann is going to have a disco monster.

Joe Bataan who had moderate success in discos with "Latin Strut," has cut a record geared expressly for the clubs. It's an instrumental version of "The Bottle." Bataan personally brought the test pressings around to most of the New York discos and the reaction is very good. Stores here are already selling it and it has been cut less than a week.

"Let's Get Into Something" by the Richmond Extension on Polydor will be released sometime in late January. There are about 10 clubs that already have a test pressing of the record. It is in the same vein as "Hey Girl Come And Get It" by the Stylistics. This is the fourth record to capture the "Rock

The Boat/Rock Your Baby" sound, and judging from audience responses this sound is going to be around for a long time.

"Happy People" by the Temptations is starting to happen in several clubs, the Hippo, La Jardine and Soho. . . WVBF-FM, number two rocker in the Boston market, will have a weekly disco hour, which will feature not only the disco music of the day, but live interviews with local disco DJs on what is happening in their clubs and the problems they are having, if any. Also, there will be interviews with some of the top disco stars from different parts of the country—some live and some on tape. The show bows in late January. There will be interviews with DJs in other parts of the country from time to time.

Although this is not the first station to have a disco show, this is the first station to have interviews with local and out of town disco DJs, plus the interviews with the top disco stars. Ron Robin, a leading disk jockey with the station, will do the show. He says that there are a number of stations in the area that have played disco hits and that he himself plays three nights a week at different discos in the Boston area.

He feels that the music of the disco is best performed in the discos themselves, and the whole idea of the show is not to compete with them but to give people an inside view of the club scene—what makes discos what they are; how their audiences react and how the disco stars themselves feel about the scene.

By Audience response Top 15

- | This Week | Title |
|-----------|--|
| 1 | I'LL BE HOLDING ON—Al Downing—Chess |
| 2 | SHAME, SHAME, SHAME—Shirley And Company—Vibration |
| 3 | E-MAN BOOGIE—Jimmy Castor—Atlantic (LP Cut) not commercially available yet |
| 4 | EXPRESS—B.T. Express—Scepter (LP Only) |
| 5 | LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—ATCO |
| 6 | HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT (Medley)—Gloria Gaynor—MGM |
| 7 | DOCTOR'S ORDERS—Carol Douglas—Midland International |
| 8 | BLUE EYED SOUL—Carl Douglas—20th Century (LP Only) |
| 9 | LADY MARMALADE (45)—What Can I Do For You (LP)—Labelle—Epic |
| 10 | HEY GIRL COME AND GET IT—Stylistics—AVCO (LP Only) |
| 11 | TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess |
| 12 | SATIN SOUL—Gene Paige—Atlantic—Love Unlimited Orchestra—20th Century |
| 13 | THAT'S WHAT I WANT FOR YOU BABY—B.T. Express—Scepter (LP Only) |
| 14 | AFRICAN SYMPHONY—Van McCoy—AVCO (LP Only) |
| 15 | SUGAR PIE GUY—The Joneses—Mercury |

Colony Records

- | This Week | Title |
|-----------|---|
| 1 | I'LL BE HOLDING ON—Al Downing—Chess |
| 2 | EXPRESS—B.T. Express—Scepter (LP Only) |
| 3 | ESCAPE FROM TOMORROW—Lalo Shiffrin—20th Century |
| 4 | YOU'VE GOT TO TRY HARDER—Ronnie Walker—Event |
| 5 | LOVE DON'T GO THROUGH NO CHANGES ON ME—Sister Sledge—ATCO |
| 6 | DOCTOR'S ORDERS—Carol Douglas—Midland International |
| 7 | SHAME, SHAME, SHAME—Shirley And Company—Vibration |
| 8 | BUMP ME BABY—Dooley Silverspoon—Cotton |
| 9 | VOODOO MAGIC—The Rhodes Kids—GRC |
| 10 | BLUE EYED SOUL—Carl Douglas—20th Century (LP Only) |
| 11 | THE BOTTLE—Joe Bataan—Salsoul |
| 12 | LADY MARMALADE—Labelle—Epic |
| 13 | WAITIN FOR THE RAIN—Philly Sounds—Phil. LA Of Soul |
| 14 | HEY GIRL COME AND GET IT—Stylistics—AVCO (LP Only) |
| 15 | SUPERNATURAL THING—Ben E. King—Atlantic |

Downstairs Records (New York)

- | This Week | Title |
|-----------|---|
| 1 | SHAME, SHAME, SHAME—Shirley And Company—Vibration |
| 2 | LOVE DON'T GO THROUGH NO CHANGES ON ME—Sister Sledge—ATCO |
| 3 | I'LL BE HOLDING ON—Al Downing—Chess |
| 4 | JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca |
| 5 | HEY GIRL COME AND GET IT—Stylistics—AVCO (LP Only) |
| 6 | I CAN FEEL IT—Louise Freeman—Shout |
| 7 | VOODOO MAGIC—The Rhodes Kids—GRC |
| 8 | THE BOTTLE—Joe Bataan—Salsoul |
| 9 | EXPRESS—B.T. Express—Scepter (LP Only) |
| 10 | BLUE EYED SOUL—Carl Douglas—20th Century (LP Only) |
| 11 | WAITIN FOR THE RAIN/DON'T DEPEND ON ME—Philly Sounds—Phil. LA Of Soul |
| 12 | YOU'VE GOT TO TRY HARDER—Ronnie Walker—Event |
| 13 | UP IN A PUFF OF SMOKE—Polly Brown—GTO Records (ABC/Dunhill) |
| 14 | BUMP ME BABY—Dooley Silverspoon—Cotton |
| 15 | SUPERNATURAL THING—Ben E. King—Atlantic |

Melody Song Shops (Brooklyn, Queens, Long Island)

- | This Week | Title |
|-----------|---|
| 1 | SATIN SOUL—Love Unlimited Orch.—20th Century (LP Only) |
| 2 | LADY MARMALADE (45)—What Can I Do For You (LP)—Labelle—Epic |
| 3 | SHAME, SHAME, SHAME—Shirley And Company—Vibration |
| 4 | ONCE YOU GET STARTED—Rufus—ABC (LP Only) |
| 5 | DOCTOR'S ORDERS—Carol Douglas—Midland International |
| 6 | WHEN WILL I SEE YOU AGAIN—Three Degrees—Phila. Intl. |
| 7 | IT'S A MIRACLE—Barry Manilow—Bell (LP Only) |
| 8 | I'LL BE HOLDING ON—Al Downing—Chess |
| 9 | EXPRESS—B.T. Express—Scepter (LP Only) |
| 10 | HEY GIRL COME AND GET IT—Stylistics—AVCO (LP Only) |
| 11 | ESCAPE FROM TOMORROW—Lalo Shiffrin—20th Century |
| 12 | PHILADELPHIA—B.B. King—ABC |
| 13 | FUTURE CHILDREN, FUTURE HOPES—Blackbyrds—Fantasy (LP Only) |
| 14 | BLUE EYED SOUL—Carl Douglas—20th Century (LP Only) |
| 15 | GET DANCIN—DiscoTex And The Sex-o-lettes—Chelsea |

UP CLOSE ON NIKKO

CES Trend: Japanese OEM Pushing Its Own Brand

LOS ANGELES—Nikko means happy in Japanese and that's a good word image to describe how national sales manager Allen Novick feels about the 40-year-old firm's new plan to aggressively market its own components after basically seven years of OEM development for other people.

Other bright spots at Nikko ('knee-co') include a new 10,000-square-foot size U.S. headquarters building near the Van Nuys airport, a 20-company rep marketing plan that's coming together and the come-full-circle consumer trend of buying separate components that puts Nikko right up center on audio equipment shelves, says Novick, a veteran of 10 years with Fisher Radio.

Novick, who's just bolstered his internal marketing with the promotion of William Lanier to assistant national sales manager, says he is quite aware of Nikko's low profile even though it's exhibited at seven successive Consumer Electronics Shows (a suite, however, at the current winter CES). Some Nikko moves:

- Expanded advertising from the hi fi buff books to mass media such as Playboy with a forthright "Made in Japan" theme;

- A Westinghouse Credit Corp. dealer floor plan whereby Nikko pays 4 percent interest for 90 days, allowing the dealer to virtually pay for goods only as it's sold and therefore freeing moneys for quick purchases (for example a dump deal or so at CES);

- Consultation with its reps to determine styling trends and features keyed to street feedback;

- Stepped up warranty protection and QC: 3 years parts/2 years labor and 100 percent QC with physical movement of each shipment from one point of inspection to another

and claimed defective rate under 1 percent.

Nikko started in 1935 in heavy industrial technology (switchboards, electro-magnetic current limiters, going to circuit breakers—used on the Japanese bullet trains—in 1952 and to audio components seven years ago) and does \$250 million annually, says Novick. Its heavy OEM involvement included making the Spectrosonic line for Pacific Stereo (about \$1.5 million a year business).

Nikko will introduce its first quad model in June. Its lineup now consists of stereo receivers, amplifiers and tuners ranging from \$159.95-\$499.95 in receivers; amps from \$129.95-\$219.95; and two tuners, \$112.95 and \$169.95—an 11 model line in all.

Of the cyclical trend back to separates, Novick notes his experience with Fisher (basically on the Coast) when a decade ago hi fi buffs were very into separate amps, tuners and preamplifiers. Then came receivers (combining all three elements) and then compacts (adding to a receiver a turntable and/or tape deck). "The consumer is becoming more and more educated. I even see a sexual connotation in owning a system made up of separate components.

"Basically, all those knobs and dials no longer intimidate the consumer."

Separates offer ideal step-up sales with the owner of, say, a \$350 receiver, now deciding to go with possibly a \$450 amplifier and building up again (an example, perhaps, being Nikko's STA 9090 being reviewed favorably in audiophile magazines—60 watts RMS over a 20-20,000 bandwidth and total harmonic distortion of 5 percent at rated output).

Styling is changing too. "Ten years ago Fisher had the gold, then gold and brown plastic look and then the big thing became black-out

dial (when the radio receiver is off nothing shows) and then we had distinctive styling with the so-called European look of very clean panels, sleeker designs." He says this plain European look still prevails with several European companies marketing aggressively in the U.S.

"Now the young consumers want a lot of knobs and controls but they want them laid out very neatly. The audio piece occupies a very dominant place in the apartment. Everything is keyed to decor." Novick, 31, says, "I remember when status was a Pontiac convertible but now kids drive a Volks and spend \$2,000 on a stereo system. Values are changing."

He sees trends going to still more exotic features such as digital tuning, LEDs (light emitting diodes) touch buttons, punch cards (for each popular station you slide a card into a slot) and strapping (i.e., combining four quad amps into two powerful stereo ones).

Nikko's ad theme strategy of "Made in Japan" hits head on with what Novick sees as a basically hypocritical attitude by those stressing "Buy American." "What company hasn't gone to Japanese or Oriental factories—Phaseliner, Shure. Even McIntosh's second line involved importing." He says Nikko is playing on the prestige Japanese electronics has gained.

On fair trade, Novick says this will basically boil down to distribution being the control factor. Nikko is not fair-traded though it moves through

audio-oriented retailers. Coming from Fisher, Novick respects "the legitimate dealer who built this business. We will open dealers who won't kick our reps (and our line) around."

The whole audio scene is upgrading and mass merchandisers and large department stores are proving they can move higher-end lines, says Novick. Another trend he is excited about is the female consumer. "Helen Reddy really started something with her song, 'I Am Woman'

(Billboard, Aug. 3, 1974 'Helen Reddy' special, the National Organization of Women gave her a 'Great Guts' award for referring to God as SHE in an award acceptance speech).

"I watched a girl salesperson at Custom Hi Fi House in Houston do one of the greatest selling jobs. This guy was just looking really. She got him going and finally sold him 4-channel putting two speakers on holdover for him—she really wrapped that guy up."

Discount Chain Suit In N.Y. Stalemated

NEW YORK—The standoff which developed last week between the Discount Chain of Jamaica Gas & Electric and the City's Commission of Consumer Affairs over alleged violations of consumer protection regulations, seems to have stalemated with key principal, Jerry Rosenberg stricken with a heart condition and related complications.

The Consumer Commission's suit for \$250,000 was filed on Christmas Eve, and charged JGE with misrepresentation of consumer rights and obligations through deceptive advertising and sales contracts.

Jerry Rosenberg who operates the closed-door discount chain with his brother Charles, immediately

threatened a \$100 million libel suit against the Commission and its commissioner, Elinor Guggenheimer, if the charges were not retracted.

According to the Commission's charges, JGE's acts are part of an overall scheme of deception by which the defendants induce consumers to enter into contracts while at the same time denying all responsibility to the consumer.

It further charges that consumers are led to believe that they are dealing with a single business enterprise when making purchases from JGE licensees, when, in fact, the JGE stores are separate businesses.

The Consumer Commission's suit further charges:

- That stores in the JGE chain are not prepared to supply, within a reasonable time, sufficient quantities of advertised items.

- That consumers must wait six months to a year to receive goods they had contracted to receive within 12 weeks.

- That when merchandise is finally delivered it is often damaged or different from that which was ordered.

In his answering threat of \$100 million libel suit against the Consumer's Commission, Jerry Rosenberg, who became a household word in the New York area with his "What's The Story, Jerry," TV commercial, charged that Commissioner Guggenheimer had called him a crook, and that he had to clear his name.

However, the threatened suit was not filed, and shortly before Rosenberg was hospitalized, his firm's counsel, Philip Gelfand stated that a compromise arrangement was being worked out between JGE and the Consumer Affairs Commission.

The flamboyant Jerry Rosenberg, whose discount operation allegedly sells exclusively to union members in the New York/New Jersey/Connecticut area, has been hauled into court on several occasions in the past for defying the fair trade laws of the state.

Lafayette Sues Jewelcor; Charges 'Fraudulent Acts'

SYOSSET, N.Y.—Lafayette Radio Electronics Corp. has filed suit against Jewelcor Inc. charging that Jewelcor, an operator of a chain of catalog showrooms, obtained 9 percent of Lafayette's outstanding stock through fraudulent and deceptive acts.

The suit which Jewelcor's officials term "frivolous and without merit," charges that Jewelcor misled the public when it said it had not yet decided whether it would try to acquire control of the Lafayette home electronics chain.

Lafayette's suit also charges that Jewelcor failed to notify the Securities and Exchange Commission that it had purchased shares to force a merger or another combination, and not merely for "investment" as stated in the filings.

Leonard Shendell, vice president of Jewelcor, and a defendant in the Lafayette suit along with other key Jewelcor officers, maintains that although his company had in fact given thought to acquiring Lafayette, no decision has been made.

Shendell also denies that his company and its officers took advantage of, and misused their relationship with Lafayette's underwriting firm, C.E. Unterberg, Tobin Co.

Shendell further denies Lafayette's charge that his company's "highly leveraged financial structure and faltering operations indicated Jewelcor's need to implement its acquisition program by acquiring control of Lafayette."

The Lafayette suit seeks to enjoin Jewelcor from acquiring more of its (Lafayette's) stock, and from voting shares acquired after Jewelcor decided to attempt a take over.

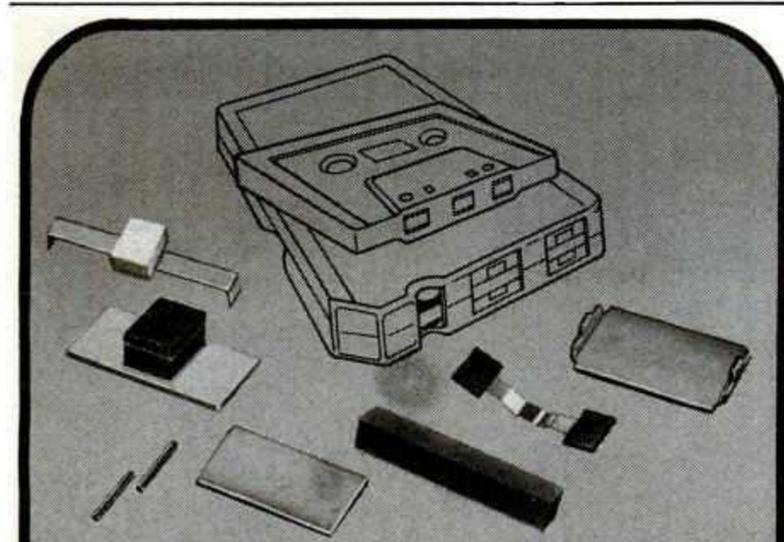
TEAC Expands Globally

NEW YORK—The international marketing arm of the TEAC Corp. of America is expanding its operations in Europe, Canada and Latin America, according to Mikio Matsubayashi director of TEAC's international division.

According to Matsubayashi, TEAC is directing its sales efforts in international markets through a network of distributors.

Matsubayashi who is also acting as general coordinator of international operations in Europe, explains that use of distributorships enables TEAC to conduct its sales and marketing strategies, as well as marketing service support from a central source.

TEAC's international division was formed a year ago by George DeRado, the firm's president.



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THE PREVIEW



'75 OUTLOOK FOR
TAPE / AUDIO / VIDEO
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MANUFACTURERS
SERVICES / SUPPLIES

CES-1

CHICAGO

United Audio Centers have seen a jump in the average systems sale from \$500-600 a year ago, to \$900-1,000 this year while low end systems are moving very slowly. Most popular systems for Cliff Johnson, manager, includes McIntosh electronics, JDL Jubal speakers, and Dual or Thorens changers.

Johnson mused that since people are not spending on automobiles, they are upgrading their home entertainment purchases. Impulse buying is out as customers carefully research quality and trade-in value.

On the whole, prices are up, but the same money buys better equipment: for example, the Sansui discontinued 8-deluxe was fairtraded last year at \$599, but the replacement model 881, with the same power specs and tuning is listed at \$499.95, the cost savings due to the introduction of circuit board module (CBM) construction.

Records are carried at one store only, as a draw to the young crowd, and at break-even prices. The inventory includes 1,500 pop LPs with limited jazz, classical and quad selections, for fast turnover.

United Audio is following a very conservative approach on inventory for 1975, and dealing only with manufacturers who offer decent terms and do not double up on orders. The outlook for 1975 is optimistic, with big ticket items such as separate components rather than integrated receivers, and reel-to-reel tape machines, expected to carry the year.

* * *

The addition of 8-track record feature on hardware has raised sales of 8-track and cassette blank tape by 35 percent this year, for Community Family Stores buyer Sam Velato. Another factor in the surprising increase, Velato feels, is the hard line the industry has taken against tape bootleggers.

The 8-track record feature has also caused a turn-around in cassette and 8-track ration from 60/40 last year, cassette to 8-track, to 60/40 this year, 8-track to cassette.

A lackadaisical six percent increase in records this year over last is due, Velato says, to less releases, no giant selling group, and a very tight inventory control that was checked twice weekly.

Consumer anxiety about the economy can create what the consumer fears most in 1975, but Velato believes the business is there if good product is introduced.

No information was available on the low end line of Community stereo equipment.

* * *

SAN FRANCISCO

Kirk Bradford at Lafayette Radio Electronics says, "we're doing as good if not slightly better than last year in unit sales. Calculators were the star for us and a lot of four-channel moved for us also. We're in a unique position because Lafayette receivers were the first to come out with advanced SQ four-channel and this gave us the jump on a lot of people."

"Now everyone else is starting to have the same circuitry Lafayette has, but that has helped us do even better because the other receivers cost considerably more for the same specs. That factor, I think, will enable us to keep doing better business in 1975, because people are going to be buying more wisely, and Lafayette products are the best value."

Bradford is upset about the lack of promotion on quad, particularly, as he put it, "on the label's end of the business. Columbia could do much more than they are. You call a record store and ask about SQ and they don't know what it is. You call a radio station to ask if they're playing an SQ album and they don't know what you're talking about."

Bradford says also that "people are getting hip to the fact that the cassette format is better than 8-track," and that cassette recorders have been among Lafayette's strongest items.

* * *

George Yahraes, marketing manager for Cal Hi Fi, which now has eight stores in the Northern California region, also

20 Market Dealer Survey

cites cassette recorders—particularly the Dolbyized units—as his strongest mover. He particularly praises the TEAC Creative Center tape unit as an aid in demonstrating to people the possibilities of tape (Billboard, Dec. 7).

Yahraes says that Cal Hi Fi's sales were "up substantially" through most of 1974 except for the last quarter, which dropped off 15-20%. He sees that lower level of sales continuing for at least the first half of 1975.

Yahraes says the trend is better sales at the higher end of his line—in the more sophisticated gear. "Apparently what's going on, is that people who had the money still have the money, and they're spending it. Also people who might have bought an average set are now putting some extra bucks into their systems because they now see it as an investment that they will have a long time. Once they have it they don't have any additional costs. They listen to the radio or buy records once in a while."

"Our impression is that people are probably staying home more, saving money on restaurants and concerts, and they feel that if they're staying home more they deserve better equipment. In most of our stores the average amount spent on a system is at a higher dollar value than before. Of course part of the reason for that is that the people are being most hurt by the economy, the people who would have bought at the lower end, now they can't afford to buy at all."

On quad: "People are still confused by the two systems and not that many are coming in asking about it. A lot of the receivers and cartridges we're selling are 4-channel but people are not buying them in systems. They're using them with two speakers now but are looking to the future when they might want to change."

* * *

Stan Goman, manager of Tower Records' main store, says that, "even figuring inflation we're up 20 percent over last year." The sales leader at Tower is soul music: "Soul is up like crazy. Our sales have doubled, maybe even tripled. Everybody from Stevie Wonder to the Olympic Runners. Of course soul has always been a good seller in San Francisco but I've never seen it sell like this year."

Quad record sales are steady, says Goman. "We'll always order a box of, say, Aretha on quad, or Elton, or Dave Mason and then be re-ordering 5-10-15 every month or so. But then we're the only people in town that keep a good selection of quad records."

Goman's outlook for next year: "Well, the depression is here. Let's face it. And during a depression the entertainment business goes up. So I foresee no problems."

"I think jazz will keep crossing over more heavily in 1975, like soul did, and I think there will be some big jazz albums. We've sold tons of the new Stanely Turrentine record. We're selling a lot of George Benson. I think the Blackbyrds are a coming thing. Whenever a good commercial jazz artist comes into San Francisco we sell a lot of their records."

OAKLAND, Calif.

H. Waldren, manager of the stereo department at Montgomery Ward here, says his record sales were about the same as last year, and that, counting inflation, sales of stereos, radios and recorders were down about 10 percent. Cassette recorders were strong, along with solid-state color TV.

Quadraphonic sales were not what Waldren hoped for. "The lack of soft goods is killing 4-channel. People who have quad now are telling their friends that they can't find much discrete quad music. Now we do sell a fair amount of matrix 4-channel music but I don't consider that true quad."

As for types of music, Waldren says that even though he is in a location where black music has been the big seller, "country music has come along very well and this year we've had several good country music promotions."

For 1975 Waldren sees a "very strong continuation of sales in TV, but I look to see audio take a bath next year—maybe down 20 percent by spring. We've reached a point where TV is now a necessity but stereo is still a luxury. And with the economy like it is, people are going to eat before they listen to sound."

* * *

BERKELEY, Calif.

Also across the Bay, manager Hale Milgrim at the Telegraph Ave. Discount Records store says that his business has "almost doubled" over last year and that some labels, like Columbia and Warner's, are up 60-80 percent.

Milgrim cites recordings by local Bay Area groups as something that has done very well for him, even if the music is not on a major label. "We like to promote local music," he says, "because it's a way to let people know we're not here just to make money. In fact we work on one of the smallest profit margins in the chain. Between Leopold's, Rather Ripped Records, the Berkeley Tower store and myself we're probably the lowest priced area in the U.S. People come into this area from San Francisco and San Jose because they know they can get records \$1-\$1.50 cheaper."

Milgrim is personally very interested in quad "and consequently we carry a full line of records, including 10-15 reel-to-reel quad tapes, which isn't much, but it's a start. And we always move what we have."

As for 1975, Milgrim is "optimistic, because I have to be. Records are still a lot cheaper than buying a sweater, or most anything for that matter. I don't think the record industry will get hit really hard."

* * *

LAS VEGAS

The cry of most dealers and stores in the area—'74 is down from '73!

Garwood Van operates two Musicland stores in the city. Bruce Adams, manager of the Sahara Ave. store, seems to speak for all retailers when he points a finger at the economy. "Business is down and the reason is the economy. When people can't afford to buy sugar, they're not going to spend as much as they did in previous years on expensive accessories for the music business."

"We are having trouble with the quad because of the economy," he stresses. "To purchase the unit that converts the stereo system into a quad takes a person of a certain income."

However, Adams reports that quad tapes did well but "the records do poorly." The confusion between matrix and CD-4 has to be settled, as the records go. That will help considerably," he feels. "A lot of the customers are very confused as to explaining the difference between discrete and matrix, and he buys a system that doesn't have one or the other. If that issue is settled, if there is only one kind of quad record and all equipment can play it, than business would be much better."

"I think the one thing that sold well is classical records," he says. "Classical LPs are steady sellers and we appreciate the business because we don't really have to depend on markets

(Continued on page CES-13)

This national roundup was coordinated by Steve Traiman, Tape/Audio/Video Editor, and consists of reports from:

- CHICAGO—Anne Duston
- SAN FRANCISCO/OAKLAND/BERKELEY—Jack McDonough
- CHARLESTON, W. Va.—Ray Brack
- PHILADELPHIA—Maurie Orodener
- COLUMBUS/CINCINNATI/WORTHINGTON—Joanne Oliver
- INDIANAPOLIS/BLOOMINGTON—Vickora Clepper
- MINNEAPOLIS—Irene Clepper
- KANSAS CITY/TOPEKA—Grier Lowry
- MEMPHIS/JONESBORO—James Cortese
- MILWAUKEE/ST. LOUIS—Martin Hintz
- LINCOLN, Neb.—Lori Clepper
- PITTSFIELD, Mass.—Patti Clepper
- PORTLAND, Ore.—Ken Fitzgerald

JANUARY 11, 1975, BILLBOARD

Coast Blank Tape Firms Concentrate On Promotion, Display, Brand Awareness

By BOB KIRSCH

Promotion and display of top of the line product are the prime targets of major West Coast blank tape manufacturers this winter, with product introduction relatively low on the priority list.

Most manufacturers say they are de-emphasizing new product because there comes a point of diminishing returns. In other words, so many advances have been made in blank tape over the past several years, particularly in the areas of coatings and proper lengths, that it is now time to put most of the effort into promoting these advances. The state of the art has not reached its limits, of course, but for most consumers, there is plenty of variety to choose from now.

As far as the economy is concerned, manufacturers say that the holiday season is not the time to tell whether or not blank tape sales will be affected, as tape moves well this time of year anyway.

Most manufacturers, however, do feel that tape will continue to move well in spite of the economy, primarily because it is an inexpensive form of home entertainment and home entertainment is always "big" when the economy is off. The hardware that plays the tape may suffer somewhat, as consumers hold on to older units rather than upgrading systems and as retailers watch their stock a bit more closely.

The reasons behind the promotion of high end material are several. For one thing, most mass merchandisers are now stocking heavy loads of quality merchandise, and want the promotions and displays to go with this stock. They are stocking the high end product, obviously, because the consumer has reached a peak in sophistication and quality consciousness and is now staying away from the "dump" or "bargain" tapes.

Finally, the shortage problems that were plaguing the tape industry last year seem to have eased up, and in many cases, disappeared. Many spokesmen liken the various chemical problems to the gas shortage of a year ago—in other words, now that the price is up, the materials are there. There are shortages remaining in some areas, but virtually none in polyester backing and polystyrene categories.

So, blank tape manufacturers are looking ahead to the new year with an optimistic, if somewhat cautious, view. Plans are ready and there are no indications that any of the major firms are contemplating rolling back these plans. What are the West-coast majors setting for plans this year?

Ampex Corp. plans on offering a free stackette unit with three C-90's from the 370 series in it. The stackette is free to the consumer (normally a \$1.95 value). The tape will be prepacked.

Shad Helmstetter of the firm explains that "The tape business is really moving very well. Sales are holding up," he adds, "but it is that season so we can't really tell right now if the economy is doing any damage. We are selling a lot of the 20 20 +



cassettes, especially the 60 and 90-minute lengths, with the 90's in particular picking up.

"The 8-track market, especially the high end, is also picking up," says Helmstetter. "It's really become a major market overnight."

Ampex will also be doing a great deal of major market advertising in the new year, concentrating on "key city areas." As well as the stackette promotion, there will be ad discounts for the reel-to-reel and 8-track in the 20 20 + tapes.

"We are going to put a lot of emphasis into promoting the high end of the line," says Helmstetter. "We don't expect to see much new product or innovation in tape this winter because most of the majors have gone about as far as they really need to at this moment. Of course, neither us nor any of the other firms, I'm sure, will stop research and development."

Helmstetter also feels the mass merchant will play an even more important role in the blank tape market because "he is now beginning to use middle and high end product and in a number of instances is not stocking the low end at all. The mass merchant is maturing at a rapid rate, as is the consumer who is using better tape to go with better equipment."

At Audio Magnetics Corp. there will be some new product and a number of new displays and promotions, according to the firm's Jim Lantz.



The company will round out its high end, audiophile oriented XHE cassette line by adding 8-track and reel-to-reel. In promotions, there will be a bike pack offer. The retailer receives a shipper carton holding 228 Tracs C-60 or C-90 cassettes. When the consumer buys two, he gets a coupon to send in as proof of purchase. With \$2 enclosed, the consumer then receives a personalized bike pack. There is no identification of Tracs on the package.

In displays, there are three new ones. All are available with Tracs or XHE merchandise. The first is a four tier wire rack holding eight trays of product; second is a four tier cassette dispenser; and third is a three tier 8-track dispenser.

Lantz adds that "the merchandise is selling. I don't think people think as much about spending a dollar or a dollar and a half as they would when buying a piece of hardware. We will continue to merchandise and promote the blank tape. In talking with large dealers, we are getting no feedback that units sold this month are down from December last year. And we really don't expect a slowdown even after the holiday season. People may buy less hardware, but we feel software will continue to be bullish."

Lantz also feels that "the consumer is definitely more high end oriented. And, most manufacturers are filling out high end lines because when a dealer buys something, he wants a full line. As for shortages, there is no real effect any longer. The (Continued on page CES-10)

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Hi Fi Innovations Fast, Furious, Across Shelf

By RADCLIFFE JOE

Hi Fi component manufacturers, thwarted in their efforts to proliferate the concept of 4-channel equipment as a mass consumer item, are seeking to recoup lost prestige with other innovative products designed to woo the cautious hi fi equipment buyer in a tight-money economy.

The new wave of innovations is not restricted to any one category of components but can be found in just about everything from speaker systems and receivers through tuners and amplifiers, turntables and tape decks.

At Yamaha, newest entrant in the hi fi stakes in this country, "Beryllium" is the thing. This wafer-like product now being used in the new Yamaha NS-100M speaker systems, is said to provide such special benefits as extremely low distortion, high efficiency, high power handling capacity, and outstanding transient response (Billboard, Dec. 14).

Yamaha, which has no immediate plans for licensing the Beryllium-developing technology to other speaker manufacturers, is using the product in the midrange and tweeter of the new speakers. Yamaha, which boasts extensive expertise as a manufacturer of musical instruments, has plowed much of that know-how into its hi fi line. The innovativeness is again manifested in the line's new FM tuner.

Stewart Greenberg, Yamaha's audio products manager, notes that the unit, model CT-7000, boasts an FM decoder circuit which utilizes negative feedback technology, and pro-

duces distortion so low as to be virtually immeasurable. Also used in the CT-7000, and unique to the Yamaha line, is "Auto Touch Tuning" which, when touched shuts off the AFC through use of a special circuit. Then, when the station is tuned and the knob released, the AFC comes on automatically.



MODEL CD-16

At Panasonic, where the concept of direct drive in turntables was first introduced in the firm's Technics line, the company has again come up with another first in its direct-drive changer turntable (Billboard, Dec. 21). The unit, model SL-1350, incorporates the prin-

ciple of direct drive with a fully automatic, multi-play changer mechanism.

Jerry Kaplan, national sales manager for Technics products, feels the new changer design will bring a new level of performance to the record changer category, particularly with respect to such important criteria as wow, flutter and rumble.

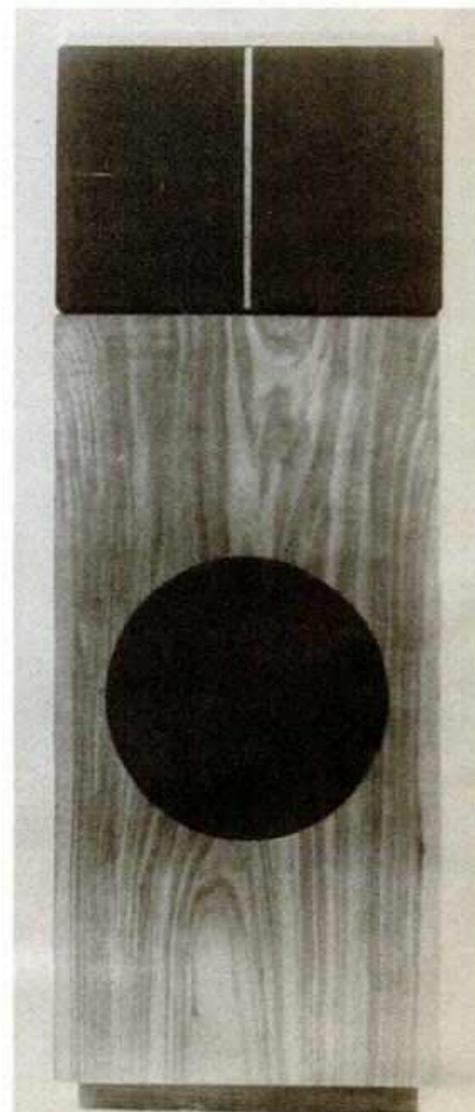
The new direct-drive changer also utilizes Panasonic's unique 9 1/16-inch tone arm—also an industry first—designed to include low tracking error, anti-skate adjustment and two-way cueing. The arm can also be mated to any stereo or 4-channel cartridge. Additional features incorporated are "Memo-Gram," a device that reportedly facilitates changer operation or repeat play, as well as the ability to put the turntable immediately into the shutoff mode without having to play it through all the records already on the stack.

Sansui Electronics has been pushing Circuit Board Module (CBM), designed for cost savings, according to Bernard Bernstein, vice president, sales. CBM, featured in Sansui's newest low cost AM/FM stereo receiver, also incorporates what Bernstein calls a hybrid IC amplifier for supplying low distortion power to one or more stereo speakers.

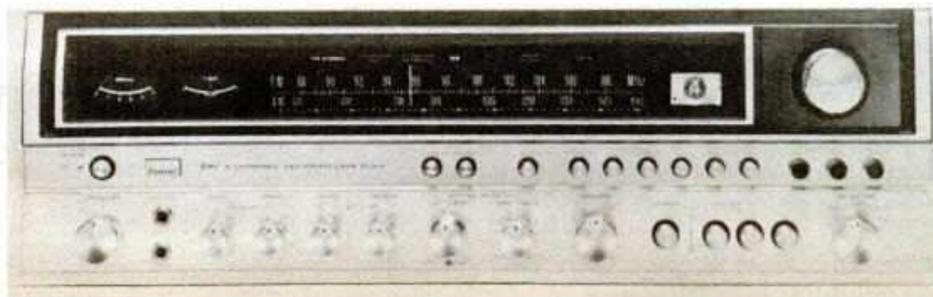
Also included in Sansui's new line of receivers is RIAA equalization for correct bass and treble compensation, distortion-free performance. An oversized power transformer and filter ensure constant voltage supply.

Sansui's innovations extend to other units in the line. Among these are the latest cassette deck models utilizing polished magni-crystal ferrite heads to minimize abrasion. They also utilize the increasingly popular 4-pole hysteresis synchronous-drive motor which is less vulnerable to power variations, than other motors. Also new to the Sansui decks is a large, high-inertia flywheel using a polished flat belt, and a capstan that ensure constant tape speed and smooth tape transport.

(Continued on page CES-22)



Towering speakers such as Stradivari's 1060-T for \$249.95 typify new directions for hi fi manufacturers. At far left, Sansui's QRX7001 deluxe \$879.95 4-channel receiver equipped for QS, SQ and CD-4. Also, JVC's ultimate \$499.95 CD-1669 cassette deck.



No broken glasses.
 No tubas sprouting out of the ground.
 No psychedelic Beethovens.
 No crinkling dollars.

PLAYBOY

If you think there's a cassette or cartridge that's better than ours, we'll buy it for you.

Just try a new Columbia tape. If you still like your old tape better, return the Columbia tape to us, and we'll send you the one you prefer. Free.

Our problem
 Most people who buy recording tapes are pretty happy with what they're using. So it's hard for someone with a new tape—even someone with all the experience in music and electronics that Columbia has—to get people to try it. Regular advertising just won't work.

We realized we'd have to come up with a really unusual introductory offer. To really challenge people to try our new FAILSAFE cassettes and cartridges. To see that they really are better than other tapes.

Our offer

1. Buy a new Columbia cassette or cartridge in any length you like.
2. Try it out. Record on it. Compare it to the tape you've been using. TDK, Memorex, Scotch. Any test tape.
3. If you're happy with Columbia fine. You've bought yourself a great new tape. And we hope you'll keep buying Columbia.
4. But, if for any reason you're not satisfied with the Columbia tape, send it back to us. With your receipt, no more than 30 days after you bought it, and include a label from the tape you prefer. Your only cost is \$08 for postage and handling.
5. We'll send you the tape you prefer. In the same length as the Columbia tape you returned.

Our experience
 We don't think we're taking much of a chance with this offer. And we don't think we'll be sending out more TDKs, Memorex, or Scotches. Because while you may have never seen one of our blank tapes before, we're not exactly newcomers to the recording business.

We've made hundreds of millions of pre-recorded tapes over the years. For our own record label, and even for a lot of our competitors. And through that experience we learned a lot about sound quality and product reliability that helped us develop the best blank tape for home recording. With more highs and lows.

Without fuzzing or blurring the sounds. Without jamming in any kind of tape deck in any kind of weather. And with unique features that make recording a pleasure. Like our Universal pad cartridge that works automatically on stereo or 4 channel. And extra adhesive labels to settle your tapes when you record.

Our challenge
 If you think there's a tape that's better than ours, it's because you just haven't tried ours. Columbia Magnetics, CBS, Inc., 51 W. 52nd St., N.Y. 10019.

We want to change your mind

Just the most convincing and honest advertising you've ever seen.

Most tape makers think the way to get people to buy their tape instead of another tape is to invent a better gimmick. And over the years there have been some real lulus.

But Columbia, the company who's had probably the most experience in every phase of tape making and tape marketing, is taking a different approach.

No hype. No stunts. No exclamation points. Just an honest promise that might turn out the best idea yet.

Our new ad campaign had phenomenal success in test markets, and is now breaking in full-page national ads in Playboy, Penthouse, Rolling Stone, National Lampoon, Zoo World, Crowdaddy, and Contemporary Music; and

in a heavy TV and radio schedule in major markets across the country. It offers what we think is the most irresistible product introduction there has ever been for any consumer product.

Simply stated, if someone tries one of our new tapes, and doesn't like it, Columbia will exchange it for any other tape. Nothing could be simpler. And nothing could be stronger.

And to make our new tapes as irresistible to you as they will be to your customers, Columbia has specially priced multi-tape poly bag packs, and a fantastic "Passport to Profits" program that will pay off in trips to Spain for dealers and distributors who quality.

Come see us at CES.
Booth 201 and Conrad Hilton
Hospitality Suite 1306A.

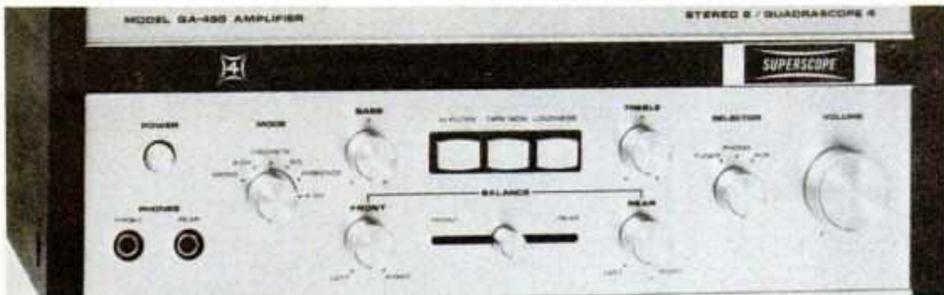
COLUMBIA

®"COLUMBIA," MARCAS REG.

Columbia Magnetics, CBS, Inc., 51 W. 52nd St., N.Y. 10019.

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Accessory Makers Move to High End Items



Super accessories are showing up on more shelves. Here is Superscope's QA-450 quadraphonic amp that can also function as a quad adapter. It's priced \$299.95. Some hi fi companies, however, are even into accessories you can wear as with Lear Jet's Tee shirts (insert) offered as consumer incentives with the car stereo line.

- Le-Bo's \$69 headphones
- Casemaker shelving
- Fidelitone care line

By ANN DUSTON

Accessory manufacturers are moving confidently into the void created by slow low and middle point sales, and aiming for the "spending money" market with new high end products.

Le-Bo Products, moving into new modernized quarters in Maspeth, N.Y., will be introducing the denim look in four cartridge and cassette carrying cases under \$20, and two inexpensive cases for lp's and seven-inch records. Also being introduced at the CES are two home storage units for lp's in walnut covering.

A colorful printed display card will introduce the new plastic revolving cassette case, in which cassettes can be stored with or without their Norelco-style boxes.

Le-Bo has also added two top-of-the-line headphones, the quad TA327 listing at \$49.95, and an electret stereo model, the TA326, at \$69.95 list.

Leslie Dame, executive vice president, sales, sees the drop in new car sales affecting the carrying case business since many new cars are sold with stereo for which people need to buy tapes and cases, but "you need to have new product for the teenager who still has money to spend, especially at our price points."

Casemakers, Inc., LaGrange Park, Ill., is aiming their new product at the higher end market since the cassette and 8-track carrying case market has slowed down considerably in the low and medium price points where volume was in the past, Jack Scanlon, sales manager, said.

Furniture-style wall shelving for components in an L-shape is being introduced by Case Manufacturing Co., again at the high end, Alan Graham, sales co-ordinator reports. Storage

units act as good promotional items and create traffic, as well as contribute to the appearance of audio units, for example, giving the look of a console to a portable unit.

New at CES is Dew Foam Co., Van Nuys, Calif., which until this show manufactured reticulated foam grille fronts for the OEM and manufacturer market. They are now entering the consumer field with replacement kits, Fred Singer, vice president, division manager, says.

An inexpensive kit that customers can cut to fit their speaker front is available in three separate sizes to fit 35 percent of the speaker sizes available today. The kits are polybagged and peg-boarded. Custom kits are also available through the dealer.

Dew Foam has set up a new manufacturing plant in New Jersey to handle the additional line, and has opened sales offices in Chicago.

Fidelitone, Inc., Palatine, Ill., introducing its new record care product, sees this accessory item as benefitting from the trend to high end stereo sales. "This is really an audiophile product which has picked up enthusiasts in the last few years among young people," Craig Hudson, regional manager, predicts.

Fidelitone plans to introduce a cartridge cleaning kit in two months.

While Koss and Telephonics cancelled out of the CES, Superex brought its line of headphones for exhibit, and also introduced 8-track blank tape to its tape line shown at the June CES.

Superex had a temporary lay-off during Christmas to bring the last quarter of the year up, and Marvin Paris, vice president, marketing, reports that with collections slow, companies are forced to be selective about who they do business with.

At the CES, Superex is offering promotions on headphones and tapes, special prices, and a new activated shelf display.

Another new company, Helmac Products Corp. which acquired Metro Products, Warren, Mich., offers a complete line of stackable plastic tape and record storage cases, some with carrying handles, under \$20. Also shown are revolving 8-track and cassette units, and a car caddy for 20 8-tracks.

This poll of manufacturers building receivers (amp, tuner combined) turned up a haze of ambiguous terms and allusions to system capabilities. Manufacturers are generally showing fewer quad models and are loath to wattage due to new FTC guidelines. Some firms were unable to supply literature. Others were unavailable for comment, even when called repeatedly over many weeks. The wattage figures here are four channels driven into 8 ohms and continuous RMS.

Other keys:

- o Bridge circuit is method of coupling the four amplifiers into two for stereo
- o CD-4 is the discrete RCA/JVC system
- o SQ is the CBS system (matrix system)
- o QS is the Sansui system (often referred to as RM-regular matrix)

*Marantz and Superscope allow for adaptors via a module opening so that in theory all are ready for CD-4 and SQ matrix.

Check Off List of 'Q' Receivers Shows Trend to Universal Systems

By JOHN SIPPLE

BRAND & MODEL NO.

BRAND & MODEL NO.	BRIDGE CIRCUITRY	WATTAGE	CD-4 ADAPTABILITY	BUILT-IN CD-4	SQ	FULL LOGIC	RM	QS	SHIPPING WEIGHT (IN POUNDS)	DIMENSIONS (IN INCHES)	SUGGESTED LIST PRICE IN DOLLARS
AKAI AS 980	X	30		X	X		X		45	26x7x17	850.00
AKAI AS 960		15			X				28	19x7x16	499.95
AKAI AS 970	X	25	X	X	X		X		38	23x7x15	599.95
FISHER 234	X	10			X					19x7x12	349.95
FISHER 334	X	10		X	X					20x7x12	499.95
FISHER 404	X	22	X		X				42	21x6x16	
FISHER 434	X	15		X	X	X				20x7x12	599.95
FISHER 634	X	34		X	X	X				23x7x15	799.95
FISHER 4020	X	10	X		X				19	17x5x16	299.95
FISHER 4060	X	15	X		X				24	19x5x16	369.95
GLADDING AUDIO 100-A		24		X		X	X			17x4x11	
GLADDING AUDIO 200-A		48		X		X	X			19x5x12	
HARMAN/KARDON 800+	X	22	X						39	18x6x15	499.95
HARMAN/KARDON 900+	X	30		X	X			X	45	20x6x17	749.95
JVC 5426X		13		X		X		X	26	18x6x15	399.95
JVC 5436X		15		X		X		X	31	20x6x15	499.95
JVC 5446X	X	21		X		X		X	34	20x6x15	599.95
JVC 5456X	X	43		X	X			X	44	20x7x14	799.95
KENWOOD KR 8540		40		X		X	X				849.95
KENWOOD KR 9940		50		X		X	X				974.95
LAFAYETTE LR 3000		15	X		X	X	X	X	27	17x4x14	449.95
LAFAYETTE LR 5000		35	X		X	X	X	X	41	21x5x15	599.95
*MARANTZ 4220	X	8									299.95
*MARANTZ 4270	X	25									699.95
*MARANTZ 4300	X	40									899.95
*MARANTZ 4230	X	12									499.95
*MARANTZ 4240	X	17									599.95
PILOT 365		15			X		X		37	18x7x17	439.90
PILOT 366		30			X		X		44	18x7x17	579.90
PIONEER QX 646		10		X		X	X		27	20x5x14	499.95
PIONEER QX 747	X	20		X		X	X		42	21x6x17	649.95
PIONEER QX 949	X	40		X		X	X		49	21x6x17	749.95
ROTEL RX 254		20		X	X					22x6x13	479.95
SANSUI QRX 3000		16					X	X	25	20x6x13	429.95
SANSUI QRX 3500		19					X	X	41	20x7x13	549.95
SANSUI QRX 6001		25		X					45	21x7x16	759.95
SANSUI QRX 7001		35		X					52	21x7x16	879.95
SHERWOOD 57244		20				X			40	18x5x15	499.95
*SUPERSCOPE QA450	X	8									299.95
*SUPERSCOPE QR440	X	8									299.95
*SUPERSCOPE QR450	X	10									329.95
SYLVANIA RQ 3747	X	25	X		X					21x6x15	499.95
SYLVANIA RQ 3748	X	50	X		X					21x6x15	599.95
SYLVANIA RQ 3745	X	7.5	X		X					17x6x15	329.95
SYLVANIA RQ 3746	X	15	X		X					17x6x15	379.95

FREE RADIO TIME TO SELL ANYTHING YOU'VE GOT.

(as long as it's Pioneer)

If you're a *serious merchandiser*, your Pioneer Electronics of America representative is authorized to make you an offer you can't refuse. It's called The Pioneer Radio Program. But it's really Your Radio Program. Thirty second commercials, on *your* local stations, done *your* way, by *you*. No strings attached as long as you feature our products. And the best part of it all is that you don't pay a penny for them.

It boils down to this: From January 5 through February 21, if you buy our products, we'll buy your time.

But that's not all.

In case you're wondering what to feature in those free commercials, we happen to have a few suggestions:

New Products

We won't steal our reps' thunder, but here's a few previews: We've got a compact under-dash cassette player with features you've got to see to appreciate (the KP-345, a winner). And a new side loading cassette player for *under* \$80 (the KP-212, Pioneer quality at volume prices). New rear deck

speakers with 10 ounce magnets (*heavy*). A new 2-channel/4-channel, 8-track deck for home use (QH-44). And... well, you get the idea. (They'll all be at the CES Show, Booth 224-225.)

That's our Winter Radio Program. And, to top it all off, we've added our special display deal on our custom in-dash trim kits. Plus expanded payment terms.

Your Pioneer of America rep knows the whole story. So does Steve Solot at Pioneer (213-639-5050). Or, if you'd rather, fill in the coupon below.

Gentlemen:

Please have your representative call and make me an offer I can't refuse.

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Phone _____

 **PIONEER**[®]

Pioneer Electronics of America, 1555 E. Del Amo Boulevard, Carson, California 90746

QS 4-Channel Records are here



...and so are QS 4-Channel FM Broadcasts.

Today, millions of people are listening to QS 4-channel. With over 600 QS records available world-wide, there are major artists to suit every musical preference. More than 40 major FM stations coast to coast, broadcasting QS 24 hours a day make the FM dial come alive for the 4-channel radio listener.

All of this available software means the demand for QS vario matrix decoders is increasing every day. Don't miss the opportunity to join the growing family of QS 4-channel hardware manufacturers who are incorporating QS vario matrix IC chips into their receivers, pre-amplifiers, and decoders.

FM broadcasters should not miss the opportunity to gain new audience appeal by broadcasting in QS 4-channel. The QSE 5B broadcast encoder is available now.

To find out all the details, visit us at the Conrad Hilton Hotel, Suite 500, during the Winter Consumer Electronics Show, or call or write Sansui for information.

SOME OF THE ARTISTS

Jim Croce	101 Strings
Enoch Light	B. B. King
Carole King	Four Tops
Utah Symphony	Urbie Green
Tony Mottola	Gato Barbieri
Bonnie Koloc	Willie Dixon
Steely Dan	Abbey Simon
Beverly Sills	Joan Baez
Doug Carn	

SOME OF THE LABELS

ABC	Longines Symphonette
A & M	Ode
Audio Treasury	Ovation
BASF	Project 3
Black Jazz	Quad Spectrum
Blues Way	RTV
Candid	Telecast Market
Command	Turnabout
Impulse	Vox Boxes
Kilmarnock	

STATIONS USING QS 4-CHANNEL

STATION	LOCATION	FORMAT	DIAL
KLOS	Los Angeles, Cal.	ABC/Contemp. Pops & Rock	95.5
KBBC	Phoenix, Ariz.	News/Sports	98.7
WPLR	New Haven, Conn.	Progressive Rock	99.1
WKRQ	Cincinnati	Rock & Top Hits	101.9
WQIV	New York, N.Y.	Progressive Rock	104.3
WMEF	Ft. Wayne, Ind.	Bonneville	97.3
WFMT	Chicago, Ill.	Classic & Pops, Live	98.7
WSHE	Ft. Lauderdale, Fla.	Rock & News	103.5
WWWV	Detroit, Mich.	Progressive Rock	106.7
WEIZ	Columbus, Ga.	EZ Listening	100.1
WAYL	Minneapolis, Minn.	Pops & Std.	93.7
KADX	Denver, Colo.	Popular Hits	105.1
WRIF	Detroit, Mich.	ABC Contemp. Pops	101.1
WXXY	Watkins Glen, N.Y.	MOR	104.9
WMMS	Cleveland, Ohio	Rock	100.7
WRFM	New York, N.Y.	Bonneville	105.1
WORJ	Orlando, Fla.	Progressive Rock	107.7
WRNO	New Orleans, La.	ABC/Rock	99.5
KABL	San Francisco, Cal.	Beautiful Music	98.1
WBUS	Miami Beach, Fla.	Intelligent Listening	93.9
WFMK	Lansing, Mich.	Contemporary Pops	99.1
KLLO	Houston, Texas	Progressive Rock	101.1
WYSP	Phila., Penn.	Top 40's	94.1
WYSL	Buffalo, N.Y.	ABC Prog.	103.3
KMET	Los Angeles, Cal.	Contemporary Pops, Live	94.7
KRAV	Tulsa, Okla.	Bonneville	96.5
WOOF	Dothan, Ala.	CBS Prog.	99.7
KRGN	Las Vegas, Nev.	Million Seller Pops	101.9
WGNE	Panama City, Fla.	Pops/EZ for Adult	98.5
WABX	Detroit, Mich.	Progressive Rock, Folk	99.5
KTWN	Enoka, Minn.	General Pops	107.9
WBCN	Boston, Mass.	Progressive Rock	104.1
KYAC	Seattle, Wash.	Black	96.5
WHUD	Peeksville, N.Y.	MOR, Showtune, News	100.7
KYA-FM	San Francisco, Cal.	Rock	93.3
WEBN	Cincinnati, Ohio	Rock & Pops, Live	102.7
KCPX	Salt Lake City, Ut.	Pop Rock	98.7
KSFM	Sacramento, Cal.	Album Rock	102.5
WZMF	Milwaukee, Wisc.	Progressive Rock	98.3
WDHA	Dover, N.J.	Contemporary MOR	105.5
WGMZ	Flint, Mich.	Bonneville	107.9

SANSUI ELECTRONICS CORP.

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Sansui

CES Panelist Jack Doyle Raps on:

By EARL PAIGE

Jack Doyle probably as much as any manufacturing executive is a consistent spokesman for car stereo and often as not as controversial as anyone. At the Consumer Electronics Show winter session he could direct his remarks from the seminar panel toward a number of critical areas. One area he is really excited about is in-dash car stereo which he feels the trade press has hyped out of proportion. He also points out that car stereo is a sex-related product. He sees the female consumer becoming more important. Doyle also plans to do a lot more consumer research and he sees the car stereo manufacturer, in some cases, broadening product lines. Certainly Pioneer Electronics of America under Doyle as president is moving seriously into home units for really the first time.

Doyle reels off a whole list of prestigious department stores Pioneer Electronics has moved its home line into. Moreover, Chiat/Day, Inc., the Pioneer Electronics ad agency, is running advertisements on its campaign promoting the two-year warranty.

"A Christmas Story: Distribution in 171 ADI markets in 30 days. 252 new accounts opened. A sales increase of 397% over last year" copy reads.

BILLBOARD: Pioneer Electronics is concluding a \$300,000 network promotion of its compact line in 200 markets—how do you see the car stereo manufacturer moving home product?

DOYLE: "We have always had home models, but this is the first year we coordinated everything, design, deliveries, promotion. We put together a concept."

Doyle notes that home product promotes Pioneer Electronics is a different series of outlets. Doyle particularly notes a move into department stores. In fact, dealer tags for the pre-Christmas push were limited to department store accounts.

BILLBOARD: Pioneer Electronics has a lean, six-unit line, ranging from a \$49 compact to a \$279 quadraphonic system. It has 8-track decks from \$49 to \$159, the latter a record feature unit, but there are no cassette decks. How do you see Pioneer Electronics as opposed to U.S. Pioneer, the entirely separate Moonachie, N.Y.-based high-end sister company?

DOYLE: "The lines are pretty well separated." Noting that Pioneer Electronics is promoting a mass merchandiser line as opposed to the high-end audio line, he says: "We are competing with Superscope, Panasonic, Miida."

BILLBOARD: Pioneer Electronics' home line is sold by the same rep selling car stereo. Research shows a significant relationship between the home and car purchases. What is currently happening in your research program?

- the Big In-Dash Hype
- Car Stereo and Sex
- Consumer Research
- Home Systems

DOYLE: "We are continually concerned about consumer attitudes. We intend to go on with our focus program."

Pioneer Electronics has one of the most ambitious on-going research programs that, among other aspects, relate home and car purchase patterns. Aspects of the research, done under the direction of John Houlahan of Houlahan & Balacek of Whittier, Calif., include small "focus" groups.

Doyle explains that can involve locking 10 consumers up in a room, half of whom own car equipment, half of whom do not, and "just rapping." He says a lot of consumers are now into their third and fourth car unit and it's these more sophisticated consumers who are more sound conscious.

DOYLE: "One of their prime concerns, interestingly

FCC Studying Reports on Car Quadraphonic Broadcasting Tests

By CLAUDE HALL

The quad car radio draws nearer and nearer reality. The tests of the National Quadraphonic Radio Committee have been finished and a subcommittee has been formed to write a report on the studies for the Federal Communications Commission. Jim Gabbert, president of K I O I in San Francisco where the experiments on quad radio were held, is chairman of the subcommittee.

The report is due at the FCC sometime in the third week of March.

At that point, the FCC will issue a notice of proposed rulemaking. What happens at this point is anybody's guess, but if history repeats itself, what will probably happen is that all five systems tested may be proposed. Then the proponents of each system will have a chance to file comments about the opposing systems. The FCC then merely has to consult the NQRC report to find out if the comments make sense or not.

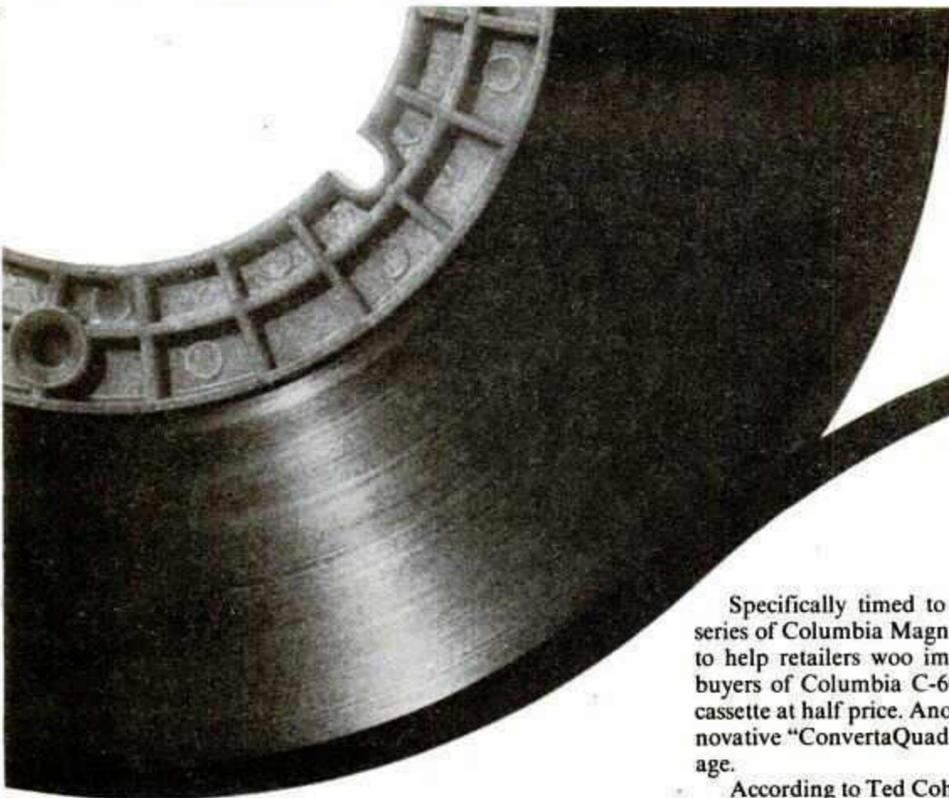
There isn't anyone willing to estimate at this time just when quad radio will be approved. It is known that at least one major manufacturer of radios for cars has a discrete quad radio unit at the breadboard stage.

The general consensus of the tests in San Francisco was that there was only "insignificant degradation" to the discrete FM quad signal as compared to the stereo FM signal. Furthermore, the so-called "picketfence" effect was not worsened in comparison to car stereo.

enough, is parts availability. The kids know this product very well, they understand that with temperature extremes, dust, dirt there can be problems and they want to know this can be taken care of. Performance, features, price, maintenance are all vital."

BILLBOARD: If the consumer has cassette in the home he is likely to want it in the car and increases in car cassette sales seem to uphold this hypothesis. Do you feel these car cassette sales are therefore home unit-related and not occurring at the expense of 8-track?

DOYLE: "I do not see this cassette increase coming at the expense of 8-track. Doyle shows figures based on 2,272 warranty card survey return of 47 percent that supports the increasing
(Continued on page CES-10)



Eastern Blank Tape Report: Sales Boom

By RADCLIFFE JOE

Specifically timed to coincide with the Winter CES is a series of Columbia Magnetics blank tape promotions designed to help retailers woo impulse buyers. One promotion offers buyers of Columbia C-60 blank cassettes a companion C-90 cassette at half price. Another promotion offers Columbia's innovative "ConvertaQuad" 8-track cartridges in a similar package.

According to Ted Cohen, director, national consumer sales, buyers of the Columbia 8-track cartridges can pay the regular price for a 50-minute cartridge, and purchase an 80-minute cartridge at half price. Both promotions are packaged in polyethylene bags that can be used on pegboards, counter and shelf displays, or dump bins.

Looking at the overall consumer response to Columbia blank tape products, Cohen states that the introduction of "ConvertaQuad" and improvements to the ferric oxide coatings for cassette products, have sent sales soaring to record heights in the past six months.

At BASF, the outlook is also bullish. The company will launch two new products—a Low Noise Super reel-to-reel product in a library box, and an LPR 35, L/H open reel in a 10½-inch size with back coating in a vinyl package.

These products, along with a special half price promotion on 90 minute cassette and 8-track products, will be launched at the Winter CES under the slogan, "BASF—The New Look."

According to Gerry Berberian, BASF's national sales manager, project "New Look" will be backed by a comprehensive advertising program, as well as attractive packaging and point-of-purchase displays to aid dealers. He feels that although a lot

of homework remains to be done in the blank magnetic tape field, the outlook remains exciting and viable, and 1975 should be a good year.

Nakamichi Research, pioneer of super sophisticated cassette equipment in this country, will be launching a line of blank loaded cassettes designed as companions to its "Tri-Tracer" and "Dual-Tracer" cassette systems (Billboard, Dec. 21).

The line includes the Nakamichi EX, utilizing an extra-pure ferrocristal formulation, and the Nakamichi Chrome, a chromium dioxide formulation that reportedly offers better signal-to-noise ratio, frequency response and extended high frequency output.

Particular emphasis is also being placed on anti-skew performance with what Ted Nakamichi, vice president, calls a micro-precision housing. Although designed especially for use in Nakamichi cassette systems, the new cassettes are also recommended for use in other high end systems.

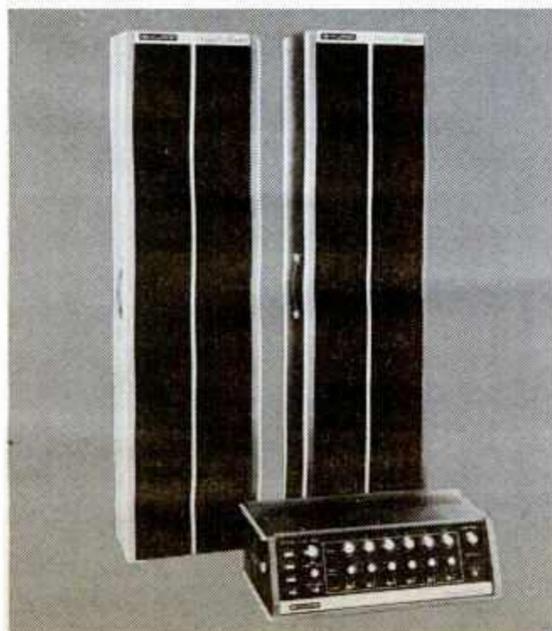
TDK Electronics continues to push the slogan, "All That's New In Sight & Sound." The firm's cassette and 8-track products continue to do remarkably well, according to Shohei Tokuda, vice president and general manager of the firm's operations in the U.S. A concentrated push is also being made on the Audua reel-to-reel audio line, and the Avilyn video line, both of which were introduced at last summer's CES.

Tokuda contends that Audua not only provides higher output and lower noise levels, but greater physical durability and reliability as well. He says, "We have developed a special magnetic oxide powder with all the properties found to be best suited for coating open reel tape."

(Continued on page CES-12)



Paul Anka carries sound insurance.



Paul is a true one-of-a-kind on the contemporary music scene. What performer today could write such pop classics as "My Way" and "Jubilation"—and then perform them with a song style and stage presence that's known and loved from Caesars Palace to San Juan? Small wonder that Paul takes vocal sound systems seriously, and no matter where he appears, the system he takes is the Shure Vocal Master. Even though he can afford any system made, he carries and uses the Vocal Master, even in preference to costly built-in "house systems." Why? Because the Vocal Master gives him recording studio control over live performances . . . because the control console provides ease of operation and feedback control . . . and because it is expandable to provide enough amplification and power to cut the largest showplaces down to size. Added to all these features is reliability that's already legend among professional entertainers: Write:

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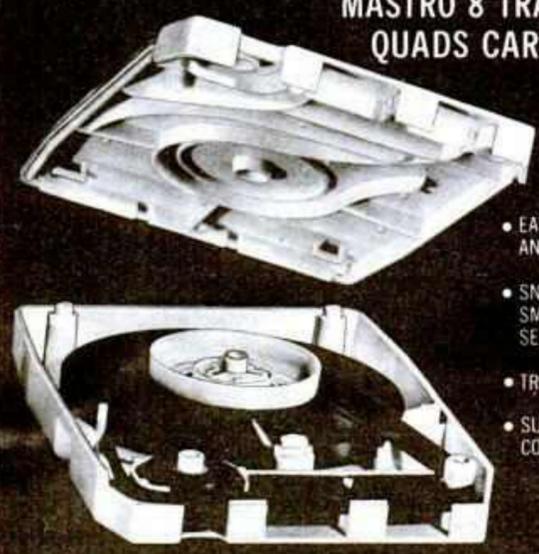


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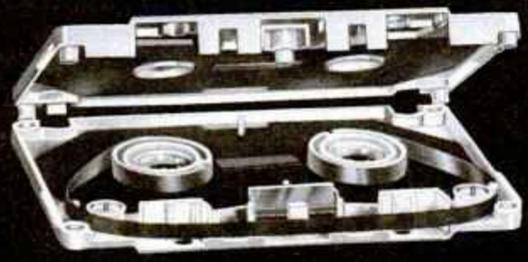
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Blank Tape Firms Concentrate On Promo, Display, Brand Awareness

• Continued from page CES-2

supply is there if you're willing to pay the price. We've seen almost no dumps this year, and the promotions on high end merchandise are a good sign to us."

At Superscope, Fred Dellar says his line of new products will be previewed at the CES. There will be three configurations of cassette: an HF (Hi Fi) series to come in 62, 92 and 122-minute lengths; an SHF (Super Hi Fi) to come in the same lengths; and a CRO 2 cassette series to be available in 62 and 92-minute lengths. Eight-tracks will also be available in 45 and 90-minute lengths.

In displays, many of the cassettes will be packaged in boxes of 12. The top lifts up and stands in the air and is dye cut colored. There will be national advertising on the product.

Dellar also believes that there is a definite need for a chrome product, adding that the firm has been asked for it by dealers. Concerning shortages, he says there are no great problems at the moment, and adds that the economy does not seem to have caused great concern in the tape industry yet, with people still willing to order. Superscope is counting heavily on involvement from both the mass merchant and the audiophile shop.

At Capitol Tapes, Jack Richey says there will be a consumer geared promotion, offering three for two on the music tapes in both cassette (60, 90-minutes) and 8-track (45, 100-minutes).

"We will be promoting the high end merchandise," Richey points out, "because consumers now realize that when you pay 59 cents for something the chances are pretty good that it won't work. There has

been a definite maturing on the part of the consumer, and the mass merchant is pushing the high quality material.

"Shortages," he continues, "have cleared up, and business is still running well. But we will know how the economy will really affect things once the holiday season is over. We will continue to promote, because the tape industry is and should be promotion minded, and we will continue to advertise heavily on national and local TV. We've also just introduced a blister pack, primarily because this is what the mass merchants want. When we first bowed the Music Tapes line, we didn't have the blister pack because, frankly, we didn't think the mass merchants would take to it like they have. The fact that we are now using a blister pack is evidence of how important the mass merchant has become in quality tape."

At Memorex, according to Ann Taylor, there will be nothing new in the way of product but there will be a first quarter promotion offers the consumer a free C-60 if he purchases two. Also, a C-120 may be obtained at half price with the purchase of another at full price. The new Ella Fitzgerald/Nelson Riddle commercial featuring the now familiar glass breaking theme will be previewed at the show, and there will be emphasis on high end product. As far as the economy's effect on tape, Ms. Taylor says the holiday season is a poor time to judge because the product sells well normally.

Certron will offer a number of promotions, according to Ray Allen. There will be two C-90's banded together for 88 cents (dealer price), two C-90's in a Philips box and banded for \$1.10 (dealer price), two high end high energy tapes at \$1.35 (dealer price), an 8-track 40 and 8-

track 80-minute tape for 59 cents and 69 cents (both dealer price) and three 80-minute 8-tracks for \$1.99 (again, dealer price). The firm will also bow an 8-track caddy for the car or boat which will hold four tapes.

Allen says there is no shortage problem at the moment, and adds that the state of the art is probably where it should be now, and this is the main reason for no new chemical changes this year.

At the 3M Co., Bill Madden says that there is no new product, but there will be an 8-track promotion (the first for the company) during the year's opening quarter. "You can buy one and get the second at half price," Madden says. We will concentrate on 8-track in February and March. We've been asked by the dealers before for such a promotion, but we've always been in the pleasant unpleasant position of being a bit behind in orders because so many were called for. Now, we have caught up and will have the promotion."

Madden says the economy has not hurt blank tape sales yet, but adds that the future depends on the retailer and his money situation. "Things are running smoothly now," he says, "and there has been no major softness in the retail end of things. As for shortages, there are a few but none involving the major chemicals we use.

"Concerning promotions," he continues, "there is no question that the good mass merchant has always wanted a brand name to promote. Now it's happening and this is why we are seeing more emphasis from mass merchants and manufacturers on promotion. You need two or three promotions a year to let the mass merchant you're working for him. And it does work.

CES Panelist Jack Doyle Raps On

• Continued from page CES-8

sales of car cassette. Pioneer has four of 13 models in cassette, only one of which is in-dash. Figures in the warranty card survey show:

- Increase in car units owned '73 (6%) '74 (36%)
- Increase in home units owned '73 (14%) '74 (31%)
- Increase in portables owned '73 (64%) '74 (73%)

BILLBOARD: How is quad going?

DOYLE: "For us, it runs about 3-5 percent of our volume, it's very stable." Doyle says Pioneer's QP-424 deluxe 2/4-channel at suggested minimum \$114.95 and the QP-400 2/4 at suggested minimum \$159.95 are both discrete.

BILLBOARD: You definitely see the young person's automobile as relating strongly to sex and your research has indicated girl purchasers number around 12 percent. What are you plans if any to promote directly to women?

DOYLE: "The bulk of our advertising in car stereo goes to both men and women equally, via rock FM. I don't see women installing car stereo to the extent men do."

BILLBOARD: What about in-dash?

DOYLE: "I think it's been hyped by the trade press way out of proportion and I understand that part of your job is to write about new things. I think under-dash is still 70 percent

of the total. My concern about hyping (he says much the same thing happened four years ago and since with quad) is that the dealer becomes confused. The fact is, in-dash is probably in trouble now, it's much more tied to new car sales than under-dash.

"If you look at the demographics, the predominantly young 18-24 male buyer, this person has some hangups about in-dash. They are very mobile and do not want AM and the higher price of in-dash discourages them. Most success for in-

dash has been at a slightly older age level.

"I don't see demographics changing too much. There is a cute spoofing of car stereo as a sex symbol, but I think it is a sex-related product. A guy's out chasing around in his car. Now, all of a sudden he's married and we may lose him as a car stereo customer and pick him up as a compact buyer. But then you have the next group of younger men coming up—if you look five years from now, I don't think the demographics will be changing that much."

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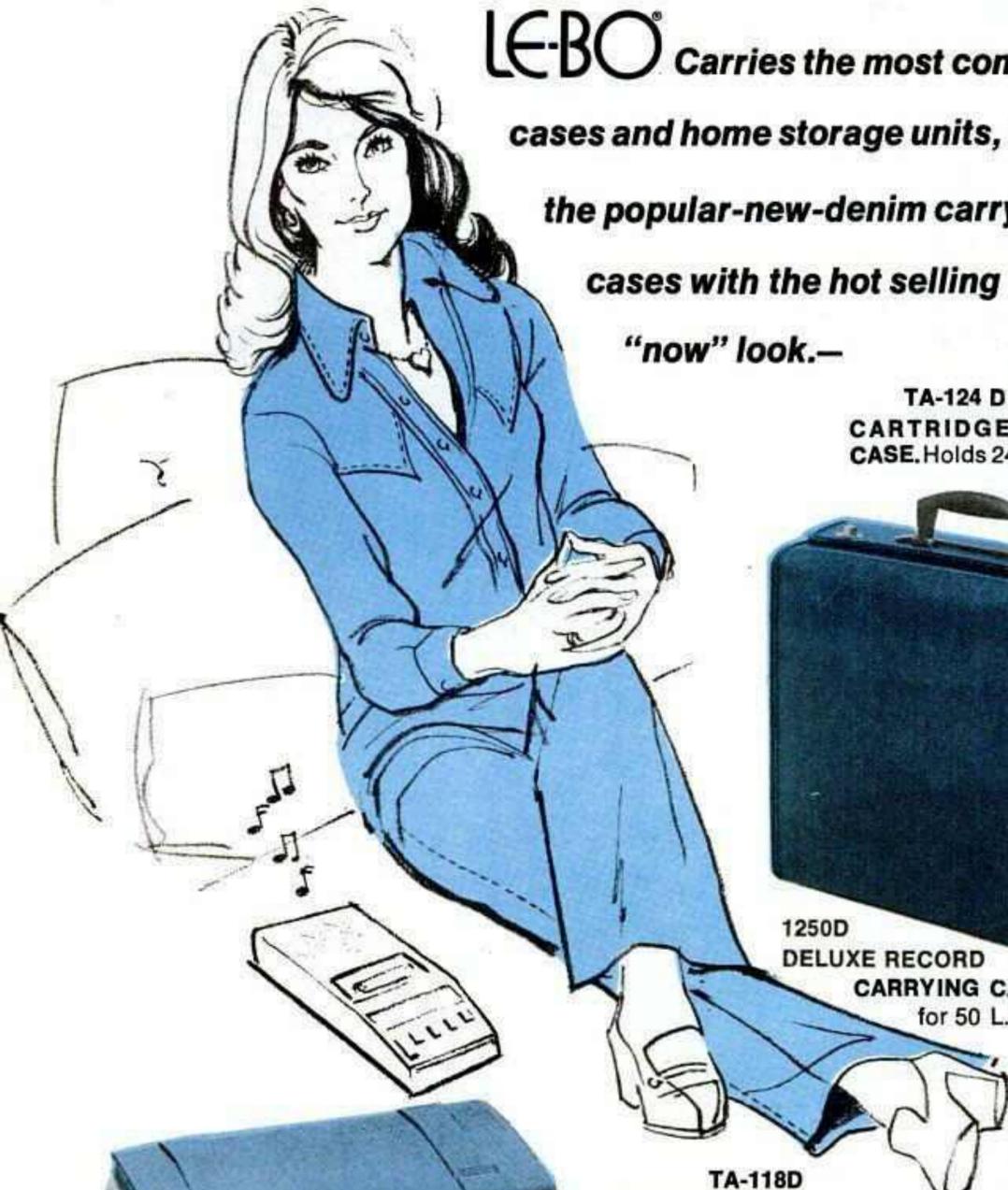
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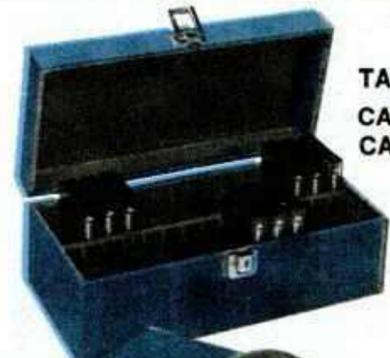
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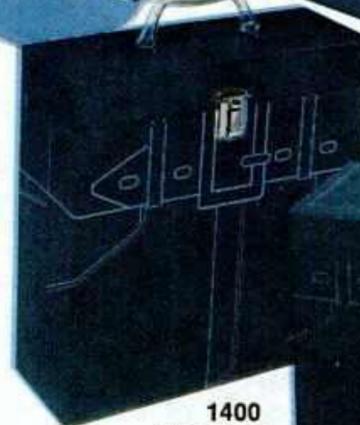


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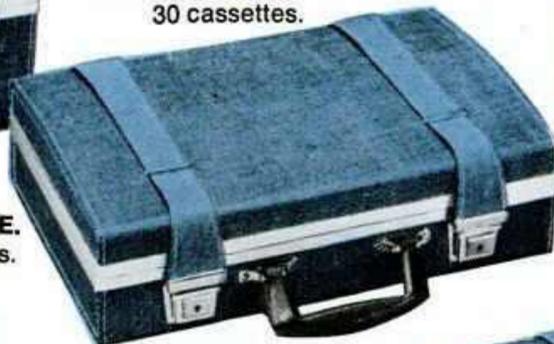


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TA-112D.
DELUXE CARRYING CASE.
Holds 15 cartridges.



TA-118D
ATTACHE STYLE Holds
30 cassettes.



TA-52D
CARRYING CASE.
Holds 15 cartridges



TA-54 D
Capacity 24
cartridges



1153
RECORD
CARRYING CASE.
Holds 50 pcs.
7" records.
with "patch"
design.



TA-114D DELUXE
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Holds 24
cartridges.



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Eastern Blank Tape Report

• Continued from page CES-8

Maxell, also anticipating good sales figures in 1975, has new professional-quality, back-treated open reel tape, new model identification for open reel product, and new color codings for the entire blank tape line.

The whole new product push is being supported by a number of dealer incentive programs including a free rotating counter-top rack with every purchase of 240 LN cassettes, two free C-60 or C-90 with every 10 cassettes purchased; and a special cooperative advertising bonus accrual allowing dealers an extra five percent co-op advertising allowance in January and February, national sales manager Gene LaBrie notes.

The new back-coated open reel tape is in Maxell's UD series. Under the new model identification and color coding system, the running time of the tape at 7½ ips (on open reel) is incorporated in the model number along with the tape formulation, thickness and series.

Through the new system, the first two letters designate the formulation (i.e.: UD for Ultra Dynamic, LN for Low Noise) and immediately following two digit number indicates

the tape's thickness. This is followed by a hyphen and a three numeral sequence which designates the running time of the tape. The letter "B" at the end of the model number indicates use of the back-treated process.

Under the new color coding system purple is used to indicate 80-minute tapes, blue for 90, and pink for 60.

Superex Electronics, which introduced a line of blank loaded cassettes at last Summer's CES, will add 8-track products to the line. The new cartridges in playing lengths of 40 and 80 minutes will be debuted at the upcoming Winter CES.

According to Marvin Paris, Superex marketing director, the line has enjoyed encouraging success in the six months of its existence, despite keen competition from other well-established products. An additional boost to the Superex line has been the introduction of an attractive rotary counter-top display that holds up to 200 cassettes while utilizing no more than 64 square inches of space.

At Data-Packaging sales are up despite the economic pinch which is making itself felt in profits. Larry Hockemeyer, the firm's sales manager, discloses that private label business is growing, and there are also marked increases at consumer level on the firm's own brand of 8-track cartridges and tape carousel for cassette and 8-track products.

The firm has also succeeded in staying on top of the economic situation by extending its sales to international markets. "This past year has not been a bad one for us," says

Hockemeyer, "and we look forward to increased business in 1975."

Preferred Sounds, under the direction of Sidney Dicker, its new national sales manager, is capturing new markets and expanding old ones. The firm which had its own problems last fall, now appears to be on a stronger footing and is expanding into Army PX stores, the college market, and retail and drug chains which are its forte.

According to Dicker, Preferred has appointed two military reps, and the prospects for getting a good share of the PX market are encouraging. Among the retail shops Preferred has picked up is the G. McNew Corp. which owns such retail shops as H.O. Green, McCory's, and McLellan's. It is also expanding into W & J Grant's, the Rexall drug chain, and McKesson & Robbins, doing business as Foremost/McKesson.

For these accounts Preferred is developing new displays, special rack assortments, special flyer and point-of-purchase merchandising materials. "The outlook is very promising," says Dicker, "and we expect a good 1975."

At Irish Tape, the trend toward increased international business is also being developed. Sol Zigman, the firm's president, discloses that inflationary trends in Japan, have served to bolster his OEM markets overseas, especially in the Far Eastern countries. This, coupled with steady sales in cassette and 8-track products at home, is keeping the firm solvent in the face of economic chaos around it.

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FROM CES
IN BILLBOARD'S
JANUARY 18 ISSUE

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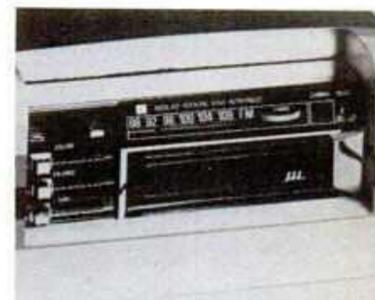
Car Stereo



Car Stereo continues to grow. Clarion has this model 812 with a relatively unusual feature, record capability. Generally, car cassette players are not being designed to record. List price: \$129.95.



Sanyo's entry for compact 8-track is this model FT816 with slide controls, channel light, auto or manual change—price: \$39.95.



J.I.L. is among those car stereo manufacturers featuring off the shelf packaging. Here is see-through visibility combined with foam packing for handling safety.



More sophistication. Craig's new 3147 features a tone selector that can be set for full-range or muted operation.



Auto reverse has propelled car cassette into a real consumer demand item. Here is Pioneer's KP 300 that combines stereo radio as well. List: \$154.95.



Theft safe features are being pushed by many car stereo makers. Here is Boman's high-end \$154.95 8-track and radio unit featuring disappearing radio dial when cartridge is inserted and over all compactness for in-dash installation.



Metro Sound's MS-7300 for in-dash cassette installation. It has 10-position adjustable shafts. Price: \$129.95.



LEAR Jet's economy A-10 model is priced to sell under \$40 and is designed for the popular small cars at under-dash size 1½-in. high, 5½-in. wide, 7¼-in. deep.

20-Market Hi-Fi Finds Mixed '74 Bag, Hopeful '75

CES-13

• Continued from page CES-1

for that. He emphasizes, "the classical market is growing, and outsells or is equal to country and instrumental records sold."

Adams feels that the University programs have helped the sale of classical records. "Sales in classical haven't fallen off, they have increased," he reiterates. "Around Christmas time Beethoven #9 and Brahms sells extremely well."

"Contemporary music is popular now, too," he added. Again he credited the Music Festival at the University of Nevada, Las Vegas with the sales pointing out that the University crowd has as much money to spend as last year.

Adams also mentioned that cassette tapes, Sony and Panasonic compact units sold well in 1974.

Speculating on next year Adams relates, "The lower priced quad units might sell well in '75. Compact quad units will go well and cheaper priced components and equipment, like some of the medium priced sets, might sell well."

CHARLESTON, W. Va.

More than a recessive economy was troubling West Virginia audio dealers as 1974 wound down. A prolonged coal industry strike cut severely into peak holiday sales. And here in the state's largest market an ongoing school book controversy further complicated an unsettled sales picture.

Dealers hoped to salvage some year-end dollar volume through increased repair and service activity.

"At least our service department is busy," notes Jim Hastie, an executive with **Hoylman-Huffman**, late in November. Hoylman-Huffman is a major chain, with four stores in Charleston and Huntington, the state's major markets. "People are bringing their equipment in for repair this year because they can't afford a new stereo," Hastie said.

How do 1974 sales size up with 1973? "Soft," said Hastie, "very soft. Both the coal strike and book protest have hurt us. The protest is keeping people home."

And how does "soft" translate into a percentage? Hastie again: "At least 25 percent off. Normally, by the end of November, we're off and rolling in stereo sales. But not this year. And we've added more stereo in 1974."

Hoylman-Huffman's spokesman adds that quad sales have been noticeably "soft" too. The firm handles Webcor and Zenith consoles and components.

"Everybody in this area will tell you the same thing," Hastie said. But he's optimistic about 1975. As this survey was being compiled, ratification of a new contract was progressing well in the coalfields, and the textbook protest appeared to be winding down.

One of the stores hardest hit by the school book protest has been **Galperin Music Co.**, a large, full-line music outlet located in the downtown district. But all was not gloom in the stereo department as 1974 waned. Spokesman John Rappold reports healthy consumer interest in quality, high-ticket components. (They handle Sylvania/Magnavox and KLH.) Rappold's hunch is that a tight money situation turns people's thoughts to real value, quality, durability.

One other bright footnote to an otherwise dreary year-end picture here: Galperin Music had sold out

all its 4-channel merchandise by late November and was hoping distributors could fill their orders before Christmas.

PHILADELPHIA

While business has maintained its

same levels in 1974 as it compares with the year previous, Robert Dinnerman, corporate vice president of **Silo, Inc.**, and its wholly-owned subsidiary, **Audio World**, is highly optimistic that the new year, with its promises of innovations, will find sales levels rising in 1975.

While the economy in general has

had its effects on all types of business, with marked price increases in other fields creating a marked buyers' resistance, it is significant that prices in the home entertainment field have remained fairly constant and will probably continue to hold the line in '75, according to Dinnerman. However, in spite of a gloomy

economic picture on the national scene, **Silo** opened its 50th store, a warehouse showroom in Allentown, Pa., in early November (Billboard, Dec. 7).

In addition to the Silo Stores, with its discount major appliances and TV outlets in Pa., N.J., Del., Colo.,

Continued on page CES-14

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JANUARY 11, 1975, BILLBOARD

20-Market Hi-Fi Finds Mixed '74 Bag, Hopeful '75

• Continued from page CES-13

Ariz., and Tex. the past year saw its Audio World, the sound centers for stereo, quad, record and tape players, enter a major expansion program.

In addition to the seven Audio World free-standing stores, some one-third of all Silo Stores have separate and distinct Audio World sections. And 1975 should find all Silo Stores wedded to the Audio World concept. While blank tapes are sold, no records or prerecorded tapes are handled by the stores.

What is highly significant in reviewing 1974, according to Dinnerman, is the fact that selling was largely "low and high end" with product in the middle-price range selling very poorly, just as it indicates that there are an increasing number of sophisticated buyers, and that manufacturers are doing a good job in bringing out highly marketable units that easily overcome price resistance.

"Where extra dollars in sales will come from in 1975—and we are hopeful that in spite of the economic gloom in the country today that sales volume will increase appreciably—is difficult to judge at this time," said Dinnerman. "Every year finds the industry coming up with innovations, and with the innovations come a lot of high sales hopes. We do know that people are buying audio and sound equipment—the market is there and it can only get bigger. And in light of soaring prices in other commodities, the public knows that the best buy for their dollar is in the world of audio."

While Dinnerman has complete faith in the future of quad, he admits that sales in '74 were not up to expectations. He blames the short quad dollar on the "low end and high end" buying habits the past year, and feels that quad will develop into a major sales force in the industry.

* * *

CONSHOHOCKEN, Pa.

"When you consider that products in the home entertainment field—records, tapes and stereo equipment—still provide, by comparison, the maximum measure of enjoyment and pleasure for the least amount of money; and that the prices haven't gone up that much in comparison to general price rises, we can look forward with much optimism that 1975 will be an even better year than 1974," said Larry Rosen, who heads up the chain of six WeeThree Record and Stereo Shops. All six stores, with several others on the drawing board, are located in shopping malls in Philadelphia suburban communities and in nearby New Jersey.

While the outlook is good for 1975, the year just finished has also been good. While final figures are not complete as yet, Rosen said that "it looks like a good 10 percent across-the-board increase in 1974 over 1973."

"We make sure that we only buy what we can sell," says Rosen. He also observes that the traffic flow has remained fairly constant—the young are buying and the adults are also still coming in. And if the adult "family" customer slackens off because of unemployment and the tightening dollar, Rosen feels that the major youth market will still buy records, tapes, hi-fi sets, and now, car stereos in increasing numbers.

While quad hasn't meant much to

WeeThree this past year—nor was much expected of it, Rosen feels that quad concepts rather than quad units will be a sales factor in 1975. He looks forward to appreciable sales for units that are versatile and can be adapted to quad—particularly units with bridging circuits.

While there is a definite interest in quad among WeeThree customers, and there's no trouble selling everything in stock in quad LPs and tapes, Rosen feels there's not enough salable hardware on the market today or in the works to make a real sales difference.

Much more significant that quad units are car stereos. With all WeeThree shops located in suburban shopping centers, and all customers coming in cars, 8-track underdash units sell good and promise to continue to do so in the months ahead.

WORTHINGTON, Ohio

Gold Circle Discount Department Stores, with 23 outlets in Columbus, Cleveland, Cincinnati, Akron, Canton and Dayton, finds 1974 sales "on

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Q. How much money can I make on it?

A. We believe you can make more money on our new blank tape—unit for unit—than on Scotch, TDK, BASF, Maxell and others. Compare dealer margins yourself.

Q. Why should I stock your tape instead of others?

A. Many tape manufacturers offer a lower priced product. But they offer little else. None offer the margins, the advertising, trade incentives and product quality of the music tape. That's why so many major retailers have taken on our line.

Q. How are you going to bring customers into my store?

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plan, but nothing more," according to Gene White, electronics buyer.

Records had fairly strong increases for the first half of the year and declined after the price increase, White says. "Dollar sales maintained a pace with last year, but unit sales were 15-18 percent lower. Sales are very tough to come by now," the electronics buyer notes.

"Brown goods have dropped 15 to 20 percent behind, particularly in

compacts and component packages. 'Play-record' is very slow. We're pushing low-end items, such as clock radios and personal radios. Even though that is the strength of our business, we look for a very tough fall season. Figures bear me out in price points above \$100. For example, after a two-day ad on a \$139 package, we usually sell 15 units per store in November and 35 to 40 per store in December. But we're selling

very little in component packages," White reports.

Gold Circle's total 1974 sales are expected to equal last year's sales per store because of a 15 percent increase in the first half. Smaller-ticket items maintained a fairly respectable pace, with adults still spending money on kids for Christmas, but not buying electronics for themselves.

"Next year," White says, "promo-

tions will be geared to small-ticket items right on through the first six months. We're doing some fairly aggressive advertising on 10 to 12 key items every other week and using radio spots. I see an upturn in April. There'll be an awful lot of 'dumps' in the first quarter. People with flexible inventory can take advantage of them.

"But the grocery bill is getting so high, that the trend right now is re-

luctance to spend dollars on hi-fi equipment," Gold Circle's electronics man concludes.

* * *

COLUMBUS, Ohio

"Fewer people are buying and they're buying less expensive items," Ed Hirsch, general manager of **Sun TV & Appliances'** seven outlets, comments on 1974 electronics sales compared with 1973. "I'd say we're down about 8 to 10 percent unit-wise," he ventures. "Moderate-priced items are holding well, but quad never developed as it was supposed to do. And expensive console stereos were very, very slow."

Hirsch thinks the first six to eight months of 1975 will be very rough. "People will buy NEEDS," he stresses. "They'll buy entertainment items as well, because they won't be able to afford to go out. So they'll want stereo for home entertainment, but it will be moderate-priced stuff. We'll be pushing low and medium-priced merchandise." Sun TV plans for 1975 include an increased advertising budget, Hirsch says. The firm handles no software.

* * *

Software at **Buzzard's Nest Records'** three stores was up about 35 percent this year, according to Wally Buzz, president. "Records started declining in July, but overall are holding their own. Eight-track prerecorded tape was really strong. And cassettes are down," he summarizes.

Despite a substantial increase, he says, "I've been in the business since 1962 and it should be a lot better than it is right now. And it's not because of the economy. I blame the distributor. Who wants to spend \$11.98 for a double record set? They should be priced at \$9.98 or even \$7.98, but they're trying to get that extra buck. Columbia's doing a good job with its \$4.98's and \$5.98's."

"For 1975, I say let's have fewer releases and let people get caught up on some old things. So much new stuff has come out in the last six months that people have forgotten about early James Taylor and Carly Simon," Buzz opines.

* * *

CINCINNATI

Unit sales are running about 25 percent over last year at three **Swallen's** outlets handling stereo and software. "Already in the first 11 months of 1974, we surpassed all of last year and we figure one-fourth of our business comes in December. And this doesn't include the new outlet we added in Columbus this year, which also handles audio. Dollarwise, we're 20-25 percent ahead of last year," stereo buyer Gene Brunner reports.

"Manual turntables and speakers did the best in sales, with quad the biggest disappointment. We've always been big advocates of quad and we're still doing business in it but not like we expected," he continues.

"In software, 8-track tape sales were good. Record sales were also good—10 to 15 percent ahead of last year dollarwise, but 25 percent of software business this year has been in 8-track prerecorded tapes. I don't see much growth for records in 1975—maybe 15 percent at the most, unless quad output increases, which I don't see happening at this moment," Brunner opines.

Swallen's 1975 software plans are to cut back the number of blank tape brands carried from six to four in 8-track, cassette and open reel.

Brunner says increased promotional efforts will be stressed in 1975. "We're committed to more advertising. There's a tighter fight for the dollar. We've already done 10 to 20 percent more advertising and we'll

Continued on page CES-18

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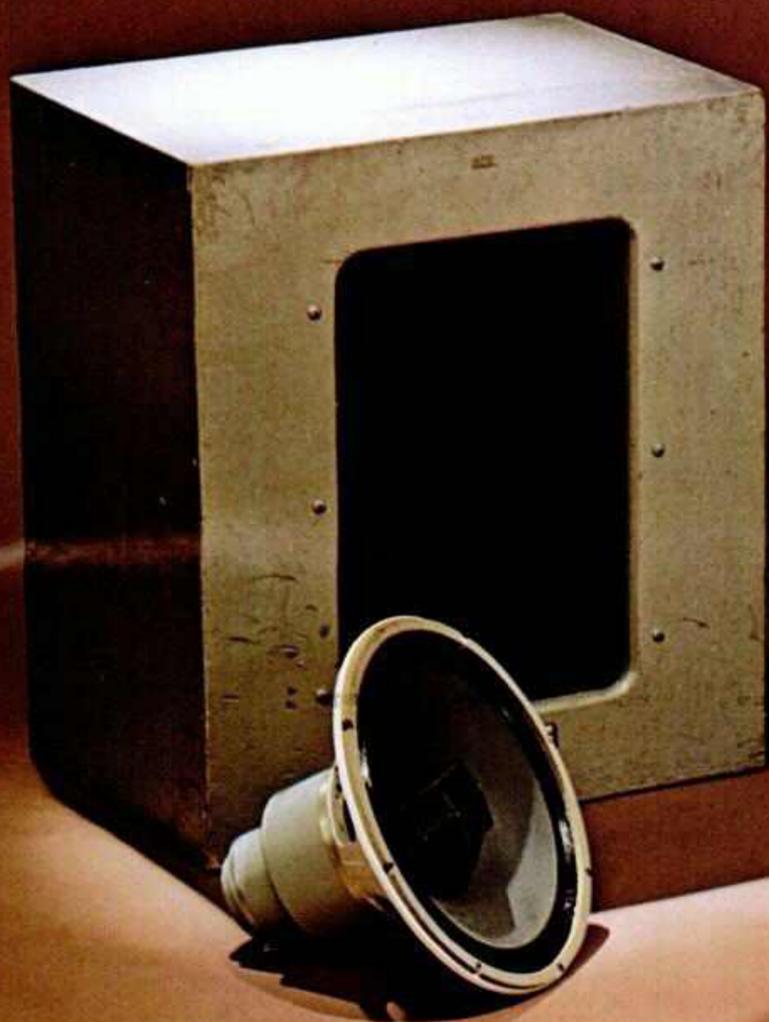
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20-Market Hi-Fi Finds Mixed '74 Bag, Hopeful '75

• Continued from page CES-15
 continue this in areas which bring results.
 "We'll still advertise quad but not spend as much in this area because sales don't warrant the investment. So we'll stress basic items—systems and separate components, low-end

compacts and modules. We'll gear to lower-priced tickets—as low as \$100," he explains.
 Swallen's goal in 1975 will be to work "closer" and turn inventory faster, Brunner reveals. "We'll not buy as many big special purchases. We'll buy oftener and in smaller quantities and strive for more cash

flow by not keeping so much money tied up in inventory."

INDIANAPOLIS

Not only are customers buying less expensive equipment these days, but an increasing number are doing

their own repair work. That's the report from Don Limbach, manager of one of Olson Electronics' outlets here.

"More people are getting parts and fixing their own equipment," Limbach says. "Repair shops are pricing themselves out of business." In keeping with this economizing,

customers are bypassing expensive systems and selecting compact systems for \$200-\$300, complete.

Customer traffic and volume remained steady over last year, Limbach says, but people spent less. Christmas sales were down a little bit, as of less than three weeks before the holidays.

Car stereos—in-dash at around \$130—were the store's best selling items, topping home units, Limbach notes. Cassette tape recorder sales picked up, though 8-track is still more popular. The average price range for recorders was between \$129 and \$179.

While other stores remain wary of quad, Lafayette emphasizes it. At the Georgetown store (oldest and largest volume seller of the four area outlets) quad accounts for about 50 percent of sales.

Quad volume at Lafayette has remained fairly constant over 1973, despite a lack of support from the rest of the industry, store manager Bill Clarke says. Quad prices start at around \$100 and go on up. A point is made to educate people about 4-channel and as word gets out about that, prospective customers will come in to hear it for the first time, he adds.

In these difficult economic times, customers are buying less at the high end. Instead of going for the \$800 system, they're looking more at the \$300-\$400 range, Clarke says. And becoming choosier, too. "Customers try to get the best deal they can," Clarke says. "They don't want to buy equipment where they buy appliances."

Dollar volume has stayed about the same, but customer traffic has decreased somewhat since 1973, Clarke notes, more turntables, at about \$120, are selling now, as people seek to upgrade present systems. Car stereos, normally a spring item, have had sales more spread out this year, with in-dash 8-track leading the way.

BLOOMINGTON, Ind.

Sales are up 20 percent at Alan Audio, due to the fact, owner Don Rhoads says, that the middle and high end lines are holding up better than the low end.

"People are buying carefully, looking for top quality and long term wear," he says. The marginal customer, who would buy low end, is worried about getting the money to eat, Rhoads said, while economic conditions haven't much affected the high end buyer.

Complete systems still represent about half of Alan's volume. College town business tends to be erratic. At the beginning of a semester, \$300-\$400 systems are popular. Fewer, but more expensive systems (\$600-\$800) are sold during the semester.

In turntable business, "this was the year of the manual," Rhoads says, in the price range of \$100-\$175. Speakers sold best at \$50-\$150; receivers in either the \$200-\$240 or the \$400-\$500 category.

Alan got into quad and "we're getting out as fast as we can," he notes. "Quad is still in an uproar and there'll be no more quad receivers here for awhile."

Rhoads concedes that there is a place for quad at the very expensive end. He says one customer has begged for an \$850 pre-amp. "There aren't many customers at this end, but they do want to spend money."

Alan is in a period of refining lines and equipment. Portable cassette recorders have been dropped,

(Continued on page CES-21)

The BASF 90-minute sale.

Move more BASF tapes and cartridges with our half-price promotion.



Give your customers 45 minutes on us. And get new BASF customers for life.

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JANUARY 11, 1975, BILLBOARD



Matrix For Home Radios Grows And Matrix Could Beat Discrete To Automotive Market



By CLAUDE HALL

Matrix radio—for the home—is booming like crazy and there's a strong possibility, according to Jerry Le Bow, vice president of 201 Communications, New York, that matrix quad radio may beat discrete radio into the automobile.

Delco is looking at the potential of a 4-channel matrix car receiver right now, Le Bow says.

Meanwhile, both Sansui's QS matrix quad and CBS' SQ matrix quad have been making valuable inroads into the home... not only in terms of software, but hardware.

Stan Kavan, vice president of planning and diversification for CBS Records, New York, reports that the list of radio stations requesting quad record service continues to grow and is over 300 strong now. This includes all formats—classical, pop, and country.

The SQE 2000 CBS encoded, handled through CBS Labs in Stamford, Conn., is now in use or soon will be on around 40 stations, Kavan said. It sells for about \$795.

Matrix quad is growing and, as it grows at the street level, broadcasters will more and more be getting to it, believes Kavan.

Le Bow has just made the first quad matrix inroads into Canadian radio on behalf of Sansui. The first Sansui matrix quad station in Canada is CHOM-FM in Montreal.

Recently, Le Bow also added KMET in Los Angeles, WBCN in Boston, and KNUS in Dallas to the growing list of 24-hour Sansui quad stations, which now number around 38.

A very important factor in the Sansui campaign is the number of heavyweight rock stations using the system. For instance, WABX in Detroit is broadcasting Sansui 24 hours a day and the chain's KWST in Los Angeles is also a Sansui rock operation. WQIV in New York, KYA-FM in San Francisco, KLOL-FM in Houston—all use the Sansui QSE 5B encoder. Many of the stations are encoding live concerts, demodulating and re-encoding CD-4 discrete disks, or producing their own matrix quad programs, as well as playing matrix disks.

"In each market, the stations are promoting heavily on the air the fact that they are using QS 24 hours a day. Each has found that this generates a large amount of revenue for the station through the Hi-Fi retail stores, as well as the record dealers," says Le Bow.

So, the potential for a matrix car receiver is there... at least in many markets.

One observer on the quad scene speculates that, with all of the 4-channel tape cartridge decks currently hitting the market, perhaps there's a possibility of some firm manufacturing a small slip-in unit for quad similar to the small slip-in stereo unit now marketed for ordinary stereo 8-track cartridge decks.



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REPORT
FROM CES
IN BILLBOARD'S
JANUARY 18 ISSUE

The Story Behind Superscope's Plant Lady Campaign And the Discovery of the Female Hi Fi Consumer

By EARL PAIGE

Hi fi is becoming increasingly a mass consumer item with companies such as Superscope now finding 85 percent of its volume on that brand falling in the mass market area. Even Marantz, the audiophile line of Superscope, is selling into the mass market area with probably 60 percent of purchasers not coming under the description of stereo buff. But the most exciting new customer of hi fi gear is one being identified in consumer research and one being targeted by special advertising and promotion—the female hi fi consumer.

Alan Hirshfeld of Superscope's in-house ad agency points out that the strategy of Superscope's ad campaign was to come in somewhat like Marantz. Superscope is being brand identified as coming from "the makers of Marantz." Hirshfeld wants ads to relate on a one to one basis and to have a personality. This he ties with the data gathered by Bob Duskey, Superscope research director.

Hirshfeld says the dyadic one to one ad relationship became even more important to Superscope when consumer research started turning up the 50 percent female low-end compact consumer. At Superscope, "low-end" compact is \$249.95. Superscope also determined that this rise in female buyers is coming up sharply.

Thus enters the Plant Lady.

Contrasted to Superscope, Marantz buyers are nearly 99 percent men. Hirshfeld and Duskey say that there are identifiable factors to explain the new purchasing characteristics of the woman.

"Women are more affluent, getting better jobs, more on their own." As for the product, they are very interested in music and, continues Hirshfeld, "the price is appealing."

"The plant lady evolved out of trying to find something that was very trendy, that was beginning to happen that women are into, but not just women either, and a trend rather than a fad. So we found, of course, in-door plants.

"In building her personality, we considered that she's bright, she has the NYU sweatshirt, but she's businesslike so that she's knowledgeable and yet at

the same time appealing." The drawing of the plant lady is not based on a real person, however.

"We had a tough time trying to physically find her. It was somewhere at one point between a wood nymph and an NYU coed. As we think of her now, there's a little of Mary Tyler Moore in her." Hirshfeld says the aspect that makes an ad caricature work is that it reminds someone of someone, again the dyadic factor.

The other aspect of the Plant Lady campaign, of course, is the play off plants reacting to hi fi. "We reprinted a piece from the *Secret Life of Plants*, best-seller, the section on plants responding to music."

Yet another feature of the Plant Lady ad was the decision to bump up in size the type describing all the important features. Hirshfeld believes all people, not just females, are impatient readers today and that print ads fight television and media to win attention.

Hirshfeld points out that the Plant Lady was never intended to carry the full Superscope impact and that an even stronger character in terms of total identification is the football

chaser of components, but he breaks down Superscope, Marantz and Sony hardware into two divisions:

- Stereo buff, \$650.00 and up and interested in a series of components, probably separate tuner, pre-amp, power amplifier, so on.
- Mass consumer component, \$400 and down but confined to amplifier, speakers and separate tuner.
- Mass consumer compact, \$400 and down again.

Duskey says that for Superscope as a line it is probably 85 percent mass consumer. There are two cassette decks that are in the stereo buff range. On the other hand, Marantz is not strictly limited to the stereo buff. "There are probably at least 60 percent purchasers of Marantz who are not what I would call aficionados. Duskey further characterizes the buff "about half based on knowledge and the other half based on ability to purchase." Both Duskey and Hirshfeld agree that the buff price range, "the Stereo Review reader," is from \$650 up. "Whoever said the buff market starts at around \$400—that's the mentality of the (brown goods) companies, that's wrong."

How technical do you get in ads directed at principally the female buyer? "Not much," says Hirshfeld, who allows such terminology as FET and LC filtering to remain in copy. But he points out that it is the mass market Superscope is pointing to. "When you're talking mass market it's scatter-gun, you're going to include, say, the women you're talking to but don't forget you're going much further out.

"I didn't make a point of LC filtering or FET, it's probably unimportant to most (women), but the fact that it's there ads to the quality image.

Among the hierarchy of qualities women consumers look for Hirshfeld rates cosmetics as number one. "I had a friend who did nothing else but redesign products—like if a toaster didn't look sturdy, he redesigned it." Next, he would rate simplicity of operation. "It should not seem too complicated." Thirdly he would rate price and he would rate price over power, in the case of women but not necessarily with men.

The new FTC regulations that now regulate how products can be advertised with "true power" have changed the price vis-a-vis power factor. This is helping to explode a myth too, Hirshfeld believes. "If something is 50 watts and something else is 200 watts, somehow the 200 watts seems better, but it's not true."

Adding to the price picture, Duskey says, "What we find in the female market is that they're directly cut off by price." He would put that price cut-off point at \$249.95. "When you go up from that a number of phases right off. "I don't think you could effectively market anything (in hi fi) much higher than (\$249.95)."

Duskey says Superscope research does not find a difference in regard to geography and that the research is on an across the country basis. As for age

(Continued on page CES-24)



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player. Still a third character is the super affluent banker in pin strip being used exclusively to sell a Sony portable recorder.

Back to the female audio buyer, Hirshfeld says Superscope is aware that in pinpointing the female characteristics, more militant feminists can make the charge of sexism—i.e., arguing that women want to be regarded as persons.

"I never have felt you should play to a market. I don't feel that simply because, you're going to the black market, for example, you should have a black figure any more than the other way around. I believe it personally and I believe it in advertising, to hell with it. I'm trying to design the ads as appealing and honest as possible. That's what I mean by one person in the ad, it's not copywriter copy, it's a person, it's a one to one relationship and if there is a fringe reader... I can't play to that small a segment.

Hirshfeld says he would not get so specialized as to gear ads specifically for what could be called the "female movement press." The Plant Lady ad, therefore, will go as easily in *Cosmopolitan*, *Ms*, *Playgirl*, or *Redbook* (see schedule of media).

Hirshfeld says he really believes in the quality of the individual. "There's as many slumpy broads as there are slumpy men."

Moving to the kind of equipment most often purchased by women, Hirshfeld says he does not expect women to become significant pur-

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20-Market Hi-Fi Finds Mixed '74 Bag, Hopeful '75

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• Continued from page CES-18

reel-to-reel tape recorders deemphasized and the number of high end speakers decreased. Some lines have been cut.

April and November were poor selling months, but December "started off with a bang" and January sales, with post-Christmas servicing and the start of a new semester "should be gangbusters." Rhoads, however, doesn't predict setting any sales records for 1975.

For the past four or five months, Alan has been spending money for test equipment like "drunken sailors." Rhoads termed it a necessary investment that will prove profitable in the future.

★ ★ ★

MINNEAPOLIS

The upcoming year will be difficult—more intense marketing and merchandising efforts will be required—but it will be a year of progress, says Dick Schulze, president of Sound of Music Stores headquartered here.

The company's fiscal year ended in August with a 52 percent increase in sales and a 71 percent increase in earnings. Early reports on the year now in progress show a 40 percent boost in sales and 27 percent gain in earnings. "There are positive indicators in this September and October performance report," Schulze says, "but we have observed periodic softening in traffic patterns and in customers' willingness to buy."

Mid to high price brackets are showing the strongest growth; low-price areas are definitely softer than last year. This indicates to Schulze that, while first-time buyers may be reluctant to invest heavily in equipment, those who are upgrading their components, are willing to spend the money.

Sound of Music sells top-end merchandise. "Our car stereo units (cassettes) are in the \$150 and \$200 range; we aren't in the jungle of 8-track. Our lowest price component is \$249. And this year we are in video for the first time, with Advent's Videobeam large-screen color TV, an exciting new product."

As an example of Sound of Music's kind of creative merchandising, when the new Orchestra Hall here opened in October, the event was a complete sellout and there were many disappointed would-be patrons. In cooperation with a local FM public service classical radio station and a TV station, Sound of Music provided the audio and video equipment so that an orchestra audience could be assembled in another hall (in St. Paul) to hear and see the performance.

"They came in evening dress, with bottles of champagne, and gave the orchestra a standing ovation at the conclusion of the performance," Schulze recalls. "It was a great evening!"

Sound of Music had put duplicate screens at each end of the hall so the audience was divided in half, sat back to back to watch. In actuality, they had none of the "sightline" problems which some concert-goers encountered in the upper tiers of the new Orchestra Hall.

★ ★ ★

KANSAS CITY, Mo.

At Volume TV, a major four-store TV-stereo outlet headquartered here, Ed Gieseler, owner, sees sales in 1975 zipping well beyond the 1974 records. An exclusive Zenith dealership, the firm turns in a solid performance on both home stereo and color TV in this brand.

And one reason for the rosy pre-

dictions is the fact that Zenith is constantly getting more thrust and image in this market for its "Allegro" name with its tremendous national advertising power.

Also, says this owner, who started the business nine years ago, and has stores in Independence, and North Kansas City on the Missouri side

and Overland Park and Wyandotte County on the Kansas side, the departure of a number of independent stereo-TV dealers from the area in the past year spells more business for the remaining dealers. "The competition has definitely narrowed and those of us who have survived the down economy, strikes, inflation

and other deterring factors should grow stronger.

"But," he says, pointedly, "people in this market are still buying X-numbers of TV and stereo units. Quad sales have been disappointing, chiefly because of the sad software availability situation." The 8-track recording feature in hi fi compacts

hasn't been much of a factor, he notes, "mainly because it's a feature most commonly found in units priced in the \$400 neighborhood. And the big volume of our compact sales are in outfits priced under \$200 which are not equipped with this feature."

(Continued on page CES-23)

THE PRO/AM TAPE



Introducing Maxell Ultra Dynamic backcoated/open reel tape. Satisfy your most demanding customers and your accountant, too.

We just improved Maxell Ultra Dynamic tape.

The new carbon backcoating gives Maxell Ultra Dynamic tape the reliability and audio performance the pros demand. While keeping a 20-30,000 Hertz range, it virtually eliminates, wow, flutter, dropouts, edge damage and erratic traction.

In non-technical terms, it means your customers will get better sound. So they'll come back for more Maxell Ultra Dynamic tape. You'll like that. Just ask your accountant.

Maxell Corporation of America, Moonachie, New Jersey 07074. Also available in Canada.

maxell.
For a sound future.



JANUARY 11, 1975, BILLBOARD

JANUARY SPECIALS! EXTRA 10% OFF THE BELOW DISCOUNTS ON THE FOLLOWING OPEN REEL TAPES AND CASSETTES: BASF: DP26, 7", LP35 AND LP35LH, 7" ALL "SK" SERIES AND BASF CHROME CASSETTES; AMPEX 364-C60; SCOTCH: ALL 10 1/2" AV SERIES, 206-25H-10", 206-25R-10", 207-36H and 207-36R-10", 211R60, 211-R120R-10", 212R180R-10", 213R240R-10", C60-LN/HD, C90HE; CERTRON "GAMMA" C60 AND C90.

BASF RECORDING TAPE BLITZ
PLASTIC SWIVEL BOX EXCEPT 10"

QUANTITY	1-9	10	32
900 FT. 5" # LP35	2.37	2.29	2.21
1200 FT. 5" # DP26	3.27	3.15	3.03
1800 FT. 5" # TP18	3.53	3.78	3.63
1800 FT. 7" # LP35	3.94	3.79	3.64
2400 FT. 7" # DP26	5.95	5.79	5.52
3600 FT. 7" # TP18	7.87	7.57	7.27

BASF LOW NOISE/HIGH OUTPUT

900 FT. 5" # LP35-LH	2.54	2.44	2.34
1200 FT. 5" # DP26-LH	3.38	3.25	3.12
1800 FT. 5" # TP18-LH	4.49	4.33	4.13
1800 FT. 7" # LP35-LH	4.58	4.41	4.24
2400 FT. 7" # DP26-LH	6.12	5.89	5.66
3600 FT. 7" # TP18-LH	9.18	8.83	8.48
3600 FT. 10 1/2" # LP35-LH	14.87	14.27	13.72

BASF "LH" CASSETTES

SPECIAL MECHANICS, SCREW ASSEMBLED CASSETTES, IN GREY SWIVEL BOX, LOW NOISE/HIGH OUTPUT IMPORTED FROM GERMANY	1-9	10	
C60 LH/SM 1 HOUR	1.50	1.15	
C120 LH/SM 2 HOURS	2.58	2.15	

BASF "SK" SERIES CASSETTES
(IN CLEAR PLASTIC, NORELCO-TYPE BOX) EXTENDED RANGE, LOW NOISE

C-45, LN/SM, 45 MIN	.99	.92
C-60, LN/SM, 1 HOUR	1.14	1.10
C-90, LN/SM, 1 1/2 HOURS	1.68	1.61
C-120, LN/SM, 2 HOURS	2.25	2.16

BASF CHROMIUM CASSETTES

C-60, CHROM, 1-HOUR	1.76	1.69
C-90, CHROM, 1 1/2 HRS.	2.57	2.47
C-120, CHROM, 2 HOURS	3.41	3.28

***BASF SUPER LHS/SM CASSETTES**

Special Mechanics in Clear Plastic Box		
C-60 LHS/SM (SCREWS)	1.74	1.68
C-90 LHS/SM (SCREWS)	2.56	2.46
C-120 LHS/SM (SCREWS)	3.50	3.38

BASF 8 TRACK CARTRIDGES

*90 min. low noise/high output	1.99	1.92
*Buy one get 2nd for half price!		

AMPEX CASSETTES

# 350-C60 "Living Hinge" Mailer	.68	.62
# 350-C90 "Living Hinge" Mailer	1.03	.94
# 350-C120 "Living Hinge" Mailer	1.58	1.45
# 370-C60, Low Noise/Hi Output	.99	.91
# 370-C90, Low Noise/Hi Output	1.32	1.27
# 370-C120, Low Noise/Hi Output	1.69	1.62
# 363-C60 Chromium Dioxide	1.56	1.46
# 363-C90 Chromium Dioxide	2.10	1.99

AMPEX 20/20 + Cassettes/8 Track

# 364-C60 20/20 + CASSETTE	1.58	1.49
# 364-C90 20/20 + CASSETTE	2.38	2.15
# 364-C120 20/20 + CASSETTE	3.19	2.94
# 388-84, 84 MIN. 8-TRACK	1.98	1.78

Buy 2 # 370, 60/90 get one of same free
Buy 2 # 364, C60 get one of 364, C90 free
Buy 2, 388-84, get one of 388 free
Buy 3 AMPEX # 364 "20/20 +"
C-90 at \$2.33. GET ONE FREE
Plus a Stackette Storage Case

\$6.99
(Per Deal)
15.87
Value



STACKETTE OFFER
LIMITED TO # 370 AND # 364 SERIES, AMPEX # 370, C-60 STACKETTE DEAL IS: BUY 3 @ 99c GET ONE FREE. TOTAL COST FOR 4 WITH STACKETTE IS \$2.97; AMPEX # 370, C-90 STACKETTE DEAL IS: BUY 3, C-90 @ 1.33 GET ONE FREE, TOTAL COST FOR 4 \$3.99.
Mail orders add 70c for shipping 1st Stackette deal 15c ea. add'l deal. There is no further quantity price on these AmpeX cassettes except in the bulk (without free Stackette).

OPEN REEL TAPE RIOT!
"Polyester" BASF "AMPEX" or Audio/Capitol

QUANTITY	1-9	10	48
600 FT HI Perf. BASF	1.27	1.21	1.16
1200 FT. Capitol, Audio	1.59	1.49	1.39
1200 FT. BASF Hi Perf.	2.27	2.19	2.11
1800 FT. Capitol/Audio	1.19	1.13	1.09
1800 FT. AmpeX # 373-15	3.59	3.30	3.19

CASSETTE LABELS

PLAIN WHITE CASSETTE LABELS, NORELCO CASSETTE CLEANERS, FAMOUS BRAND CASSETTES, METAL 10" REELS	10-99	100	1000	10M
QUANTITY				
Cassette Labels (Multiples of 10)	.02	.015	.01	.007
Norelco Cassette Cleaner	.60	.55	.50	.45
Cassette Paper Mailer boxes	.025	.022	.02	.018
*Scotch Cassette SC90HE	3.25	3.10	2.95	2.80
10 1/2" Metal, NAB Reel Used	1.00	.90	.80	.75

*Buy 10, SC-90HE, Get 5 Free
Plus Postage by Weight and Zone
Min. Order.....\$5.00

Scotch

SCOTCH TAPES COME IN CARDBOARD BOXES WITH THE EXCEPTION OF THE 207 R-90 AND THE 206 R-60 AND CASSETTES

AV Series/Industrial/Educational

QUANTITY	1-9	10	36
176-25R0, 10"	8.20	7.86	7.46
176-25RPS, 10"	8.20	7.86	7.46
177-36R0, 10"	10.89	10.40	9.90
177-36RPS, 10"	10.89	10.40	9.90
178-48RPS, 10"	17.89	17.08	16.27

HI-FI/MASTERING SERIES

206 R-60, 7"	4.35	4.15	3.95
206-25-HUB, 10"	7.46	7.11	-
206-25-RD, 10"	8.20	7.86	7.46
207 R-90, 7"	5.44	5.19	4.84
207-36-HUB, 10"	11.50	10.95	-
207-36-RD, 10"	14.55	13.89	13.23
208-6, 5"	2.20	2.10	-
208-12, 7"	3.60	3.43	-
208-25-HUB, 10"	7.01	6.88	-
208-25-RD, 10"	9.28	8.84	-
209-6, 5"	3.06	2.92	-
209-18, 7"	5.08	4.84	-
209-36, HUB, 10"	10.78	10.27	-
209-36-RD, 10"	13.05	12.43	-
211 R-30, 5"	2.16	2.06	1.96
211 R-60, 7"	3.25	3.10	2.95
211 R-120, 10"	11.99	11.46	10.91
212 R-45, 5"	2.43	2.32	2.20
212 R-90, 7"	4.35	4.15	3.95
212 R-180, 10"	13.69	13.07	12.45
213 R-120, 7"	6.52	6.22	5.92
213 R-240, 10"	22.47	21.26	20.25
214 R-90, 5"	4.43	4.14	3.94
214 R-180, 7"	8.29	7.92	7.55
228 R-60, 7"	2.53	2.42	2.31
229 R-90, 7"	3.61	3.45	3.29

LN/HD/HE CASSETTES

SC-45 LN/HD 45 MIN.	1.43	1.37	1.31
SC-45 HE 45 MIN.	1.79	1.71	1.63
* SC-60 LN/HD 1-HOUR	1.71	1.64	1.57
SC-60 HE 1-HOUR	2.15	2.06	1.96
* SC-90 LN/HD 1 1/2 Hrs.	2.44	2.32	2.21
SC-90 HE 1 1/2 Hrs.	3.25	3.10	2.95
* SC-120 LN/HD 2 Hrs.	3.11	2.97	2.83

SCOTCH CHROMIUM CASSETTES

SC-45-CR, 45 MIN.	1.80	1.72	1.64
SC-60-CR, 1-HOUR	2.16	2.06	1.96
SC-90-CR, 1 1/2 HOURS	3.24	3.10	2.95
SC-120-CR, 2 HOURS	4.32	4.13	3.94

SCOTCH BEST 8-TRACK CARTRIDGES

8-TR-LN, 45 MIN.	1.77	1.69	1.62
S-8TR-LN/HD, 45 MIN.	2.15	2.05	1.95
S-8TR-LN, 90 MIN.	2.18	2.08	1.98
S-8TR-LN/HD, 90 MIN.	2.52	2.41	2.30

CLASSIC

CL-C-45 CASSETTE	3.75	3.59
CL-C-60 CASSETTE	4.35	3.49
CL-C-90 CASSETTE	6.25	4.99
CL-8T-45 8-TRACK	3.75	2.99
CL-8T-90 8-TRACK	5.00	3.99
CL-7R60, 7" REEL	9.95	7.95
CL-7R90, 7" REEL	12.45	9.95
CL-7R120, 7" REEL	16.20	12.95
CL-10R120, 10" REEL	23.70	18.95
CL-10R180, 10" REEL	28.70	22.95
CL-10R240, 10" REEL	37.45	29.95

(WRITE FOR CASE LOT PRICES)

TAPE RECORDERS

CERTRON CASSETTES
CERTRON H.D. CASSETTES JAM PROOF, ASSEMBLED WITH SCREWS (IN NORELCO TYPE PLASTIC BOX)

QUANTITY	1-9	10	48
C-30 High Density	.52	.48	.45
C-60 High Density	.62	.58	.55
C-90 High Density	.92	.88	.85
C-120 High Density	1.02	.98	.95

CERTRON "GAMMA" CASSETTES

Low Noise, High Energy, High Density, assembled with screws in Norelco-type plastic box (no special bias equalization required).

C-45 LN/HE/HD	.89	.81	.74
C-60 LN/HE/HD	.92	.84	.77
C-90 LN/HE/HD	1.18	1.06	.95
C-120 LN/HE/HD	1.33	1.20	1.08
C-60 Chromium Dioxide	1.49	1.40	1.35
C-90 Chromium Dioxide	1.89	1.78	1.69

the music tape
BY CAPITOL

QUANTITY	1-9	10	36
C-45 CASSETTE	1.47	1.41	1.35
C-60 CASSETTE	1.64	1.57	1.50
C-90 CASSETTE	2.47	2.36	2.25
C-120 CASSETTE	3.31	3.16	3.01
BT-45 8-TRACK	1.64	1.57	1.50
BT-60 8-TRACK	1.78	1.70	1.62
BT-90 8-TRACK	1.94	1.87	1.78
BT-100 8-TRACK	2.09	1.99	1.91
FDS-1200, 7" REEL	3.27	3.13	2.98
FDS-1800, 7" REEL	4.09	3.90	3.72
FDS-2500, 10" METAL	9.57	9.13	8.70
FDS-3600, 10" METAL	12.65	11.09	10.54

AS LOW AS... 5% ABOVE DEALER COST

DOKORDER

7140 "Quad" Open Reel Deck	629.95		
7500 4-Track, 6-Head Deck	599.95		
MK-50 Dolby Cassette Deck	199.95	WRITE FOR PRICES	
MK-60 Dolby Cassette Deck	329.95		
1120V 10 In. 4-Track Deck	649.95		
9200, 4-Track Deck	899.95		
1140, 10 In. 4-Track Deck	1,119.95		
8140 Quad Deck	949.95		

WOLLENSAK TAPE RECORDERS

402K POCKET CASSETTE	154.95	90.51
4765 DOLBY CASSETTE	409.95	245.70
4775 DOLBY CASSETTE	314.95	229.00
8054 8-TRACK PLAYER	119.95	
8055 8-TRACK DECK	249.95	WRITE FOR PRICES
8075 8-TRACK DECK	319.95	
8060 8-TRACK DECK	289.95	
8080 8-TR. DOLBY DECK	399.95	

CONCORD

DBA 10 Dolby Preamp	169.95	69.00
CD 1000 Cassette Deck	369.95	299.00

CRAIG TAPE RECORDERS:

# 2605 Cassette (Pocket)	\$139.95	\$89.30
# 9215 AC Charger Ni-Cad	19.95	14.95
# 2702 Cassette Dictation	189.95	96.00
# 2617 Cassette 110-220V	104.95	69.91
# 2620 Cassette FM/AM	104.95	79.00
# 2624 Cassette	59.95	39.90
# 2623 Cassette T-Control	59.95	39.88
# 2628 Cassette	79.95	50.48
# 2706 Cassette Dictation	259.95	170.92

3 WAY AIR SUSPENSION SPEAKER SYSTEM

SYSTEM FEATURES: 12" high compliance woofer • Acoustically isolated 6" mid-range • 4" flare cone tweeter • Air tight glass filled walnut-vinyl cabinet with Beige Grille cloth • Dual type screw and plug-in terminal • Includes speaker connecting cable with each speaker.

CROSSOVER: 2 and 5 KHZ. **COMPARABLE**
FREQUENCY RESPONSE: 30-22,000 HZ. **FAIR TRADE PRICE 99.95**
MINIMUM POWER: 5 Watts, continuous power handling capacity 25 watts, 8 Ohms. Dimensions: 24"x14"x11D.

one	2 & UP	4 & UP	12 & UP
SAXITONES	\$69.95 ea.	\$49.95 ea.	\$44.95 ea.
FREE TRADE PRICE	(3.00 per speaker shipping! \$5.00 OVER 500 MILES)		

DEALERS WELCOME—FREIGHT PAID 24 SPEAKERS
Suggested list may not be prevalent in all areas Add 3% for shipping recorders. DC Res. 5% tax.
Minimum Order \$5.00. OPEN REEL MUSIC TAPES, 30% OFF LIST. CATALOG 50c

SHIPPING AND HANDLING FOR ABOVE TAPE, CASSETTES and 8-TRACK CARTRIDGES IS PLUS 10%, 7% OVER \$20.00; 5% OVER \$70.00 (ASSORTABLE)

SAXITONE TAPE SALES

1776 COLUMBIA ROAD, N.W., WASH., D.C. 20009

Innovations Fast, Furious Across Shelf

Continued from page CES-2

Another innovation from Sansui is the "clean look" in component design, which seeks to

20-Market Hi-Fi Finds Mixed '74 Bag, Hopeful '75

CES-23

• Continued from page CES-21

TOPEKA, Kan.

"Substantially better," is the way Jim Nelson, Manager of **Team Electronics** here looks at 1975. Sales in 1974? "Phenomenal in almost everything," he declares.

Among brisk-selling categories were add-on or replacement automotive stereo speakers. This was step-up selling and the \$30 to \$60 per pair speakers got the business. The fact that Team has the largest selection of car speakers in town—over 500 different combinations to show and demonstrate in a galaxy of brand names—was a big factor in sales.

The big void that needs filling for this store? A good-quality, low-priced line of headphones that can be priced at \$9.95. "People are crying for them," says Nelson. "We had headphones priced at \$9.95 but the difficulty was they looked their price. We sorely need a line we could price at \$9.95 and look like \$19.95 phones. Why the big need for promotional-priced headphones? "They're a first-rate item to sell up from to something else," says this manager.

The operation here has always been heavy in quad and pulls the business of people who select the better quality brands, such as Sony and Panasonic, according to Nelson. "The Electrographic and Lloyd's buyers go to the discount stores," he said. "Electrographic has done a good job addressing the market," he admits, "the people who are after big speakers with fantastic power ratings and all sorts of filter, knobs and switches. But our store is working for a more middle-of-the-road image. We'd rather sell people smaller, higher-quality speakers."

The big surge here Nelson says he's anticipating is for Dolby FM business. This capitol city now has a Dolby FM radio station and this development he believes will have sharp impact.

For 1975, he sees continued demand for heavier-magnet car stereo speakers. He believes automotive stereo sales, particularly in in-dash units, will climb dramatically and he believes blank tape sales will "keep on truckin'."

MEMPHIS

Records/tapes sold better in this area in 1974 than in 1973 and dealers predict the coming year will be even better. Sales of record/playback equipment also moved upward in 1974, and the feeling for the coming year is "hopeful," although as the manager of one large hi fi outlet says, "Who knows in today's economy?"

In this city, only department stores and discount chains handle both records/tapes and hi-fi equipment, and most departments are separate.

Mrs. Gladys Taylor of **Zayre Department Store** says record/tape sales in 1974 were "up quite a bit in both unit volume and dollar sale. Records seem to be selling if nothing else does. We have moved ours up to the front of the store and that seems to have helped. I feel business in 1975 will be just as good, if not better." Ray Jacques, manager of appliances for **K-Mart**, notes, "Stereo items are doing well and for us next year should be better. We didn't open here until this year."

A top disk outlet, **Poplar Tunes and Pop Tunes**, reports unit and dollar volume both up in the past year, but "can't tell about the coming year in view of the economy, but it doesn't seem to be affecting this business as much as some others. We

have few complaints even about the price increases. It seems that in economically-troubled times, everything heads toward entertainment. I'm guessing 1975 will show as much of an increase as '74 had over '73."

A leading hi fi sales group of stores notes "a downward trend in the economy, and we haven't had our usual gain in 1974. From a gross standpoint, the past year was not as good as 1973. Fastest moving equipment has been citizen band radios, and all stereo equipment is still selling well. Major thing happening and most important is that merchandise instead of going up in price is getting better for the same price... they are finding ways to make better equip-

ment for the same cost. Systems that we sold for \$400 last year can be matched now for \$100 less."

In the Memphis trade area, **White Dog Records** at Jonesboro, Ark., which does handle both records/tapes and hi fi equipment, reports "business up in 1974 about 50 per cent over the previous year, mainly due to an expanding market. CB radios did especially well. One thing that bombed is certain records.

"For the coming year," manager Van Spence says, "I think we must resign ourselves to slow business until the middle of the year and then, I think, we will see an upward swing. I think cassettes, especially the better

quality, will pick up next year, both car and home units.

ST. LOUIS

At the end of August, sales for the five **Hi-Fi Fo-Fum, Inc.**, outlets in St. Louis, Milwaukee and Kansas City totaled the same as for all of 1973. But the year's last quarter had slowed down, reported Jim Tipton, the firm's market manager for the two Milwaukee stores.

However, the two St. Louis stores continue to be strong in all sales, with the new Kansas City facility, which opened in May, coming along well.

"We're looking for better things

here," Tipton says, referring to Milwaukee. "But with the economy the way it is, it will depend a lot on the people. Right now, they come and get a little less than what they wanted. However, they are more knowledgeable about the equipment and are prepared to return when the economics even out."

Top selling brands in all of Hi-Fi Fo-Fum stores include Dual turntables, Kenwood and KLH receivers, Koss headphones, and Advent, KLH and McIntosh speakers. "We don't offer any house brands but try to get the best value equipment," Tipton stresses.

He says that quad sales had
(Continued on page CES-25)

No matter how many record labels you stock, you only need one line of record care products.

And that's Watts. Unlike the johnny-come-lately companies with one or two untried and unproven record care products, Watts is a pioneer in the record care business with a complete line of quality items popularly priced from three to twenty dollars. It includes every item necessary to clean, maintain and protect records whether they're played on a turntable or record changer. Watts' Parastat, Preener and Dust Bug have become classics with record buyers.

Watts is the one line that's asked for by brand name because it's backed up

with the heaviest record care advertising program in the industry.

You can stock the complete Watts line across-the-board and display it in only 36 inches of space with the Watts Record Care Center merchandising display. Dealers from coast-to-coast are finding this sales-stimulating unit to be the most profitable turnover area in the store. You will, too. Become a Watts dealer. Write or call for details today. Elpa Marketing Industries, Inc., New Hyde Park, N.Y. 11040 (516) 746-3002/7301 E. Evans Rd., Scottsdale, Ariz. 85260 (602) 948-1070.



For the life of your records



JANUARY 11, 1975, BILLBOARD

Antitrust Net Snarls Consumer Electronic Marketers

By EARL PAIGE

Bicycles, beer and even barbers' services may seem removed from marketing consumer electronics but precedents in antitrust court cases involving all kinds of products and services and a whole new set of business pressures have all marketers concerned these days. The reason is plain enough—you can go to jail.

Marketers of consumer electronics sat in a recent Electronics Industries Assn. seminar and heard James Halverson of the Federal Trade Commission say: "The trend of (antitrust) law is running against you, quite justifiably in many instances I believe, because of competitive reasons." Then he adds: "Notwithstanding some arguments on the other side."

So one business pressure is competition. Other pressures making the FTC and competitors look over the small print in distribution contracts and retail sales agreements include:

- Shortages of materials
- Price controls
- Price competition, rebates, volume discounts
- Fair trade laws
- Franchising
- Consumerism

Bicycles and beer, however, jarred the rather somnolent antitrust giant into action, according to EIA's experts, including Ralph Stultz of North American Philips and private antitrust attorney Roger Nichols of California.

As for bicycles, a landmark 1867 decision found against Schwinn in a case involving manufacturer control of a product

THE TEN COMMANDMENTS A DISTRIBUTOR CAN ENFORCE AGAINST HIS MANUFACTURER

An Outline of a Discussion Given Before EIA institute seminar by Roger J. Nichols, partner in the law firm of Kindel & Anderson, Los Angeles



1. FIRST COMMANDMENT: THOU SHALT NOT FIX PRICES WITH YOUR COMPETITOR NOR FIX NOR TAMPER WITH THE PRICES AT WHICH I SELL YOUR PRODUCT.

Price fixing among competitors is a criminal offense. You get to go jail for that.

In the absence of the protection of fair trade statutes, vertical resale price maintenance agreements (i.e. those between a manufacturer and his distributor) are per se (i.e., illegal in and of itself) violations of Section 1 of the Sherman Act and an unfair method of competition under Section 5 of the Federal Trade Act. Any manner of price fixing is unlawful, such as requiring a distributor to pass on a price cut.

Where an owner passes title to goods to the distributor, he cannot thereafter affirmatively attempt to influence the resale price.

(Continued on page CES-26)

once a wholesaler assumes title for the merchandise. "Until Schwinn, antitrust was like a mother-in-law you seldom hear from but usually has something important to say. The Schwinn case was the Supreme Court talking and it said you better listen."

Most marketing contracts prior to Schwinn had some restrictions. But following Schwinn, lawyers took a sharper look at contracts and many found "more juicy" items on which to build cases.

As for effects coming out of Schwinn, Stultz first doesn't see the decision being overturned, but he does see courts finding exceptions. "But I really see no exceptions in the electronic industry deriving out of Schwinn."

As for beer, this relates to a series of legal skirmishes that challenge Schwinn and the concept that the manufacturer loses control once the wholesaler takes title. Coors contended that if its beer is not kept at a precise temperature it can lose its quality in five minutes and that therefore the manufacturer required control over retail outlets. Courts held differently but at the same time said perhaps another look at Schwinn was in order.

Meanwhile, Stultz tells us, there are other challenges of Schwinn. A 3rd District Federal case in Pennsylvania ruled a

(Continued on page CES-26)

D.C. Perspective: No Letup In '75

By MILDRED HALL

WASHINGTON—Home entertainment items in the audio-video field have had more attention from government in the past year than ever before. And there is no letup in sight for 1975.

Domestically, consumer electronics are Fair Traded items in 36 states. This ties them into the current crusade against maintained or fixed prices, being carried on in the Federal Trade Commission, the Justice Department and—more recently—in Congress.

The majority of the products, from TV and radios to stereo

(Continued on page CES-27)



James T. Halverson (left) and Ralph Stultz.

The Story Behind Superscope's Plant Lady Campaign

Continued from page CES-20
bracket, he finds women generally young, but quickly says, "We find that 70 percent of the buyers of hi fi

overall are under 30. There's a dip in that market between 30-40 from what we expect is a loss of discretionary income (raising families). When you get to 40 and above, some discretionary income starts to return."

He says the mean marrying age of females is about 21, whereas the child-bearing age is closer to 27, so you have five years of two incomes.

Going to more specific research, Duskley says women show up unusually high in the portable cassette player. "They could all be teachers but we don't think so. There, even from \$69.96 up to \$100-\$100, we find a very strong market (in women) up to 40 percent." And there, the age (of cassette buyers) is not the under-30 hi fi buyer bracket, it runs evenly from 18-50."

Both Duskley and Hirshfeld see the use of the portable play-record as varied and probably not keyed to recording music off radio in the

and Superscope lines, conducts research in many areas from mailings, warranty card quizzes and even to standing at the audio counter in Sears stores. The latter, Duskley finds particularly fun and enlightening.

He says that sometimes Sears people know he is there and other times not. He finds most success during the week, not during the high traffic time. He likes to observe the older people who come in and in two out of three cases, he says they will start asking questions about the product. "They'll be totally confused, they're afraid of the product, and then what happens they say well I'm going to bring my son back. And you can just watch it, bam, bam, they don't buy the product. Of course, they're going to do a lot of shopping."

Right here, another factor is the dramatic incidence of shopping before making a hi fi purchase. Superscope finds, for example, that shopping for the average \$400 price item 20 percent shop for over a year, 40 percent three months, 20 percent three weeks, 10 percent for a week and the balance over a year or less than one week.

Other figures: 60 percent make three or more trips to the same store during the buying experience; 40 visit four stores; most boil down the decision to three brands.

Of the tremendous amount of shopping, Duskley says, "They just have this insatiable curiosity to see it all, and as someone said, it's easier to learn to fly a jet than it is to learn about hi fi as complex as it's becoming." This follows in a way another factor, which is at the low end they tend to buy a system from one manufacturer. "At the high end it's almost impossible to sell them a full line of the same brand." They buy a Marantz receiver, a JBL speaker, a BIC turntable and so on."

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Hirshfeld believes the level of awareness for stereo has broadened world-wide. "It's down to 14 years old—it's no longer the radio." Instead of starting with radio and graduating to stereo it's starting with stereo and then going to better equipment."

In the area of product image, both feel that the Japanese manufacturers jumped in and established a status image in audio and that the domestic brown goods manufacturers were known primarily for large goods. "The only thing they'd ever made was big old clumsy pieces of furniture (in the eyes of the young hi fi consumer)."

Says Hirshfeld, "There was a whole image and attitude against the American manufacturer in this (hi fi) product area. They (American) just couldn't crack it."

Duskley says Superscope, which is now in a period of very carefully-planned phasing out of Sony products into marketing its own Marantz

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• Continued from page CES-23

dropped considerably in 1974, due partly to the higher cost, but the firm is expecting to do better in the future. "There is some interest, but most people still like the sound of their stereo units and the guarantee. They're waiting, for the technology to catch up."

The firm hasn't been pushing 8-track, Tipton says. "It's not up to the standards of cassette or reel to reel. In fact, the cassette machine has come into its own. For instance, the Advent 201 cassette, selling at \$300, does as good a job as a more expensive reel."

The company has a cross section of customers, from the young singles to the older homeowner who wants a customized unit. Both Milwaukee and St. Louis outlets have a cabinetmaker on the payroll who can do those specialized house jobs—a good business booster, Tipton reports. Hi-Fi Fo-Fum also does many custom installations for area clubs and lounges, with owners making referrals.

As far as the yearend and holiday sales have gone, Tipton says that business picked up as expected and the company's hoping for another good year.

★ ★ ★

MILWAUKEE

Across-the-board stereo and recording equipment dollar volume for **The Boston Store**, one of the area's prestige department stores, was down about 10 per cent in 1974, according to Gerald Appelbaum, merchandise manager for stereo and TV.

Unit sales were also down for the store, with facilities in downtown, four shopping centers and another store on the city's northwest side. While there was good spring business, midsummer and autumn sales flattened off, Appelbaum says, citing the dip in the economy as a possible factor.

"We also expect the trend to continue through 1975," he notes. "We'll probably be affected like other stores selling 'luxury items.'"

The firm handles Magnavox components exclusively, "therefore our business is narrowed to the people interested in this line. We're strong in the console stereo systems and get a cross-section of customers, but mostly families and older persons," Appelbaum says. He mentions that more people were sophisticated in their knowledge of systems, "asking more than just how many watts there were in a unit."

Appelbaum says that store visitors are actively pricing and comparing, but cautious with spending.

Quad sales were slow for Boston Store, with the cost and complexity cited as factors. "Maybe when the economy straightens out and technology and understanding of these units improves, the price will reflect it," he notes.

An annual mid-January to mid-February sale by Magnavox was a good business booster last year and Appelbaum hopes the 1975 sale will be strong. "Lower priced components seem to be doing better all the way around. We'll follow what the consumer is seeking," Appelbaum said.

★ ★ ★

The four **Team Electronics** outlets here report good 1974 business and optimism for '75. Two are company owned and two are franchised.

"Sales are holding pretty close to those of a year ago," reports Roger Eckmann, owner of the Team northwest facility. "People are generally thinking before buying; there have

been ups and downs. They have a pretty basic idea on what they're looking for," he says; adding that more and more persons were becoming interested in manual-operated turntables.

Big system sales were up (including quad) 10 to 15 percent for Jim Nawrocki, manager of the Team

Southgate store. He says that car tape units were up 15 to 20 percent.

"I don't really know about next year but I'm optimistic. Our industry doesn't suffer like some others. Our customers are primarily the 18-to-35-year-old males who would live in a grass hut and have a \$1,000 stereo system," he said.

The store's window displays, which look into a quad showroom, are big business boosters. He also reports an increase in the sale of cassette recording devices, citing the technological advances.

As a "sideline," the store has one rock record rack that adds about

\$20,000 a year to the firm "which is just gravy," Nawrocki says.

"We've been busy as hell to tell the truth," says Joel Bitterman, manager of the Team Northridge outlet. He notes an increase of knowledgeable women customers and expects a greater number of repeaters (Continued on page CES-27)

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*Feldman Research Audio Equipment & Software Study, July 1974

Antitrust Net Snarls Consumer Electronic Marketers

Continued from page CES-24

barber and beauty shop product manufacturer could maintain customer restrictions because its products are for professionals and could be subject to misuse by lay consumers.

A Colorado gas pipe manufacturer was found by a 10th District Court to be not liable for restrictions. Sylvania in a Bay Area case was told in effect by a court that authorized dealers are okay, but now Sylvania is asking how it can enforce restrictive marketing programs.

At issue are three overlapping laws: the Sherman Act, Clayton Act, Robinson-Patman Act.

"Robinson-Patman is a jungle"—Halverson.

"These laws make accounting a morass" Stultz.

"They're even after lawyers for price fixing"—Nichols.

Thus all three panelists characterize antitrust laws.

Stultz worries that lawmakers have not on the one hand kept up and that on the other have gone too far. "Laws relating to termination of contracts are about where divorce laws were 50 years ago," he says. On the other hand, he finds abominable new laws growing out of the franchising competition. One particularly that irritates him is in Wisconsin.

Wisconsin passed a law that involves a "community of interest with an individual and/or company" so that the manufacturer cannot act without 90-day notice and proving due course to act.

Courts and lawmakers are more

and more showing a feeling for the consumer and for quality in products therefore. Halverson points to the Chock-Full-of-Nuts case, where a court took into consideration the source of product quality in proprietary licensing agreements. Chock-Full-of-Nuts' licensing agreement states all products must be purchased from it. This is therefore so-called full-line forcing.

What are marketers most worried about?

Questions fired at Halverson, Stultz and Nichols ranged widely but the first concerns a subject close to full-line forcing: i.e., **what about where the middleman has to invest in a service bench or installation in order to handle the product?**

Stultz laughs: "We lost a case like that but it's being appealed and we're hopeful." He goes on: service ties have to be limited. "The problem though is what do you do if you are selling to a New York retailer who says he will service the product even in Los Angeles?"

What about barber unions setting haircut prices?

All three say they believe unions do not set prices.

Can a manufacturer enforce a retail location clause in a contract? The question was tied to a case involving Sylvania. Answering, Stultz says, "It was the way they (Sylvania) did it (made the requirement) that got them in trouble."

Halverson: "I don't believe the per se rule will apply in all cases of this kind and this is why we're trying a soft drink case on the rule of reason theory. Intraduct competition must be preserved because it helps the consumer."

Halverson uses an analogy of Coca-Cola: "Suppose a supermarket buyer says he can't stand the price on Coke? Suppose the bottler, however, says screw you—that's the price. The supermarket—cannot buy Coke from any other source."

What is the difference between taking title on goods and having it consigned or being a sales agent?

Basically, Stultz feels GE eroded the theory in a case some years ago, but he says: "If the manufacturer is dominant, he can't use it (consignment or agent). If he has few agents and is not in a dominant position, he can do it."

How much business can a foreign

company do in a given state in America without qualifying?

"Volume means nothing," says Stultz, "it's the way you do business. If you lease property or hire employees then you need to qualify." A company with independent reps in a state would conceivably not have to qualify.

"What about prices based on volume?"

"Quantity discounts can apply," says Halverson, who adds, "cost justification is a defense to price discrimination. Volume discounts, however, most often don't meet cost justification but may meet other Robinson-Patman requirements. It leads to an accounting morass," Stultz says.

"Complainants have to show injury. Use as many steps in setting up (volume discounts) as feasible. Use as many categories as feasible. Then it's harder to complain."

What about anticipated volume and discounts based on it? "It's okay provided you bill back and there's no rinky-dink."

At this point Nichols warns that cost justification must be decided

prior to announcing a marketing policy and never after.

Halverson warns about functional discounts if scaled so only two or three buyers can qualify. If this is so "you're in trouble," he says.

One delegate points out that a rep in a territory can be so powerful that he can intimidate retailers. "We have a case where we will announce a price or policy and the retailers tell us they will have to check it out with this rep, who reps a line that competes with ours and who threatens he will cut off retailers if they take on our line."

Nichols says, "You have a case."

Stultz warns, however, that one manufacturer was indicted along with a rep in a case. "Are you (the manufacturer) too dependent on reps?" On the same subject, Stultz sees precedents eroding as reps grow larger. "When a rep is other than a rep, when he is stocking, for example."

Nichols offers two points when you are involved in antitrust suits:

- Thoroughly analyze the plaintiff, who may have some antitrust skeletons rattling his own closet.

- Have your counsel draft a "nasty letter," which Nichols says in four out of five antitrust cases will resolve the matter.

Halverson offers: "Don't give up on us (the FTC) if you feel your complaint is not broad enough to interest FTC on a national level. We have a dozen district offices where action can be taken."

The Ten Commandments

Continued from page CES-24

The doctrine that resale price maintenance is not unlawful through consignment has been eroding in situations where the resale price is one imposed by coercion or by one possession dominant economic power.

II. SECOND COMMANDMENT: THOU SHALT NOT RESTRICT MY RESALE MARKET GEOGRAPHICALLY OR TO PARTICULAR CUSTOMERS.

It is illegal per se for a manufacturer to impose territorial or customer resale restrictions on its distributors or retailers. This is a vertical restriction on resale. The manufacturer, however, can provide for an exclusive distributorship within a geographical region (or "an area of primary responsibility"), but cannot restrict that distributor from selling in someone else's geographical territory.

III. THIRD COMMANDMENT: THOU SHALT NOT AGREE WITH YOUR COMPETITOR TO ALLOCATE DISTRIBUTORS BETWEEN YOURSELVES.

Where two manufacturers get together and allocate geographically or otherwise distributors between themselves, there is a horizontal combination in violation of Section 1 of the Sherman Act. This is a per se violation of Section 1 of the Sherman Act and is a rule of long standing. This is the other side of the coin with respect to the Second Commandment.

IV. FOURTH COMMANDMENT: THOU SHALT NOT REFUSE TO DEAL WITH ME WHERE YOUR PURPOSE IS TO DESTROY COMPETITION, NOR SHALL YOU REQUIRE ME TO DEAL EXCLUSIVELY WITH YOU WHERE YOUR PURPOSE IS THE SAME.

A manufacturer may make a unilateral announcement of prices and may unilaterally refuse to deal with those not adhering to the practice; however, any attempt by the manufacturer to enforce resale price maintenance, such as refusing to deal with a distributor, may result in a violation of Section 1 of the Sherman Act. If the manufacturer solicits or permits the assistance of other distributors in enforcing resale prices, a per se violation of Section 1 of the Sherman Act will result. Similarly, a manufacturer's threats to refuse to deal with wholesalers who sell to price cutting retailers will result in an unlawful combination violating Section 1 of the Sherman Act.

V. FIFTH COMMANDMENT: THOU SHALT NOT FORCE ME TO BUY ONE OF YOUR PRODUCTS OR SERVICES IN ORDER TO OBTAIN ANOTHER.

An arrangement where a manufacturer requires his distributor to buy a product or a line of products in order to obtain another product that he wants violates Section 1 of the Sherman Act, Section 3 of the Clayton Act and possibly Section 2 of the Sherman Act.

The Supreme Court has ruled in a number of cases that tying arrangements are illegal per se where a party has sufficient economic power with respect to a tying product to appreciably restrain competition in the market for the tied product and not an insubstantial amount of interstate commerce is effected.

Recent cases have required very little to meet these tests.

Total requirements contracts, although not illegal in and of themselves, may violate Section 1 of the Sherman Act where they dampen

competition. A manufacturer cannot extract a total requirements contract, for instance, as the price of supplying credit.

Full line forcing which requires a dealer to handle a manufacturer's full line of products may not be unlawful so long as the dealer is not required to purchase more than a reasonable inventory of such products and is not precluded from dealing also in products manufactured by the manufacturer's competitors.

VI. SIXTH COMMANDMENT: THOU SHALT NOT FORCE ME TO SELL SOMETHING TO YOU OR ANOTHER TO BUY A PRODUCT FROM YOU.

Reciprocal practices, whether coercive in nature or based on mutual patronage, can violate Section 1 of the Sherman Act and Section 5 of the Federal Trade Commission Act. If a merger is involved, Section 7 of the Clayton Act may also be violated.

A manufacturer cannot force a distributor to favor it or others in return for favorable treatment by the
(Continued on page CES-28)



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20-Market Hi-Fi Finds Mixed '74 Bag, Hopeful '75

• Continued from page CES-25

to his store in the third year of operation. "Once people get settled in with a committed sales staff and get a good deal, they'll be back," he says.

Bitterman also expects an expansion in the 4-channel business and more of a move toward cassettes.

His store draws customers from other cities in Wisconsin and even as far away as southern Illinois. "Team is a security factor. We can refer customers to our other stores just about anywhere; consumers are well aware of that and they want the coverage."

Dale Lewis of the Team Southridge outlet also reports fine '74 business, saying that the holiday season was very busy.

PORTLAND

The sales dollar volume for LPs is running two to one over tapes at Al's Records, with two stores here. Tape sales are accelerating, however, says owner Al Vanover, who has enjoyed a 20 to 25 percent increase in overall unit turnover and dollar volume in the past year.

Pop music is the big seller at both stores, although he tries to carry a representative selection to please variant tastes. Last year was marked by a hefty upsurge in demand for the rock 'n' roll "oldies" music of the 40's and 50's and the trend is continuing. The 20-35 age group constitutes a major part of his 15-year clientele, with the teen-age market steady but not large. He does very little business in classical, jazz or soul music.

Quad sales, Vanover notes, are

picking up and he sees a profitable future in this line. The industry at long last, he feels, is attempting to make more software available. For a long time it was difficult to find new quad releases but the manufacturers, he believes, have made a determined effort to correct this situation, especially in the past six months.

Vanover is hesitant about predicting future stability in the LP and tape market, but nothing currently indicates a slackening of volume growth. "Along with everyone else in the industry I'm hoping for a continued acceleration both in profits and in unit sales." Any new developments by manufacturers that "take" with the consumer, he says, will have a salutary effect on the retailer and his business future.

LINCOLN, Neb.

"We're optimistic about the coming sales year," says Bob Pavlik, manager of Stereo Studio. "We're already well over last year's figures, and business is always improving."

Stereo Studio has three stores; two here, one in Omaha. "Our Lincoln stores are doing very well so far this year," continues Pavlik. "The outlet in Omaha is a little bit behind and is only going fair, but it's coming into its own now." Pavlik estimates that sales volume here is up 25-30 percent over last year.

Like many other dealers, he has found that quad stereo systems and equipment have done very poorly: "Quad is absolutely nothing in terms of sales—at its best selling point, it didn't make up 5 percent of our sales."

Pavlik claims that his best-moving

items have been Advent speakers, Dual and BSR turntables, and Marantz receivers. "One of our extremely popular and relatively new lines is Yamaha, particularly the speakers," he adds. "We just began selling them this year, and it has gone very, very well."

"Our year, so far, has been very good—extremely good," says Dan Geiger, manager of Team Electronics. "We're about halfway through our sales year, and already we're \$52,000 ahead of sales for last year, when we grossed about \$700,000."

Team has also had troubles with quad systems: "Yes, they bombed here," comments Geiger. "We haven't sold any for the past two or three months and it looks like we won't be selling any in the next few months either."

Items that have done well include 8-track tapes, CB radio, hi fi turntables, stereos, tape decks and compacts. Team had a hard time selling open reel tapes, however. "It seemed to balance out, though," adds Geiger. "If one item did badly, another came along to make up for it."

PITTSFIELD, Mass.

Pittsfield Radio has found business down a bit but not enough to worry about, particularly with the economy, according to manager John Kastinakis. Open-reel and cassette sales are apparently being hurt as these are getting to be "dollar items" and people are becoming very careful about spending in this area.

Conversely, the stereo component business has held up, and Kastinakis

is generally optimistic about the coming year. "People are buying stereo instead of cars," he notes, "and because of the energy crisis and fuel shortage, they're finding more and more time at home."

The local Lafayette Radio outlet also has found the hi fi component market holding up well except for quad, although manager Dave Corbett reports a definite problem in getting a variety of electronic parts. Overall, sales volume is about the same this year as in 1973, as opposed to solid gains the last several years.

With layoffs at General Electric and other area plants, all business in the area is beginning to feel the

pinch. But he noted "it is the young people who control the hi fi and record/ tape market, and I can't tell you where they are still getting all the money."

Also disappointed with overall business this year was the local Radio Shack outlet, although dollar volume was ahead of 1973. Manager Richard Alter feels he has a solid share of the hi fi market, although quad has not done as well as expected. Other items in the Radio Shack line generally did well, although they didn't move fast enough to suit him. He looks to a definite rise in business in 1975, particularly for stereo.

No Letup In '75 Perspective

• Continued from page CES-24

components and tape players are off-shore imports and overseas assemblies of American-made items. This brings down the wrath of the labor unions. They accuse the government of failure to protect U.S. industries and workers, and accuse multinational manufacturers of eroding U.S. jobs by using cheap labor.

The brand new trade reform bill passed at the close of the 93rd Congress, may or may not change this situation. Subject to congressional approval, the President will have new powers to raise or lower tariffs generally, and to help American business and labor hit by cheap imports. But national economic good will be a big factor in deciding individual injury cases.

The industry also faces the prospect of an incoming Congress rumored to be loaded against high prices and unemployment. The 92 new House members are younger, more liberally inclined and all business could be hit with a blizzard of consumer and labor-oriented legislation and rulemaking.

Still, there is comfort for the business side, too, in 1975. The administration and a strong segment of congressmen and senators are in favor of aid to business to fight recession. Another group favors tax breaks to increase consumer buying and create employment this way.

These forces are fairly evenly matched against the anti-inflationists who demand price and wage controls or rollbacks, tougher taxes, especially on gasoline and fuels, to discourage consumer spending. A recent economic report to the President steers a middle course of tax breaks for consumers, to prime the production pump.

With the President vacillating on how he wants to handle the economic problems, attention shifts to the new liberal look in the 94th Congress.

But how liberal? Older heads are skeptical about how far the reformers can go, or will want to go, once they settle in. Veteran congressmen point out that the newcomers are knowledgeable political careerists. They will split into factions when constituent interests at home

have to be served. And all will have to buck the power of old-line committee chairmen, and the conservative bipartisan coalition, which is formidable even though weakened by the 1974 elections.

Actually, this past year produced more consumer and business-regulatory bills than expected. There is a new antitrust bill with jolting felony penalties for white-collar law-breaking, such as price fixing and other unfair business practices.

There are new stricter rules on advertising claims and product safety, and a tough warranty standards bill with a section giving the FTC new powers, including the right to initiate court actions on its own, in protecting consumers and legitimate businessmen from unfair trade practices.

What this new year will bring is anybody's guess. But here are some of 1974's major and ongoing actions affecting audio, video and tape equipment.

First, a look at the consumer electronic imports, estimated to make up to 70 percent of the consumer electronic product sales.

In August, Treasury promised "early action" on the two-year-old Zenith and Magnavox complaints that the Japanese government unfairly subsidizes its exporters in this field. Once begun, a countervailing duty stays on until the other government withdraws its offending subsidy practices.

So far, Treasury hasn't decided whether or not there should be a countervailing duty to equalize competition for U.S. manufacturers. The situation is delicate, with a new round of world trade conferences at hand.

The new trade law would require faster (six to nine months) decisions

(Continued on page CES-28)

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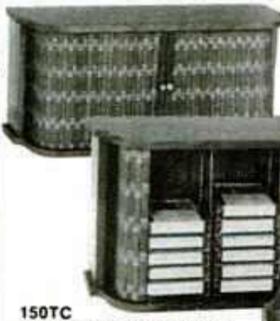
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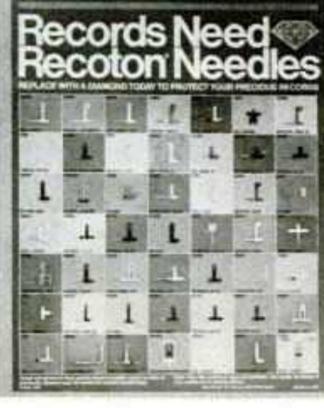
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JIMMY REA ELECTRONICS: Personal Service Pays Off For A Top Central Ohio Discounter

By JOANNE OLIVER

COLUMBUS, Ohio—"Leesten, Jeemmy, I have some tapes that are very important to me," violinist Dave Rubinoff once said in his slight Russian accent to Jimmy Rea, owner of Jimmy Rea Electronics, Inc. "But they are getting kind of noisy and I need to have the noise taken out." After the ensuing conversation, Rubinoff was heard saying to Rea, "Honestly, Jeemmy, there's not another one like you in the country."

Rubinoff is the kind of person Rea deals with. And so is John Smith or Mary Jones. From all over, Rea receives orders for electronics equipment and services, which currently add up to "well over \$2 million" annually. He is quick to grab his United Parcel Service record book to show where his customers are located.

In a declining economy, Rea's business is up by much more than the cost of inflation. He cites increases over last year of \$71,000 in June,

\$48,000 in July, \$71,000 in August and minimum \$100,000 in September.

He operates from an 1875 fire station with little of the original structure changed. The ceiling was dropped eight feet and a showroom, demonstration room and office space were built. But it's by no means fancy. Jimmy Rea discounts and that is how he does it—by keeping his overhead low, a prime requisite in his book of business rules. "Once your overhead is up, you can't cut it back. I never pay rent to anyone," he maintains.

His unique methods of doing business spontaneously burst from his animated conversation as he excitedly ranges from topic to topic, unhindered by a speech impediment caused from a divided palate.

"First of all, I always try to be on the up and up—that's number one," he gestures with his index finger. "I don't do anything where someone can say 'hey, what's going on here.'"

A sincere, "folksy," down-to-earth approach is another of his practices. "I have a terrific memory for people which has been a fantastic help to me," he says.

Although Rea is a discounter, he maintains one price for everyone. "There's no juggling of prices here. I can't spend my time wheeling and dealing. I have a reputation for not fooling around, and people believe in me. I try to make a fair profit—not exorbitant, but fair," he asserts.

Another of Rea's business beliefs concerns merchandise. "We don't carry a lot of lines. That only confuses customers and they end up buying nothing," he says. Rea is distributor for Sony and Panasonic video, Garrard, Trusonic, Electro-Voice, and 3M tape. Brands carried include Tandberg, B & H, Sherwood, Shure, Marantz, Dual, Craig, Phase Linear, Koss and Tensor.

"And we don't handle any 'Mickey Mouse'

stuff," Rea continues. "I don't buy trouble. If a man buys a \$20 tape recorder, it will give \$20 service and he'll be back with problems. We don't sell anything we don't believe in."

Credit is another area in which Rea has definite ideas. He carries \$500,000 worth of inventory literally stacked to the 14-foot ceiling of the second floor of the firehouse. That's all my money," he emphasizes. "The man who does business on borrowed money is in trouble."

On the other hand, at a time when business experts advise that "90 days same as cash" is unprofitable. Rea extends free credit for one year to his customers and absorbs the expense. "One year same as cash," his ads state.

Rea never advertises for help. Five family members are part of the business and when an opening occurs they hold a family prayer meeting, stating their needs for a new employee. They tell no one about the situation and then wait. They hire the first person who comes in asking for a job. "We've never hired the wrong person yet," he affirms.

"I never hire anyone who isn't smarter than I am," he continues. "I pay my employees well, so we have no turnover. One young man you saw out there—a very good salesman—makes \$500 weekly in take-home pay. Between October and January, he'll be making a minimum of \$750 a week and will go to probably \$1,200."

The name, Jimmy Rea, rather than Jimmy Rea Electronics, Inc., is used in advertising for a personal effect. Family familiarity and friendliness are stressed by such headlines as "Never buy electronics from a stranger," with employee pictures and names included. Radio ads are read by Jimmy Rea, Jr., whose name is used three times during commercials. "We want to be more important than our products," the senior Rea explains.

A 35-foot demonstration bus, instrumental in bringing video sales to slightly over 40 percent of Rea's business, holds complete production facilities, including two color cameras. "We had been having problems showing customers video equipment," Jimmy Jr. notes. "They either had to go to another customer's place to see it or we would have to set up a studio, which is time consuming. The success of the bus has been fantastic. The first week on the road two years ago we did \$150,000 worth of business which we didn't expect."

Although its primary purpose is demonstration, the bus is also a mobile studio. "We can do in a small way anything a professional studio can do, with comparable quality," Jimmy Jr. says.

Stock is carried in the luggage compartment of the bus so that when a customer asks how soon he can get delivery, Rea can say, "Well, how about now?" In his opinion, video equipment has a great future with limitless applications for businesses and schools.

Although video sales presently are confined mainly to central Ohio, a second bus will permit expanding the sales area later. "In the future, we'll have a second bus which will be a complete repair facility. Then we'll follow up by going into different areas monthly to deal with any problems or repairs," Jimmy Jr. explains.

Rea's ads claim him to be central Ohio's largest tape duplicator. He also has arrangements with 10 electronics hobbyists in other parts of Ohio to handle work for him. Seven to 10 percent of total business is attributed to duplicating.

"Quad preparation" comprises 60 percent of all stereo sales, according to Jimmy Jr. "We sell the stereo and prepare the customer so that all he needs to get later are two more speakers and a decoder.

D.C. Perspective In 1975

Continued from page CES-27

on countervailing duties. But it has granted Treasury a four-year period of "discretion," during the international conferences, on allowable subsidies by trading partners—with the hope that many such subsidies will be voluntarily withdrawn in trade-offs with the U.S.

The U.S. Tariff Commission is investigating claims by D.C. free-trading discounters that Japan's Pioneer Electronics outlet here is illegally forcing price maintenance on dealers in non-fair trade jurisdictions.

The commission—renamed the U.S. International Trade Commission—can ask the President for a temporary exclusion order on these products, and ultimately a permanent one. But investigations take up to two years for the latter.

On the domestic front, the FTC

has assigned its New York office to probe complaints of unfair practices in the entire audio component industry—particularly price fixing and price maintenance pressures in states and areas where there are no Fair Trade laws—or in areas where the price maintenance is binding only on the individual dealer who chooses to sign. (See list of Fair Trade states.)

Fair Trade laws have been eroded by state courts, but in 1975 the drive will be for a federal law to outlaw any manufacturer price maintenance in interstate commerce. Sens. Edward Brooke (R., Mass.) and Hart (D., Mich.) will spearhead this one. Justice Department and the FTC want an end to Fair Trade.

The recent death of a bill to make all auto radios capable of FM as well as AM reception shows which way the wind blows. The winning argument was that the auto radio aftermarket would be hit, throwing people out of work.

Unemployment was the magic word—outweighing the anti-inflation arguments against exorbitant auto radio manufacturers' prices, and public interest pleas. With labor against it, the bill never got out of the House Rules committee.

Plastic Player Via Seabreeze

TORONTO—Seabreeze Products of Canada has developed a low-cost plastic portable record player that incorporates an innovative sensor switch for an almost fully-automatic operation.

The sensor switch designed by Seabreeze president, Art Tateishi, utilizes a one-piece component which combines a spindle shaft centered within a shallow cupped base.

According to Tateishi this part acts as a weight sensor, and depending on the weight of the desired record, actuates a cam which is turn selects the appropriate speed.

The center post of this sensor or "magic ring" acts both as a spindle and an "on-off" switch; by turning it clockwise the player mechanism is activated, and a continued clockwise torque turns up the volume.

Another feature of this innovative player is an automatic pop-up 45 rpm adaptor which appears upon completion and removal of an LP from the turntable.

The player constructed almost exclusively of Celanese plastics is being marketed both in the U.S. and Canada. Endura Plastics of Kirtland, Ohio, is the injection molder.

ITA Directory In A Second Printing

TUCSON—Demand for the International Tape Assn. (ITA) Members Source Directory has been so great that a second printing has been ordered, executive director Larry Finley reports. Complimentary copies of products/services listings for ITA's 200 members are available from ITA, Box 11070, World Tape Center, Tucson, Ariz. 85734.



Video Van—Jimmy Rea has built video to 40 percent of his business by using customized bus to literally take equipment on road to customers.

Fontainebleau To Vidcassettes

MIAMI—The Fontainebleau Hotel here will show videocassette copies of such movies as "Blazing Saddles" and "Deliverance" in its more than 1,200 rooms.

The films will be shown through an agreement with World-Wide Video Communications which ac-

quired the videocassette access rights from Warner Bros. Pictures.

The TVC copies are being produced for World-Wide by Goldmark Communications Corp. on its new Transcan film-to-tape transfer process.

The Distrib's Ten Commandments

Continued from page CES-26

manufacturer. The use of buying power to induce sales of a manufacturer's products is a per se violation of Section 1 of the Sherman act.

VII. SEVENTH COMMANDMENT: THOU SHALT NOT ACQUIRE ONE OF MY OTHER SOURCES OF SUPPLY.

A merger between two manufacturers who compete is a horizontal merger which may violate Section 7 of the Clayton Act and Section 2 of the Sherman Act.

To establish illegality, the effect of the merger is tested within a relevant product market and relevant geographic market. If the effect of the merger within the relevant markets may substantially lessen competition or tend toward a monopoly, the merger is illegal.

Such a merger can be attacked when it might cut off, limit, or effect the price of a distributor's sources of supply.

VIII. EIGHTH COMMANDMENT: THOU SHALT NOT ACQUIRE ONE OF MY COMPETITORS.

An acquisition of a distributor by a manufacturer is a vertical merger. It may also violate Section 7 of the Clayton Act and Section 2 of the

Sherman Act if it may substantially lessen competition or tend toward a monopoly.

Where a manufacturer integrates with a distributor, the integrated company by its strength can cut off equal access to potential customers. The integrated company may refuse to deal with you or deal with you on less favorable terms because it is now your competitor. The strength of the integrated company may also prevent you entering new markets. Where there is the likelihood or probability that any of these may result, the merger can be attacked by the distributor.

IX. NINTH COMMANDMENT: THOU SHALT NOT ENGAGE IN PRICE DISCRIMINATION BETWEEN ME AND OTHER DISTRIBUTORS.

Section 2(a) of the Clayton Act (the Robinson-Patman Act) prohibits price discrimination by a manufacturer between distributors where the result may be to injure competition either between manufacturers or distributors.

The products involved must be "commodities of like grade and quality" sold by the same manufacturer in interstate commerce.

X. TENTH COMMANDMENT: THOU SHALT NOT FAVOR MY FELLOW DISTRIBUTORS WITH BETTER PROMOTIONAL ALLOWANCES AND ADVERTISING DISCOUNTS.

Section 2(E) 2(3) of the Clayton Act (the Robinson-Patman Act) make unlawful discriminations by manufacturers under the guise of advertising and promotional services to distributors.

Slow deliveries to you by a manufacturer while he is making prompt deliveries to your competitor may violate the Robinson-Patman Act.

XI. HOW TO ENFORCE THE TEN COMMANDMENTS AGAINST YOUR MANUFACTURER.

A. The Department of Justice and the Federal Trade Commission are charged with governmental enforcement of the anti-trust laws, and a complaint can be made to these agencies. However, relief from the anti-competitive practice may not result or may be slow in coming.

B. A private civil anti-trust suit may result in earlier positive relief. You can get:

1. Triple damages from your manufacturer;
2. An injunction stopping the anti-competitive practice;
3. Even a divestiture of a merger to change market conditions so that you can fully compete in a market.

JANUARY 11, 1975, BILLBOARD

Electronics Folk Temper Optimism

Continued from page 1

Conrad Hilton, buyers and sellers alike were concerned over higher prices, the energy crisis and resultant shortages of key raw materials.

While the worst of the shortages and fuel curtailment is over as far as the industry is concerned, the overriding concern is the continuing "stagflation"—a stagnant economy and double-digit inflation—that has depressed the buying outlook for consumers everywhere.

The 1975 CES, opening its four-day run Sunday (5) "solo" for the first time (a week prior to the renamed Independent Housewares & Mass Merchandisers show, 11-14, and National Housewares Manufacturers Assn. exhibit (13-16), although up in number of exhibitors and space in its third winter run, finds itself with an embarrassing handful of major hi fi firms, due to initial exhibitor reluctance and some late cancellations.

In fact, there will be as many important audio and video firms off the CES floor in hospitality suites in and out of the Hilton. Included are such major names as Kenwood, Altec, Toshiba, JVC, Nikko, RCA, Zenith and Akai, to mention only a few.

More important, some of the newest audio innovations will be seen—and heard—in the suites, not on the exhibit floor. CBS will have its advanced L1A and L2A, and new L3A SQ logic decoders, and a new SQ stereo enhancement circuit in its Blackstone suite.

Pioneer Showing Four New Units

CARSON, Calif.—Pioneer Electronics of America will introduce four new units at the Winter Consumer Electronic Show including a quadraphonic home 8-track playback deck, an underdash car stereo cassette player and two car stereo speakers, Steve Solot, vice-president, sales, announces.

The deck, Model QH 44, with program light and automatic 2/4 channel selection, features a four-channel indicator light which operates whenever a 4-channel tape cartridge is inserted.

The cassette car stereo player, Model KP 212 features automatic eject, fast forward and rewind.

Each of the two new car stereo speakers are 6 x 9, full range, dual cone systems. Model TS 691 has a reported frequency response of 40-16,000 Hz. Model TS 692 features a reported 35-16,000 Hz range.

New Line For Fidelitone Inc.

CHICAGO—Fidelitone Inc. has entered the replacement cartridge business with a line of 30 top-selling ceramic and eight magnetic cartridges, John T. Strawa, marketing services manager, says. The firm will be at the Consumer Electronic Show with the recently introduced record care line, and a totally new product for the maintenance market.

"Our expansion in the record and tape maintenance market ties in fantastically with the economy—more people are staying home, using their sound equipment, and taking better care of it," Strawa notes. The record care line, under the name Fidelicare, is moving very well, he adds.

Tate Audio, which introduced the prototype of its Directional Enhancement System (DES) SQ logic decoder during (not at) the summer CES, will have the first of the three IC chips for the CES kit on display at its Pick Congress suite—which can be used on its own as an SQ matrix decoder. (Unconfirmed but reliable sources say that National Semiconductor is manufacturing all three custom ICs for Tate.)

One of the real bright spots at CES is the autosound market, with no less than 14 manufacturers, plus other importer/distributors, on hand, almost as many as at the recent Auto Parts & Accessories Assn. show here (Billboard, Nov. 9), plus two key additions in Craig and Sanyo.

For despite the severely depressed state of the auto industry and resulting drop in new car sales, the replacement car stereo market continues to grow, but not without a solid commitment from virtually every manufacturer to increased advertising and promotion outlays.

Although the so-called in-dash "boom" may be the type some industry executives claim, the fact remains that in-dash is growing, along with the cassette configuration thanks to improved automatic-reverse mechanisms.

Another growing area, along with custom kits, is the increasing number of combination Citizens Band (CB) and cassette/8-track units from at least six companies.

Although the entire hi fi industry is going through what is perhaps the best series of "deals" from virtually every manufacturer, the high end is definitely getting the nod from a member of major firms.

And at least one of the big boys, General Electric, is showcasing its new Monogram line of moderate-priced components and cassette/radio combos. Another company, Jensen Sound, with a foot in both the auto-sound and consumer electronics markets, is using the CES to launch a major move into the home audio mart.

But as Larry Karel, president of the IHMM, noted earlier (Billboard, Dec. 28), the number of buyers, dealers, distributors and reps headed here is definitely lower than last year, despite the gas shortage that kept many away at that time.

For almost the first time in memory room availabilities—while not plentiful—are in evidence, due not only to fewer bodies, but also to shorter stays.

The dealer is definitely in the "catbird seat" on the eve of this year's show. It is the rare manufacturer who will not admit to the most extensive array of dealer/distributor incentives in many years, combined with an ingenious number of promotions and consumer ad plans designed to keep the hi fi dollars coming in.

Thus far the home entertainment area is still a relatively bright spot in the overall economic picture. As the typical consumer cuts out his vacation trips and dining out, with theatergoing and even movies curtailed, he and/or she is continuing to buy records and tapes, and the equipment to play/record them on both at home and in the car.

This is where the cautious optimism comes in for every facet of the industry—that the entire economic situation will improve before "stagflation" hits here as well.

RepRap

Akai America, Ltd., has named Elliot Davis & Associates, newly formed rep firm, to handle its audio products and tape recorders in So. Calif., marketing director Jay Menduke announced. Headed by Davis, a 30-year industry veteran most recently Verit Industries (Wald Sound) marketing director, the new company at 14630 Saticoy St., Van Nuys, Calif. 91405, replaces the factory-direct arrangement instituted by Akai for the area less than six months ago, when it switched from Marshank Sales (Billboard, June 1).

Sympson Corp., Lexington, Ky., has us on the lookout for Panasonic's new miniature cassette recorder at the CES show. It's brand new, will fit right in your shirt pocket and could be a very strong item.

Wasson Assoc. is the new rep for Gusdorf & Sons, Inc. in the states of Washington and Oregon. Gusdorf has been expanding its sales organization in all market areas.

Tape Duplicator

By ANNE DUSTON

Hal Leonard Publishing, Milwaukee, publishers of music scores for school bands, has added a new touch to its Woody Herman Avant Garde series of concert music. Recorded tape cassettes by Herman, to be used in conjunction with a live concert, are included with scores for the two selections in the new series, "Current Events" and "A Little Space Music." The recordings are also available in reel-to-reel format.

The Audio-Video System, Division of Ampex Corp. and the Institute of Audio Research, Inc. are planning a joint training seminar on service and maintenance of Ampex professional tape recorders. The week long seminars will be conducted by Ampex personnel at Institute of Audio Research labs in New

York. The free seminars begin Monday, January 13. Registration is limited. To register contact Frank Rush at Ampex Corp., Hackensack, N.J. (212) 736-6116.

Pathe Marconi, in Paris, has purchased an Apex on-cassette printer in the first sale of this equipment outside the U.S. Audiomatic Corp., exclusive international sales agent for the Apex system, announced recently.

The equipment, produced by Apex Machine Company, Ft. Lauderdale, Fla., prints label copy directly on both sides of a cassette simultaneously in up to three colors. The machine completely eliminates paper labels and can operate at speeds up to 100 cassettes per minute.

Guaranteed performance!



JANUARY 11, 1975, BILLBOARD

That's what you get with every Brady pressure-sensitive splicing tape.

Make Brady your single source for splicing tape and you get advantages that pay big dividends in performance and production. Guaranteed micro-tolerances of $-.005"$ to $+.0"$ provide maximum precision on every splice. And Brady non-flowing adhesive eliminates bleed problems, assures smooth, drag-free performance.

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Prove it. Take advantage of the free Brady samples and make your own tests. The coupon makes it easy.

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Get your free samples of Brady pressure-sensitive splicing tape. Mail the coupon today!

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Please send me free splicing tape samples as indicated below. Plus specifications and prices.

<input type="checkbox"/> 8-track	<input type="checkbox"/> Audio Cassette	<input type="checkbox"/> Video Cassette	
<input type="checkbox"/> .219"	<input type="checkbox"/> .130"	<input type="checkbox"/> .740"	Name _____
<input type="checkbox"/> .937"	<input type="checkbox"/> .937"	<input type="checkbox"/> .720"	Firm _____
<input type="checkbox"/> other	<input type="checkbox"/> other	<input type="checkbox"/> other	Address _____
			City _____ State _____ Zip _____

Country



HELMS RETURNS—Bobby Helms returns to recording his first release on the Larrick label, distributed by International Record Distributing Associates. Seated is Helms. Standing, left to right, Mike Shepherd, IRDA, Marvin Hughes, president, Larrick Records; Kenneth Ratts, Helms' manager, and Hank Leving, president of IRDA.

Bare LP Draws Wild Promo

NASHVILLE—One of the biggest promotional pushes ever is underway by RCA on behalf of the concept album, "Bobby Bare And The Family Singin' In The Kitchen," which was released in September.

The promotions included a transcribed radio show featuring Bare and the kids, serviced to both country and to M-O-R stations; a children's coloring book based on the LP; copies of the album and of Shel Silverstein's book "The Giving Tree" to major newspaper entertainment writers; transcript of an in-

depth interview done with Bare concerning the album project, also for newspaper editors.

Some of the promotions have been completed; some are in final stages of preparation. By the time the entire program has concluded, the album will have been the subject of one of the most imaginative campaigns ever designed for a country LP.

Now Bare and Silverstein, the author of the concept, are together in the studio again, working on a second, similar project.

Robbins Prompts Race Car Drivers To Cut An Album

NASHVILLE—Grand National race car drivers David Pearson, Buddy Baker, Cale Yarborough, Bobby Allison and Darrell Waltrip are going to cut a country music LP, to be sold at racing events across the nation.

Through the prompting of Marty Robbins, also a driver, the racing men agreed to do the album, to be titled "NASCAR Goes Country."

Described as a "serious effort to produce a quality product," the selections will be mostly standards.

Pearson, for example, will do "Maybelene" and "Hot Rod Lincoln." Allison will do "These Boots Are Made For Walking," and "Home Sweet Home Alabama." Baker will sing "Lord, Mr. Ford," Yarborough will do "Chevy 409" and collectively they will sing special tunes.

There also is a possibility that Richard Petty will join the group. Backup will be provided by such artists as Boots Randolph, Floyd Cramer, Charlie McCoy and Pete Drake. The session will be produced by Milton Blackford, but the label hasn't been selected as yet.

The album is expected to be on the market by February. Its backers are Jim Donoho and C.K. Spurlock.

ACE Works For Peace And Goals In Association

• Continued from page 3

organization of an ethics committee to formulate a code of professional ethics to be adhered to by the membership, and in addition thereto, to disseminate to the membership pertinent news and information as to unscrupulous promoters or other persons, individuals, or organizations whose representations or presentations to the public in the name of country music do not adhere to the standards required by the organization.

(5) The participation by the organization or the individual members thereof in approved philanthropic activities.

(6) A general and unified effort on

the part of all the members of the organization to promote the good will of the industry.

Members of the board, in addition to Morgan, are Bill Anderson, Jim Ed Brown, Wilma Lee Cooper, Jimmy Dickens, Jan Howard, George Jones, Barbara Mandrell, Jean Shepard, Connie Smith, and Hank Snow. Porter Wagoner and Tammy Wynette are ex officio members.

At the January gathering, special guests will be RCA's Jerry Bradley, currently president of the CMA; Opryland manager E.W. "Bud" Wendell, and "Grand Ole Opry" manager Hal Durham. At the February meeting, members of the trade press will be special guests.



TRIUMVERATE TOAST—Three S's of music, Starday, Sun, and Singleton, get together for a toast to 70 years of music. Left to right, Don Pierce, Starday, Sam Phillips, Sun, and Shelby Singleton, SSS International.

OUR COUNTRY MAY BE SHORT OF PENNIES BUT . . .

JOE STAMPLEY

HAS A LUCKY

"PENNY"

ABC/DOT-DOA-17540

JOE STAMPLEY (Dot DOA-17537)

Penny (3:06) (Al Gallico, BMI — G. Lane — S. Davis)

This ballad which has been taken from Joe's "Take Me Home To Somewhere" album is sensitively wrought with supple instrumental accompaniment. The penny that Joe is singing about is a metaphor for the person he loves, and he delivers the lyric with style which will probably take this number to the top. Flip: No info. available

CASHBOX

Written by
GRACE LANE—STEVE DAVIS

Produced by:
NORRO WILSON

Published by

AL GALLICO MUSIC CORP.

65 WEST 55th ST., NEW YORK, N.Y. 10019 • (212) 582-1368
Nashville Office: 1207 16th Ave. So. (615) 385-2922

JOE STAMPLEY—Penny (3:06); producer: Norro Wilson; writer: G. Lane/S. Davis; publisher: Al Gallico, BMI; ABC/Dot DOA-17537. From his last outstanding LP "Take Me Home To Somewhere" Stampley delivers a positive love song with much feeling and his own soulful style. This will be another of his ever-growing string of hits. Flip: No info.

BILLBOARD

JOE STAMPLEY—ABC/Dot DOA-17537
PENNY (Al Gallico, BMI)
You'll hear plenty of dimes dropping for this "Penny." Sounds like a lucky penny for Joe—and a good luck charm for programmers.

RECORD WORLD

THE ARTIST:

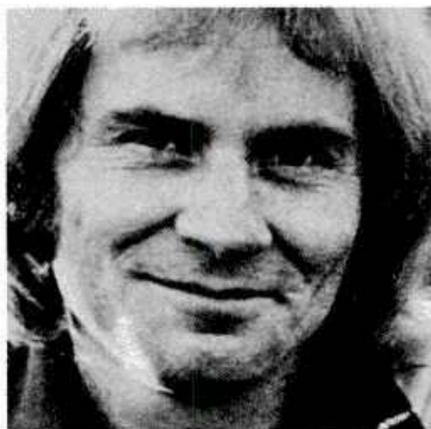
Kenny O'Dell, best known for his penning of *Behind Closed Doors*, *House of Love*, and *There's Trouble In Paradise*.

THE ALBUM:

Kenny O'Dell (CP 0140), his own renditions of those same hit songs he's penned for others plus the new *Soulful Woman*.

THE SINGLE:

This time Kenny has saved the best for himself and some of the hottest C & W stations in the Country know it. *Soulful Woman* (CPS-0219).



KCKC	San Bernardino	WBLU	Roanoke	WEET	Richmond
WEXL	Peoria	WINN	Louisville	KIKK	Houston
WGBG	Greensboro	WRCP	Philadelphia	WKDA	Nashville
KBUY	Ft. Worth	WIVK	Knoxville	KVOO	Tulsa
KFDI	Wichita	WSLC	Roanoke	WTOD	Toledo
WBAM	Montgomery	WDEN	Macon	WPLO	Atlanta
WENO	Nashville	WUBE	Cincinnati	WYDE	Birmingham
KLPR	Oklahoma City	KOOO	Omaha	WMAD	Madison
KDJW	Amarillo	WMNI	Columbus	KKYX	San Antonio

On Capricorn Records, Macon, Ga.

RICH SET AT TRUCKERS AWARDS FETE

MEMPHIS—The first annual Truck Driver's Country Music Awards Show, slated for the Rivermont here April 3, will be headlined by Charlie Rich, according to an official announcement.

The awards ceremony and show will follow a \$25 a plate dinner, with proceeds going to the American Truckers Benevolent Assn.

Other top artists are expected to be added to the list of performers and presenters, as awards are given in 10 categories, including that of Best Truckin' Disk Jockey.

The event is co-sponsored by Fram and by Open Road Magazine.

BOB LUMAN FIRST

Claremore Schedules 5 Benefits

CLAREMORE, Okla. — Bob Luman and the Stones River Band will appear in concert at Claremore Junior College here in February in the first of a regular series of five benefits involving major artists.

Luman will be followed in March by Tommy Overstreet and the Nashville Express. Two special attraction shows are set up for April and May. LeRoy Van Dyke kicked off the concert series at this unique school.

Ninety-two youngsters have moved here in the past year to enroll at the Hank Thompson School of Country and Western Music, coming from all over the nation. The school, established officially some 18 months ago, began its first semester of operation with an enrollment of 25 students. Five months later enrollment had jumped to 81 students. They are studying country music exclusively, unlike other colleges and universities around the nation with more ambitious programs and larger enrollments.

The college has had the support of the Country Music Assn., which occasionally has provided guest lecturers. The school offers a country music artist major and another in business. Associate of arts degrees are offered in both areas.

Courses included are stage and television techniques, history of country music, country music appreciation, the contemporary American Music Industry, and copyright, as well as private lessons in country music instruments.

George Highfill and Bill Cheatwood compose the full-time faculty of the country music school. Part-time instructors supplement the classes. Guest lecturers over the past year have included Tommy Overstreet, Dot Records; Bill Monroe, MCA Records; Bill Williams of Billboard; Jo Walker, executive director of the CMA; Frances Preston, vice president of BMI; Roger Sovine, BMI; Bill Denny, Cedarwood Publishing; Johnny Duncan, Columbia; Carmol Taylor, Norris Wilson and George Ritchie, songwriters; Doodle Owens and Lou Rochelle, also songwriters; Marijohn Wilkins, composer; Joe Allison, writer and publisher; Harlan Howard; writer; Fred Birch, writer, and Don Gant, ABC producer.

Larry Fowler is dean of information and development at the school.

Billboard

Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.												
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	2	10	RUBY, BABY—Billy "Crash" Craddock (J. Lieben, M. Stoller), ABC 12036 (Hill & Range/Quintel/Freddy Bienstock, BMI)	35	45	5	LET'S SING OUR SONG—Jerry Reed (J.R. Hubbard), RCA 10132 (Vector, BMI)	65	81	2	SWEET SURRENDER—John Denver (J. Denver), RCA 10148 (Walt Disney, ASCAP)	
2	3	10	KENTUCKY GAMBLER—Merle Haggard (D. Parton), Capitol 3974 (Dweper, BMI)	36	38	10	YOU DON'T HAVE TO GO HOME—Nat Stuckey (N. Stuckey, P. Wassell), RCA 10090 (Monkhouse, BMI)	69	73	4	SALLY G—Paul McCartney & Wings (P. McCartney), Apple 1875 (Capitol) (McCartney/ATV, BMI)	
★	6	7	(I'd Be) A LEGEND IN MY TIME—Ronnie Milsap (D. Gibson), RCA 10112 (Acuff-Rose, BMI)	37	12	12	WHAT A MAN, MY MAN IS—Lynn Anderson (G. Sutton), Columbia 3-10041 (Rodeo Cowboy, BMI)	70	75	3	WHOLE LOTTA DIFFERENCE IN LOVE—George Kent (R. Porter, B. Jones), Shannon 824 (MaRee/Porter-Jones, ASCAP)	
4	5	12	LIKE OLD TIMES AGAIN—Ray Price (J. Weatherly), Myrrh 146 (Word/ABC) (Keca, ASCAP)	★	47	7	BUSIEST MEMORY IN TOWN—Dickey Lee (G. Morgan), RCA 10091 (Pi-Gem, BMI)	71	37	13	WE'RE OVER—Johnny Rodriguez (C. Weil, B. Mann), Mercury 73621 (Phonogram) (Screen Gems-Columbia/Summerhill, BMI)	
★	8	11	MY WOMAN'S MAN—Freddie Hart (G. Richey, B. Peters), Capitol 3970 (Al Gallico/Ben Peters, BMI)	39	44	7	EVERYBODY NEEDS A RAINBOW—Ray Stevens (L. Martine Jr.), Barnaby 610 (Chess/Janus) (Ahab, BMI)	72	67	8	ANGEL IN AN APRON—Durwood Haddock (G. Paxton, R. Hellard), Caprice 2004 (Acoustic, BMI)	
6	7	11	ROCK ON BABY—Brenda Lee (J. Wilson, G. Dobbins), MCA 40318 (Chappell, ASCAP)	★	50	5	I'M A BELIEVER—Tammy Overstreet (S. Barrett, R. Mareno), ABC/Dot 17523 (Ricci Mareno, SESAC)	★	88	3	WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40345 (Emerald Isle/Battleground, BMI)	
7	4	13	OUT OF HAND—Gary Stewart (T. Jans, J. Barry), RCA 10061 (Almo, ASCAP/Broadside, BMI)	★	51	5	CAROLINA MOONSHINE—Porter Wagoner (D. Parton), RCA 10124 (Dweper, BMI)	★	90	2	ROCK 'N ROLL (I Gave You The Best Years Of My Life)—Mac Davis (R. Johnson), Columbia 3-10070 (Tree, BMI)	
★	11	6	CITY LIGHTS—Mickey Gilley (B. Anderson), Playboy 6015 (T.N.T., BMI)	★	42	6	WOLF CREEK PASS—C.W. McCall (W. Fries, L.S. Davis), MGM 14764 (American Gramophone, SESAC)	75	84	3	SOMETHING JUST CAME OVER ME—Charlie Rich (M.A. Rich), Mercury 73646 (Phonogram) (Makamillon, BMI)	
9	10	12	IT'S MIDNIGHT/PROMISED LAND—Elvis Presley (B.E. Wheeler, J. Chestnut), RCA 10074 (Imagination, ASCAP/Geronimo, BMI)	★	53	5	IT'S A SIN WHEN YOU LOVE SOMEBODY—Glen Campbell (J. Webb), Capitol 3988 (Canopy, ASCAP)	76	83	5	POUR IT ALL ON ME—Del Reeves (W. Cross, R. Bowling, P. Richey), United Artists 564 (Brougham-Hall, BMI)	
10	1	12	THE DOOR—George Jones (P. Sherrill, M. Wilson), Epic 8-50038 (Columbia) (Algee, BMI)	★	44	6	NEVER COMING BACK AGAIN—Rex Allen Jr. (L. Butler, J. Crutchfield), Warner Bros. 8046 (Tree, BMI)	77	82	6	SEE SAW—Patsy Sledge (R. Davis, H. Pratt, C. Sutton), Mega 1217 (PIP) (Arc, BMI)	
★	25	5	THEN WHO AM I—Charley Pride (D. Owens, D. Frazier), RCA 10126 (Hill & Range/Acuff-Rose, BMI)	★	57	4	I CAN'T HELP IT (If I'm Still In Love With You)—Linda Ronstadt (J. Williams), Capitol 3990 (Fred Rose, BMI)	78	70	7	I MAY NOT BE LOVIN' YOU—Patti Page (G. Richey, N. Wilson, B. Sherrill), Avco 603 (Al Gallico/Algee, BMI)	
12	13	11	FOR A MINUTE THERE—Johnny Paycheck (J. Foster, B. Rice), Epic 8-50040 (Columbia) (Hall-Clement, BMI)	★	46	6	OUR LOVE—Roger Miller (R. Miller), Columbia 3-10052 (Airbond, BMI)	79	77	4	LIVIN' IN THE SUNSHINE OF YOUR LOVE—Ray Pillow (D. Hall, B. Duke), ABC/Dot 17526 (Mimosa, BMI/Bob Moore, ASCAP)	
13	15	9	I'VE GOT MY BABY ON MY MIND—Connie Smith (W. Shafer), Columbia 3-10051 (Acuff-Rose, BMI)	★	47	16	SON OF A ROTTEN GAMBLER—Anne Murray (C. Taylor), Capitol 3955 (Blackwood/Back Road, BMI)	80	87	3	LOVING YOU WILL NEVER GROW OLD—Lois Johnson (D. Silver), 20th Century 2151 (Hank Williams Jr., BMI)	
★	21	6	IT'S TIME TO PAY THE FIDDLER—Cal Smith (D. Wayne, W. Haynes), MCA 40335 (Coal Miners, BMI)	★	48	14	HERE WE GO AGAIN—Brian Shaw (S. Throckmorton), RCA 10071 (Reaction/Unart, BMI)	★	82	3	WRITER ME A LETTER—Bobby G. Rice (T. Hardin, W. Meskell), GRT 014 (Chess/Janus) (Fox Fanfare/Cakewalk, BMI)	
★	19	12	WRONG ROAD AGAIN—Crystal Gayle (A. Reynolds), United Artists 14490 (Jack, BMI)	★	49	9	COUNTRY GIRL—Jody Miller (T. Gosling, A. Hawkshaw), Epic 8-50042 (Columbia) (Al Gallico, BMI)	★	89	3	I'VE NEVER LOVED ANYONE MORE—Linda Hargrove (L. Hargrove, M. Nesmith), Elektra 45215 (Window, BMI)	
★	20	8	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy (W. Shafer, D. Owens), GRC 2036 (Acuff-Rose/Hill & Range, BMI)	★	50	11	ANGELS ARE HARD TO FIND—Hank Williams Jr. (H. Williams Jr.), MGM 14755 (Hank Williams Jr., BMI)	★	84	2	LINDA ON MY MIND—Conway Twitty (C. Twitty), MCA 40339 (Twitty Bird, BMI)	
★	24	7	DEVIL IN THE BOTTLE—T.G. Shepard (B. David), Melodyland 6002 (Motown) (Dunbar, SESAC)	★	51	14	I CAN HELP—Billy Swan (B. Swan), Monument 8-8621 (Columbia) (Combine, BMI)	★	91	2	COME ON DOWN—Tennessee Ernie Ford (J. Hayford, St. Stone), Capitol 3916 (Mandina, BMI)	
★	18	9	U.S. OF A.—Donna Fargo (D. Fargo), ABC/Dot 17523 (Prima-Donna, BMI)	★	52	8	AIN'T SHE SOMETHIN' ELSE—Eddie Raven (J. Foster, B. Rice), ABC 12037 (Jack & Bill, ASCAP)	★	85	4	CHOO CHOO CH'BOOGIE—Asleep At The Wheel (M. Gabler, W. Horton, D. Darling), Epic 8-50045 (Columbia) (Rytvoc, ASCAP)	
★	23	10	SUSAN WHEN SHE TRIED—Statter Bros. (D. Reid), Mercury 73625 (Phonogram) (American Cowboy, BMI)	★	53	8	ON THE WAY HOME—Betty Jean Robinson (B.J. Robinson), MCA 40300 (4 Star, BMI)	★	86	2	I'LL BELIEVE ANYTHING YOU SAY—Sami Jo (J. Andrick), MGM 14773 (Lowery, BMI)	
★	20	9	I WONDER WHOSE BABY (You Are Now)—Jerry Wallace (M. Powell), MCA 40321 (4 Star, BMI)	★	54	5	LAY BACK LOVER—Dottie West (S. Pippin, R. Vanhoy), RCA 10125 (Tree, BMI)	★	87	3	RAIN—Kris Kristofferson & Rita Coolidge (L. Gattin), Monument 8630 (Columbia) (First Generation, BMI)	
★	26	7	GREAT EXPECTATIONS—Buck Owens (B. Owens), Capitol 3976 (Bluebook, BMI)	★	55	8	BIG MAMOU—Fiddlin' Frenchie Bourque & The Outlaws (L. Davis), 20th Century 2152 (Peer, BMI)	★	88	NEW ENTRY	LEAVE IT UP TO ME—Billy Larkin (E. Conley) Bryan 1010 (Blue Moon, ASCAP)	
★	28	12	SOMEONE CARES FOR YOU—Red Steagall (R. Steagall, G. Sutton), Capitol 3965 (Pala Duro/Rodeo Cowboy, BMI)	★	56	9	RICHARD AND THE CADILLAC KINGS—Doyle Holly (S. Smith, E. Simpson Jr.), Barnaby 608 (Chess/Janus) (Sing Me/Backyard, ASCAP)	★	89	7	EARLY MORNING LOVE—Sammi Johns (S. Johns), GRC 2021 (One, BMI)	
★	29	5	THE TIES THAT BIND—Don Williams (V. Corso, C. Otis), ABC/Dot 17531 (T. Eden, BMI)	★	57	63	HE'S EVERYWHERE—Marilyn Sellers (J. Whitehead, G. Dobbins), Mega 1221 (PIP) (Two Rivers, ASCAP)	★	90	2	YOURS AND MIND—O.B. McClinton (T. Strong, M. Littlefield), Enterprise 9108 (Columbia) (Hardhead, BMI)	
★	24	12	POOR SWEET BABY—Jean Shepard (B. Anderson), United Artists 582 (Stallion, BMI)	★	58	64	MR. SONGWRITER—Sunday Sharpe (T. Boyce, M. Powers), United Artists 571 (United Artists/Boyce & Powers, ASCAP)	★	91	NEW ENTRY	OH BOY—Diana Trask (T. Romeo), ABC/Dot 17536 (Wherefore, BMI)	
★	25	11	FORBIDDEN ANGEL—Mal Street (J. Riggs, M. Street), GRT 012 (Chess/Janus) (Heavy Music/Livisa Music, BMI & Prater Music, ASCAP)	★	59	65	FORGETTIN' 'BOUT YOU—Jim Glaser (A. Reynolds, D. Williams), MGM 14758 (Jack, BMI)	★	92	2	ME AS I AM—Chip Taylor (C. Taylor), Warner Bros. 8050 (Blackwood/Back Road, BMI)	
★	26	9	EASY TO LOVE—Hank Snow (D. Burgess), RCA 10108 (Singletree, BMI)	★	60	72	I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Tanya Tucker (B. Braddock), Columbia 3-10069 (Tree, BMI)	★	93	NEW ENTRY	DON JUNIOR—Jim Ed Brown (T. Romeo), RCA 10131 (Wherefore, BMI)	
★	27	30	THAT'S THE WAY LOVE SHOULD BE—Brian Collins (M. Blackford, J. Dougherty, D. Gillon), ABC/Dot 17527 (Famous, ASCAP)	★	61	71	THAT'S HOW MY BABY BUILDS A FIRE—Johnny Russell (J. Foster), RCA 10135 (Adventure, ASCAP)	★	94	3	WATCH OUT FOR LUCY—Tony Booth (L. Mack), Capitol 3994 (Danor/Dadgum, BMI)	
★	34	8	WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye (B. Morris), Capitol 3980 (Blue Book, BMI)	★	62	74	HOPPY, GENE AND ME—Roy Rogers (S. Garrett, Dorff, Brown), 20th Century 2154 (Peco/Lowery, BMI)	★	95	5	FROM THIS MOMENT ON—Bonnie Guitar (B. Guitar), MCA 40306 (4 Star, BMI)	
★	35	4	I CARE/SNEAKY SNAKES—Tom T. Hall (T.T. Hall), Mercury 73641 (Phonogram) (Hallnote, BMI)	★	63	69	BUTTERFLY—Eddy Arnold (Gerard, Bernet, David, Curb), MGM 14769 (Sabathani, ASCAP)	★	96	NEW ENTRY	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (V. Keith, B. Peters), ABC/Dot 17540 (Fingerlake, BMI)	
★	30	7	ANOTHER YOU—Faron Young (J. Peppers), Mercury 73633 (Phonogram) (Coal Miners, BMI)	★	64	68	LONG DISTANCE KISSES—Larry Hostford (L. Hostford), Shelter 40312 (MCA) (His & Her, BMI)	★	97	100	2	EASY LOOK—Kenny Price (S. Throckmorton, C. Putman), RCA 10141 (Tree, BMI)
★	39	5	LADY CAME FROM BALTIMORE—Johnny Cash (T. Hardin), Columbia 3-10066 (Hudson Bay, BMI)	★	65	66	DEAR GOD—Roy Clark (C. Gentry, L. Chiriacka), ABC/Dot 17530 (Ensign, BMI/Famous, ASCAP)	★	98	NEW ENTRY	ALL THE LOVE YOU'LL EVER NEED—Chiff Cochran (J. Seely), Enterprise 9109 (Columbia) (Tree, BMI)	
★	40	4	RAINY DAY WOMAN/HELP THE COWBOY SING THE BLUES—Waylon Jennings (W. Jennings), RCA 10142 (Baron, BMI)	★	66	76	CHAMPAGNE LADIES AND BLUE RIBBON BABIES—Fertin Husky (D. Frazier, A.L. "Doodle" Owens), ABC 12048 (Acuff-Rose/Hill & Range, BMI)	★	99	NEW ENTRY	RIDE 'EM COWBOY—Paul Davis (P. Davis), Bang 712 (Web IV) (Web IV, BMI)	
★	33	9	SINGIN' IN THE KITCHEN—Bobby Bare & The Family (S. Silverstein), RCA 10096 (Evil Eye, BMI)	★	67	78	YOU ARE THE ONE—Mel Tillis & Sherry Bryce (K. Westberry, H. Harbour), MGM 14776 (Sawgrass, BMI)				IN AT EIGHT & OUT AT TEN—Don Drumm (S. Barrett, R. Mareno), Chart 5223 (Buddah) (Ricci Mareno, SESAC)	

JANUARY 11, 1975, BILLBOARD

The HITS Just Keep On Coming



HANK SNOW EASY TO LOVE

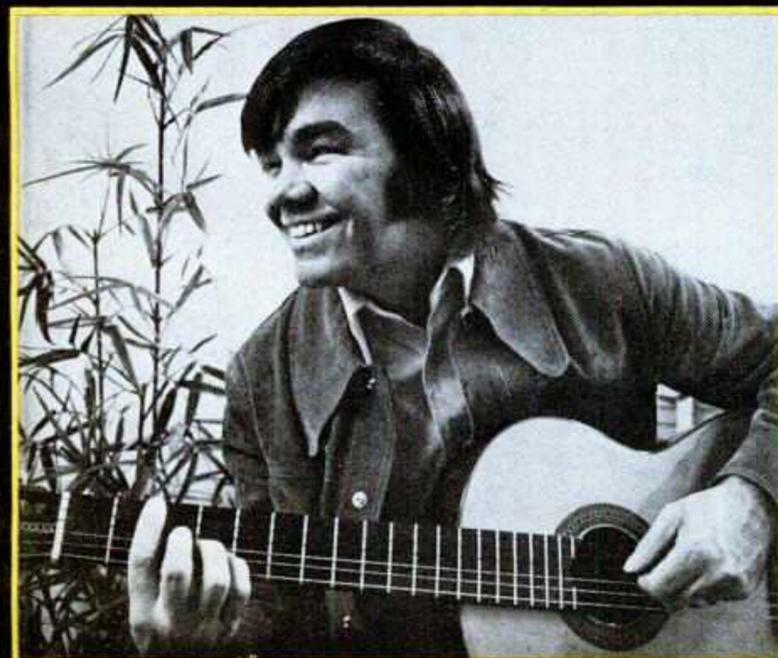
PB-10108



BOBBY BARE AND THE FAMILY SINGIN' IN THE KITCHEN

APL1-0700

PB-10096



DICKEY LEE THE BUSIEST MEMORY IN TOWN

PB-10091

Exclusively on
RCA RECORDS AND TAPES

DON'T JUST TAKE OUR WORD FOR IT, BUT

IT'S A HIT!

INITIAL REACTION AND CONSUMER RESPONSE WILL MAKE A BELIEVER OUT OF YOU, TOO. JOIN THE BELIEVERS AND WATCH IT ACCELERATE.

"I'LL BELIEVE ANYTHING YOU SAY"

MGM # 14773

BY

SAMI JO



FROM HER HIT MGM ALBUM:

"IT COULD HAVE BEEN ME"

MGM # S3G 703

EXCLUSIVELY ON
MGM
RECORDS

The Lowery Group
of Music Publishing Companies

Country

Nashville Scene

By BILL WILLIAMS

Warner Bros. has its nice new office in Nashville, but its playback equipment hasn't arrived as yet. Publisher Alex Zanitis solved that problem. He drove a soundtruck up to the window, summoned boss man Jonathan Fricke, and pitched his music in that manner. . . . Epic's David Houston is back to a full schedule of activities following his accident near Erie, Pa. He, his manager, Tillman Franks, and members of his band were all injured. Despite some leg pains, David completed three dates in Florida, finished work on his album, and is going strong. . . . Dot's Ray Griff is not so fortunate. He's been forced to cancel all personal appearances through mid-January, due to a serious arthritic back condition and kidney disorder.

Country music didn't used to be like this. Playboy Records, in conjunction with the release of Mickey Gilley's second album, "City Lights," has contests going in various cities. The country listener who wins gets a night of the best in Chicago, replete with limousine service, hotel, and then on up to Playboy's Hotel and Club in Lake Geneva for two days. . . . Mickey Sherman of Okart, Inc., in Oklahoma City brought Gene Tracy into the Westmeier Ballroom to perform. He also will be recording one of the Peggy Dennis tunes, "Heading South." . . . Arthur Kent and his wife, Helen, are celebrating their 30th wedding anniversary with a two-week Caribbean cruise. Arthur is co-writer of "Take Good Care of Her," by Elvis, and of the movie "Framed," featuring Joe Don Baker.

Marvin Hughes, president of Larick Records, has announced completion of negotiations for a distribution deal with International Record Distributing Assn. The first release is a Bobby Helms record. . . . Barbara Fairchild has added a four-piece band to her road show, including her husband, Randy Reinhard.

Randy formerly was with Charley Pride. . . . Johnny Paycheck doing a new album and single under the guidance of Billy Sherrill. . . . Kelly, former Cinnamon artist, has formed a band called The Nashville Stars. Her agent is now Ron Blackwood. . . . Tex Clark of Brite Star says his label will release new singles by Billie Jo Spears, Roger Ricker and Jack Randolph. Billie Jo now is under contract to United Artists. . . .

Warner Bros. Doug Kershaw will perform at the NEC convention in Washington, D.C. Feb. 8-12. . . . Roy Clark and Diana Trask performing together at the Frontier in Las Vegas. . . . Donna Fargo will headline the rodeo in Phoenix in March.

. . . Conny Van Dyke is featured at the Derby Dinner Theater in Hot Springs Ark., also in March. . . . LeRoy Van Dyke and Susan Haney work the French West Indies in April and May, performing at the Meridian Hotel in Guadalupe. . . .

Minnie Pearl has agreed to work a select number of fairs during the year ahead. . . . Walt Pascoe has given up life on his 800-acre California ranch to devote full time to singing and writing songs. . . . The Kristofferson album of "Me and Bobby McGee" finally has been certified gold, which makes three for Kris.

Dolly Parton and Jerry Reed, despite being with the same label

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 1/11/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 8	4	4	THE SILVER FOX—Charlie Rich, Epic PE 32250 (Columbia)
2	1	25	BACK HOME AGAIN—John Denver, RCA CPL1-0548
★ 9	4	4	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
4	2	13	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
5	3	27	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
6	6	8	GET ON MY LOVE TRAIN—La Costa, Capitol ST 11345
7	4	9	MISS DONNA FARGO—ABC/Dot D0SD 2002
★ 13	5	5	CITY LIGHTS—Mickey Gilley, Playboy PB 403
9	10	15	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
10	12	29	RUB IT IN—Billy Crash Craddock, ABC BCX 817
★ 14	3	3	SHE CALLED ME BABY—Charlie Rich, RCA APL1-0685
12	5	7	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
13	7	10	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
★ 20	3	3	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
★ 19	32	32	PURE LOVE—Ronnie Milsap, RCA APL1-0500
16	11	31	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
17	15	9	HAVING FUN WITH ELVIS ON STAGE—Elvis Presley, RCA CPM1-0818
18	21	5	REUNION—Glen Campbell, Capitol SW 11336
19	17	20	COUNTRY—Anne Murray, Capitol ST-11324
20	22	8	LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC)
★ 21	26	4	COUNTRY HEART 'N SOUL—Freddie Hart, Capitol ST 11353
★ 22	30	3	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
23	24	8	GREATEST HITS—Mel Tillis, MGM M3G 4970
★ 24	31	3	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
25	16	10	CLASSIC CLARK—Roy Clark, ABC/Dot D0SD 2010
26	28	14	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
27	18	23	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
28	23	6	WHAT A MAN MY MAN IS—Lynn Anderson, Columbia KC 33293
29	25	11	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
★ 30	39	18	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
31	27	8	WOMAN TO WOMAN—Tammy Wynette, Epic KE 33246 (Columbia)
★ 32	40	2	BREAK AWAY—Kris Kristofferson & Rita Coolidge, Monument PZ 33278 (Columbia)
33	34	30	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
34	37	90	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
35	29	13	MONSTER'S HOLIDAY—Buck Owens, Capitol ST 11332
36	35	18	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
37	41	7	GREATEST HITS—Diana Trask, ABC/Dot D0SD 2007
38	32	14	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
39	43	5	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY—Hank Williams & Hank Williams Jr., MGM M3G 4975
40	36	10	TAKE ME HOME TO SOMEWHERE—Joe Stampley, ABC/Dot D0SD 2006
41	42	11	LIVING PROOF—Hank Williams Jr., MGM 4971
42	45	19	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
43	44	14	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
44	33	5	LATEST & GREATEST—Danny Davis, RCA APL1-0774
45	46	2	I WISH I HAD LOVED YOU BETTER—Eddy Arnold, MGM M3G 4961
46	38	9	FAMILY & FRIENDS—Roy Clark, ABC/Dot D0SD 2005
47	47	9	PLEASE DON'T TELL (That Sweet Ole' Lady Of Mine)—Johnny Carver, ABC ABCD 843
48	NEW ENTRY		I WONDER WHO'S BABY (You Are Now)—Jerry Wallace, MCA 461
49	NEW ENTRY		FALL AWAY—Tex Ritter, Capitol ST 11351
50	NEW ENTRY		CHAMPAGNE LADIES & BLUE RIBBON BABIES—Ferlin Husky, ABC 849

(RCA) for years, worked together for the first time in a series of road shows last week. . . . Jacky Ward drew a crowd of 6,000 despite a snowstorm at Council Bluffs, Ia. . . . Connie Eaton at the Hub Pub Club in Linville, N.C., for a nine-day engagement. . . . Moe Bandy of GRC relies totally on a travel agency for

all of his wanderings. . . . Sandi Burnett (Billboard Trensetter winner) set for two major TV appearances: the Merv Griffin Show Jan. 7 and the Ernie Ford Nashville-Moscow Express, which airs Jan. 8. . . . David Rogers made an honorary citizen of Tucson, and then held over there for an additional week.

Yamaha Fest Is Set; '74 Winners Named

By HIDEO EGUCHI

TOKYO—The "World Popular Song Festival in Tokyo '75" will be held Nov. 14-16 at the Nippon Budokan, says Akio Iijima, manager, planning dept., projects division, Yamaha Music Foundation.

Norway and Japan are the grand prize winners of the fifth Yamaha-sponsored international contest that was held here last Nov. 15-17.

"You Made Me Feel I Could Fly" with music by Kristian Lindeman of Norway and lyrics by Johnny Saussen has won the Grand Prize of \$3,000 for the song, plus \$1,500 for the performance by Ellen Nikolayesen. She also has won the Best Performance Award of \$1,500 and a crown of pearls.

"Itsunomanika Kimi Wa"—one of Japan's five final entries—has won the Grand Prize total of \$4,500 for singer-songwriter Yoshimi Hamada. He also has received one of five Outstanding Performance awards of \$500 each. The four others have been presented to Akira Yamazaki of Japan (for singing "Ima Dewa" by Hisao Fujii), Jose Luis Rodriguez of Venezuela (for singing "No Hay Tiempo Que Perder" by Anibal Abreu), Farah Maria of Cuba for her rendition of "El Recuerdo De Aquel Largo Viaje" by Raul Gomez, and to Marion of Finland for her interpretation of "Aurinkosilmät" by Rauno Lehtinen.

The Cuban and Finnish girls also have taken part in two of the nine Outstanding Song awards—\$1,000 for each composition and \$500 for its performance—that were presented at the fifth annual festival. By country, song title, composer/lyricist, singer or vocal group, the seven other winning compositions are:

Belgium: "Met De Zomer Zee"—Phil Van Cauwenbergh & Paul Quintens, Nicole & Hugo; **Brazil:** "Que Diacho De Dor"—Antonio Carlos/Jocafi, Maria Creusa; **Greece:** "Min Ipohoris"—John Renieris/Ilias Asyestopoulos, Helpida; **Holland:** "Dream Your Dreams"—Bolland & Bolland; **Hungary:** "Hany Ejjel Vartam"—Pal S. Gabor/Erika Huszar, Viktoria Vincze; **Israel:** "Sing a Song to the Sun"—Nurith Hirsh/David Barak, Ilanit; **Japan:** "Kiso"—Kagari Matsuda, Yuki Katsuragi.

In addition, the Israeli, Brazilian

Laryngitis Silences Glen Campbell Dates

AUCKLAND—Glen Campbell arrived in New Zealand suffering from traumatic laryngitis, following an extensive Australian tour, and had to cancel his New Zealand dates. He did only three of 15 already sold-out concerts and the party, comprising Campbell, his manager, agent, valet and four musicians returned to Los Angeles.

Campbell's manager, Stan Schneider explained that Campbell had been working solidly for the previous two months and had lost his voice through overwork. It was the first time in eight years that Campbell had cancelled out of any concert appearance.

At a press conference in Auckland, Campbell was presented with three gold albums and five gold singles, all representing sales of one million. "Glen Campbell Gold," a special compilation album released to coincide with the New Zealand tour was certified gold within one week, the fastest-selling album in the history of EMI (New Zealand).

and Japanese entries have received a special award from Genichi Kawakami, president of the Yamaha Music Foundation and chairman of the judging committee. Judges comprised 15 Japanese citizens and 10 Japan residents from overseas.

At the last minute, West Germany was unable to participate, though Polydor supports the annual festival. Other supporters include CBS/Sony, Canyon Records, King Record, Nippon Columbia, Nippon Phonogram (Philips), Teichiku, Toho, Tokuma Musical Industries, Toshiba-EMI, Victor Musical Industries and Warner-Pioneer. Out of the 46 final entries, 28 have been selected for release here and as usual a live album is being produced by the Yamaha Music Foundation.

Held annually at the Nippon Budokan, Japan's largest hall, the festival is aired over the American Forces' Far East Network out of this music capital.

DJM To Lift Sales From Pye In May

LONDON—DJM has given notice to Pye of its intention to introduce its own sales force from the beginning of May.

Under the terms of DJM's licensing agreement with Pye, the independent retained the right to change over to a pressing-distribution association at six months' notice.

Stephen James, DJM managing director, says the decision is based on the improved sales gained since August by the four salesmen covering key areas of the country. "We have achieved positive results on certain sections of our catalog which had not previously been evident, in particular the Starline budget label and Elton John's back-catalog," reports James.

He added that DJM turnover, without breaking a new artist, had improved by 300 percent in 1974, principally due to the long-running chart activity on "Goodbye Yellow Brick Road" and Elton John's "Greatest Hits," which has sold 400,000 copies to date, twice as many as had been budgeted for.

Although John's contract with DJM expires in February, the company is still owed three albums, one of which is expected to be a double, recorded in concert at Madison Square Garden.

The DJM sales team, working under sales manager Les Tomlin, will be 12 strong and will be supplemented by one supervisor and two telephone sales girls, who will keep in touch with dealers not receiving a regular call. It is intended that the sales operation will be functioning by April 1, in readiness for the May 1 takeover.

The Dick James Organization is also expanding in Europe. The association with CBS in France, where DJM has a manufacturing and distribution deal, has been extended to Belgium and Holland, where the label was previously under license to Phonogram. In addition to the Paris office, DJO is looking towards opening further branches in Amsterdam, Berlin, Zurich and Stockholm, with the possibility of setting up a Japanese company also being investigated. Existing DJO offices are in Sydney, New York and Los Angeles.

From the Music Capitals of the World

LONDON

Following successful market tests, 300 B and C/Charisma record-selling accounts are now stocking paperback books by the Charisma Books subsidiary—all concerned with rock music or rock culture. Among the titles: **Peter Hammill's** "Killers, Angels, Refugees"; "The Autobiography Of A Brown Buffalo," described as the first hippie autobiog; and "The Road To Rock," a collection of interviews taken from ZigZag magazine. In preparation are books on **Pink Floyd**, **Led Zeppelin** and **Van Morrison**.

Paul Sabu, son of **Sabu** (the "Elephant Boy" of film fame), in London this week to promote his debut single, "Out In The Country" (Pye Popular), which was produced for him by **R. Dean Taylor**, chart-maker here with "Gotta See Jane." ... **Malcolm Eade**, ten years with Pye, leaves the a&r department, with **Jed Kearse** taking over responsibility for Golden Hour and budget records, **Ember** and **Walt Disney**, as well as handling all classical repertoire; and **Robin Blanchflower** also leaves the a&r department after two years. His responsibilities will be shared by **Peter Summerfield**, **Alan McLachlan** and **Colin Ricardo**.

Lenny Welch, chart-topper in the U.S. with "Since I Fell For You" in 1964, here for his first-ever tour of the U.K. Pye will bring out his first-ever British release to tie in with the event. ... Following the best-selling book and album of "The Butterfly Ball," comes a series of animated TV specials, a stage musical and, in 1976, a full-length theatre film. ... First album "The Baker Gurvitz Army" (Vertigo) out Jan. 10 here—it's a group formed by ex-Cream and Blind Faith drummer **Ginger Baker** and ex-Buddy Miles bassist and guitarist **Paul and Adrian Gurvitz**. Band is being launched Jan. 25 at the Olympia, Paris, in front of British and European press.

Phonogram here recruiting five national display personnel to improve the company's in-store coverage. Says general marketing manager **Ken Maliphant**: "With increased competition for in-store display space and the legitimate demand by retailers for point-of-sale support from record companies, we feel that specialist personnel are an essential part of our team."

Mick Jagger picture-hunting. His kinsman, the late **David Jagger**, was a distinguished artist who commanded \$5,000 a portrait and died in 1958. Jagger says he would love to buy one of his ancestor's paintings.

PETER JONES

'Capone' Staged

LONDON—British Lion has signed a deal on a new stage musical, "Capone," set in the Chicago of the 1920s, and loosely based on Al Capone's rise to power and ultimate downfall. Lyrics and music are by Pierre Tubbs, and the book is by Tubbs and Jonathan Torres. The project took more than a year to complete.

The musical runs through a wide range of music, from near rock to 1920s jazz, using a big band on stage as background to Busby Berkeley-style routines.

Mull Cutout Controls

• Continued from page 1

trust regulations make all-industry action impossible, but Gortikov agreed to recommend Bridge's suggestion to individual record company presidents.

Bridge told *Billboard*: "Dumping is not an immediate problem in Britain, but it is one that already hurts the Canadian industry and we would need only a mini-depression here for it to become really serious if not controlled."

An illustration of the problems that can occur is provided by John Marshall, managing director of Tamla Motown, U.K.

He said: "Motown in America just did a whole big program of deletions and it really has created a problem because there is quite a lot of material coming into Britain.

"It was the first major deletion and covered around 40 titles, including most of the big names like Diana Ross, Four Tops and Jackson Five. There is not a lot that is going to harm us here, though Diana Ross albums like "Surrender" and "Everything is Everything" are very steady sellers. I have seen product advertised at very low prices, like \$1.92 an album on orders of \$60 minimum.

"There is always a clash between domestic companies and their international parents, and in this case I think Bridge's suggestion is sound, except that the quantities involved, in the particular instance I described, would be too substantial for us to be interested. Again, the idea of scrapping deleted product has some appeal, except that there might be something like 2 million pieces involved.

In contrast, A&M general manager John Deacon explains: "We have no problems whatsoever. This is because we have a very strict policy in America. In the first place, the company rarely deletes, and in the second, insists Jerry Moss that everything deleted has to be scrapped. It may sound rather 'holier than thou,' but has always been the case and it applies equally to us in Britain. When you have a fairly small roster of artists it is not fair to upset them by allowing their albums to be sold off cheap."

Most companies have had some experience of cutout problems. Earlier this year Phonogram suffered from an influx of copies of a Rod Stewart album released by Mercury in America, and sold in Britain at only half the recommended retail price. RCA had similar difficulties with a deletion by the American parent, but managing director Geoff Hannington stresses: "We get very good cooperation from the States, and in this instance a swift telephone call brought immediate action. The ideal is to get to a situation where very few deletions are made. But

with a large catalog this is very difficult."

WEA managing director Richard Robinson also draws attention to the need for cooperation between British companies and American. "The volume of cutouts in the U.S. is very large in relation to the U.K. market, so there is always a potential problem. But we are in constant touch with America and there has been no significant embarrassment up until now."

United Artists managing director Martin Davis comments: "We do actually have an arrangement where we have first refusal on deleted stock, as Geoffrey Bridge suggests, but the problem is what to do with the stuff if you buy it. The best solution would be to scrap everything, or to delete in small quantities, but really it is a problem that can only be solved by better stock control in America and a reduction in the 100 percent return privilege they operate. It is not really a major headache though."

At CBS, managing director Dick Asher says: "Yes, cutouts are a problem, and not just a local one. The world is getting smaller, and they are a problem for record companies in every country. We are working towards a system of first refusal on deleted American product, but there is going to have to be some kind of unified control throughout the industry sooner or later."

Disco DJs Form Union In Poland

• Continued from page 4

a thorough knowledge of the music they play, but also a specific standard of culture and general knowledge. Consequently, candidates must possess at least a secondary school certificate. Comperes are now members of the Culture and Art trade union, of which the National Council of Comperes is one section.

Polish discos play mainly American and Western European records, though Hungarian material is also popular. Copyright is handled by ZAIKS (the union of artists and composers), which is the Polish equivalent of America's ASCAP, and royalties are received by foreign composers.

Obviously, there is also a need to present Polish records, though singles are almost nonexistent in the Polish market. To fulfill that need, United Entertainment Enterprises, the firm that runs discos in Poland, has had discussions with Polskie Nagrania, the country's only record company, which is now releasing singles for discotheque presentation. The choice of repertoire is in the hands of a special commission. Disks made for the discotheques are not sold in the shops, but can be bought on the spot in discos.

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Canada

Heavy Yule Release Caps Love(ly) Year

By MARTIN MELHUISE

TORONTO—Love Productions, headed by Frank Davies, which administers its own Daffodil and Strawberry labels in Canada as well as Island Records, hit the Christmas market in Canada with an unprecedented release of product from various Canadian artists. It is the largest release of Canadian product by one company in recent memory.

Albums included in the pre-Christmas release were "Hang On To Your Resistance" by Cochrane; "The Huggett Family"; "Dillinger"; "Lies To Live By" by the Spirit of Christmas; "My Pleasure Is My Business," the original soundtrack of the movie of the same name with music by Cochrane; and "All Around Us" by A Foot In Coldwater.

Davies, who was international director for Liberty in London, England, came to Toronto five years ago and set up Love Productions. A year ago the company was virtually starting bankruptcy in the face before receiving a healthy injection of capital by investors led by Bill Ballard of Maple Leaf Gardens, Toronto, and Myron Wolfe of Towers Department Stores and Oshawa Wholesale, Toronto.

In a year there has been a remarkable transformation of outlook for the company, with many of the creditors steadily being paid off as well as renewed energy and investment being put behind the label's artists.

Within the last six months, a complete staff has been hired by the company with Liam Mullan handling national promotion; Joe

Owens, formerly with Quality Records, taking care of Ontario promotion; Roger Cross working in promotion on the Canadian west coast; and Jean Marie Heimrath handling promotion in Quebec. Deane Cameron retains his position as merchandising manager, and Sam Murphy was recently appointed as promotion coordinator.

The structure of Love Productions as an independent label was a deciding factor in the acquisition by the company of the Island label for administration in Canada.

"What we arranged was that Love would administer the label in Canada as far as sales and promotion," states Davies. "A separate deal was made with Quality Records for record pressing and distribution."

The Love Production labels Daffodil and Strawberry are distributed in Canada by A&M Records.

"We are on about the 11th current Island album and the sales are really impressive; around 75,000 units sold with only a few radio spots here and there."

Island has album product out by Sparks, Eno, Kevin Ayres, Wailers, Peter Cook and Dudley Moore, a reggae set, Mott the Hoople, Traffic, John Martyn, Spencer Davis, Free, and others.

March of 1975 is being hailed as Island month by Davies and at that time "The Free Story," featuring the English band Free (which has never been released in North America) will be put out by Love in a specially-numbered limited edition of 75,000 available only in Canada.

Col Intros Mid-Price Line

TORONTO—Columbia Records of Canada Ltd. has established a new medium price range of popular records and tapes "in an effort to supply the marketplace with appropriate product at the most advantageous price to the consumer."

Over 150 Columbia and Epic popular records and tapes have been reduced in price. From a list price of \$7.29 and \$7.98 respectively, this product, consisting primarily of best-selling back catalog, will have a suggested list price of \$4.98 and \$5.98.

Included in this special range is product such as "Gunfighter Ballads" by Marty Robbins; "Time Out" by Dave Brubeck; "I Left My Heart In San Francisco" by Tony Bennett; "Mr. Tambourine Man" by the Byrds; "Folsom Prison" from Johnny Cash; plus Greatest Hits albums by Johnny Mathis, Johnny

Horton, Percy Faith, Tony Bennett, Ray Price, Johnny Cash and many others.

Julian Rice, merchandising manager of Columbia Records of Canada Ltd., explains: "By making this price reduction available now, and supporting it with a multi-media advertising and merchandising campaign, it is hoped that dealers across the country will immediately pass along these savings to their customers and thereby take advantage of one of the busiest retail seasons of the year."

3 Music Firms Set By Chater

MONTREAL—Brian Chater, formerly head of Much Productions and its subsidiary publishing companies, Summerlea and Winterlea Music, has formed three new Canadian music companies—Melbrooke Music (BMI), Melville Music (CAPAC) and B.C. Music Management.

Preliminary negotiations have resulted in the signing of the company's first copyright, "The Griffin," currently on the market by Carl Peterson.

During a recent trip to England, Chater signed deals to represent Martin-Coulter Music, which holds the copyright for the recent hit "Shang-a-lang"; Mews Music, and the Valentine Music Group.

"The aims of the companies are to operate as full line, full service publishing companies, as well as to act as representatives for Canadian publishing companies who wish to expand their publishing interests around the world," says Chater.

From the Music Capitals of the World

TORONTO

A tribute to Canadian blues and jazz singer Jodie Drake was held at the Sapphire Tavern in Toronto Dec. 21 with such artists as the Gene DiNovi Trio, Salome Bey, Sadik Hakim and group with Milt Jackson of the Modern Jazz Quartet, the Norm Amadio Trio, Bobbi Sherron, Joel Schulman, Ada Lee, Jim Galloway and the Metro Stompers, Cy Maclean, with organizer Paul Rimstead and his combo on hand to provide the music. Ms. Drake was taken ill suddenly while performing in Vancouver recently and has been unable to work since then. . . . An album entitled "The Best of Lighthouse" has been released by GRT. Lighthouse's current single is "Eight Miles High" from the "Lighthouse Live" LP. . . . The second album by the Canadian Brass entitled "The Canadian Brass In Paris" has been released on the Boot Master concert Series label.

Ken Tobias has put together a three-piece band including Wedge Munroe on percussion, Martin Brown on bass, and Davy Murrell on lead guitar. . . . John Mills-Cockle, who currently is represented on the charts with his album "A Third Testament" on True North Records, appeared at the Colonial Tavern in Toronto the week of Dec. 16. . . . Richard Comber's Shining Tree Associates has changed its address to 194 Hallam St., Toronto, Ont. M6H 1X5. (416) 536-6640. . . . The new Whiskey Howl Band debuted at the El Mocambo, Toronto on Dec. 17. . . . Balmur Limited has signed Paul Grady to a management contract. Balmur also handles Anne Murray, John Allen Cameron and Bruce Murray. . . . Peter Graham has been appointed country promotion manager for Quality Records. . . . Pegi Cecconi, formerly with Music Shoppe International, has joined SRO Productions. . . . The DeFranco Family and Cathie Stewart appeared in concert at Hamilton Place, Hamilton on Dec. 20. . . . Gold Records of Winnipeg has signed Peggy Sholy.

MONTREAL

Gino Vannelli has been invited to appear on Don Cornelius' Soul Train television show. He will travel to the U.S. to tape the show the middle of January. Vannelli's next single for A&M will be "Powerful People," edited down from the album cut on the LP of the same name. . . . CTI Records will have Ron Carter in Canada for an appearance at the Colonial Tavern in Toronto Jan. 20-25. . . . Top selling singles for Polydor in 1974 were "The Night Chicago Died" by Paper Lace; "I Shot The Sheriff" by Eric Clapton; and "You Ain't Seen Nothing Yet" by Bachman-Turner Overdrive. Top albums were "Not Fragile" and "BTO II" by BTO, and "461 Ocean Boulevard" by Eric Clapton. . . . Bob Hahn of the publishing division of Champlain Productions Ltd. reports the company had 70 copyrights recorded within the last year.

VANCOUVER

Dick Clark has requested that Bachman-Turner Overdrive perform at the American Music Awards in 1975. WEA has released "Brave Belt II," the last album done by the band before they changed their names to BTO. MARTIN MELHUISE

Billboard Hits of the World

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BELGIUM

(Courtesy of Belgium Radio & TV)
SINGLES

This Week

- 1 LONELY THIS CHRISTMAS—Mud
 - 2 LONG TALL GLASSES—Leo Sayer
 - 3 I CAN HELP—Billy Swan
 - 4 SING A SONG OF LOVE—George Baker
- Selection
- 5 SPECIAL PRAYER—Percy Sledge
 - 6 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive
 - 7 JUKE BOX JIVE—Rubettes
 - 8 DANCE THE KUNG FU—Carl Douglas
 - 9 SANCTO DOMINGO—James Lloyd
 - 10 DE VOLGENDE DANS—Cindy

DENMARK

(Courtesy of I.F.P.I.)

This Week

- 1 DESOLATION BOULEVARD (LP)—The Sweet (RCA)
- 2 STAKKELS JIM—Gasolin (CBS)
- 3 SLADE IN FLAME—Slade (Polydor)
- 4 PAPA BUE MED LILLER PA DANSK (LP)—Papa Bue Viking Jazzband/Liller (Storyville)
- 5 GOODNIGHT VIENNA (LP)—Ringo Starr (Apple/EMI)
- 6 KAT'S FODS' DAG (LP)—Kai Lovring (Polydor)
- 7 KUNG FU FIGHTING (Single)—Carl Douglas (PYE/EMI)
- 8 FAR FAR AWAY (Single)—Slade (Polydor)
- 9 REIMARS BORNPARTY (LP)—Johnny Reimar (Philips)
- 10 WILD THING (Single)—Fancy (Atlantic)

JAPAN

(Courtesy: Music Labo, Inc.)
SINGLES

This Week

- 1 NAMIDA TO YUJO—*Hideki Saijo (RCA)
- 2 AMAI SEIKATSU—*Goro Noguchi (Polydor)
- 3 FUYU NO EKI—*Rumiko Koyanagi (Reprise)
- 4 ANATA NI AGERU—*Mineko Nishikawa (Victor)
- 5 FUYU NO IRO—*Momoe Yamaguchi (CBS/Sony)
- 6 RYOSHU—*Midori Nishizaki (Minoruphone)
- 7 HAJIMITE NO DEKIGOTO—*Juniko Sakurada (Victor)
- 8 THE FUGITIVE—*Kenjo Sawada (Polydor)
- 9 WAKE—*Kiyoshi Nakajo (Canyon)
- 10 WATASHI INOTEMASU—*Toshi Itoh And Happy & Blue (Union)
- 11 ONNA NO SADAME—*Tonosama Kings (Victor)
- 12 KOI NO DAIYOGEN—*Finger 5 (Philips)
- 13 MIREN—*Hiroshi Itsuki (Minoruphone)
- 14 YUKINONAKA NO FUTARI—*Megumi Asaoka (Victor)
- 15 SABISHIGARIYA—*Michiyo Azusa (King)
- 16 TSUSHIN—*Grape (Elektra)
- 17 ERIMONISAKI—*Shinichi Mori (Victor)

- 18 AI NO SHUNKEN—*Aki Yashiro (Teichiku)
- 19 FUTARIDE OSAKEO—*Michiyo Azusa (King)
- 20 KITAKORO—*Shinichi Mori (Victor)

SPAIN

(Courtesy "El Gran Musical")
SINGLES

This Week

- 1 TODO EL TIEMPO DEL MUNDO—Manolo Otazo (EMI)—(EGO)
- 2 QUIFRES SER MI AMANTE—Camilo Sesto (Ariola)—(Arabella/Armonico)
- 3 ROCK YOUR BABY—George McCrae (RCA)—(Musica del Sur)
- 4 PENAS—Juan Bau (Zafiro)—(Nycros)
- 5 SUGAR BABY LOVE—Rubettes (Polydor)—(Armonico)
- 6 CANDILEJAS—Jose Augusto (EMI)—(Ivan Mogull Espanola)
- 7 CONVERSACIONES CONMIGO MISMO—Juan Pardo (Ariola)—(Arabella)
- 8 ACTITUDES—Roberto Carlos (CBS)—(April)
- 9 LA NOCHE EN QUE MURIO CHICAGO—Paper Lace (Movieplay)—(Quiroga)
- 10 A FLOR DE PIEL—Julio Iglesias (Columbia)—(Ivan Mogull Espanola)

SWEDEN

(Courtesy of Radio Sweden)
*Denotes local origin

This Week

- 1 FOREVER AND EVER—Demis Roussos (Philips)
- 2 DESOLATION BOULEVARD—The Sweet (RCA)
- 3 FLAMINGOKVINTETTEN 5—*(Flam)
- 4 SJUNGER MIKIS TEODORAKIS—*Sven Bertil Taube (HMV)
- 5 ELVIS FOREVER—Elvis Presley (RCA)
- 6 OUT OF THE BLUE—*Blue Swede (EMI)
- 7 COUNTRY LIFE—Roxy Music (Island)
- 8 SLADE IN FLAME—Slade (Polydor)
- 9 LADY BANANA—*Strepplers (Polydor)
- 10 PROPAGANDA—Sparks (Island)

SWITZERLAND

(Courtesy of Radio-Hitparade)
SINGLES

This Week

- 1 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)
- 2 KUNG FU FIGHTING—Carl Douglas (PYE)
- 3 HOLLYWOOD—Waterloo & Robinson (ATOM)
- 4 BABY BLUE—Waterloo & Robinson (ATOM)
- 5 TRAENEN LUEGEN NIGHT—Michael Holm (Ariola)
- 6 CHARLY—Santabarbara (Harvest)
- 7 GIGI L'AMOROSO—Dalida (Sonopresse Int'l)
- 8 SOLEADO—Daniel Santacruz Ensemble (Odeon)
- 9 PICCOLA E FRAGILE—Drupi (Ricordi)
- 10 ES PFAEFFLI—Toni Vescoli (CBS)

Presley U.K. Sales Surge Seen Gaining Momentum

LONDON—Arcade Records here expects sale figures for Elvis Presley's "40 Greatest Hits" album set to average out at 850,000 units, with one-eighth of this figure relating to cassettes and cartridges.

Sales of this TV-backed compilation album has also reactivated the 46-album Elvis Presley catalog on RCA. What has, however, helped both the Arcade album and the RCA action is Presley's own strong current disk action.

At this time, the 40-year-old Presley is enjoying his best U.S. chart performance for some time with "Promised Land," and the single has now been released in the U.K. Of recent weeks he has been in the top 10 singles with "My Boy." Interestingly, "My Boy" was chosen for the U.K. release by the British RCA a&r team and to date has not been released in the U.S.

Brian Hall, RCA marketing manager, said the a&r department felt sure "My Boy" would make a strong single. As is the case when the U.K. company looks for release of non-American product, consultations and necessary approval were made and gained from America. Hall is pleased with the Arcade success and points out that RCA has now issued Presley's "Hits Of The 70's" album,

which is selling extremely well.

Hall sees Presley sales-strength gaining momentum and believes the singer is winning a new legion of fans, many of whom are teenagers. He points to the good sales achieved with maxi-million seller releases some months back, some of which featured Presley material. These days, RCA owns the complete Presley catalog, including the Sun issues released years ago on HMV.

He has noted considerable demand for past-released Presley albums, notably "Blue Hawaii." And he expects increased dealer demand following a January BBC Radio One program on the singer, and the general publicity surrounding his 40th birthday.

Michael Levene, sales director of Arcade, said it took 12 months to clear necessary business and get clearance on the current "40 Golden Hits" album. Sales were fairly standard through the whole of the U.K., but particularly heavy in Scotland and the Midlands.

Negotiations for the album were the longest ever undertaken by his company, and Levene added, "Obviously there is a limited range of artists for whom such a package is possible."

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Easy Listening

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Billboard SPECIAL SURVEY for Week Ending 1/11/75

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	8	ONLY YOU Ringo Starr, Apple 1876 (Capitol) (Tro-Hollis, BMI)
2	1	10	MANDY Barry Manilow, Bell 45613 (Arista) (Screen Gems-Columbia/Wren, BMI)
3	4	7	PLEASE MR. POSTMAN The Carpenters, A&M 1646 (Jobete, ASCAP/Stone Agate, BMI)
4	8	7	MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond, MGM 14765 (Warner Bros., ASCAP)
5	14	4	ROCK 'N ROLL (I Gave You The Best Years Of My Life) Mac Davis, Columbia 3-10070 (Trec, BMI)
6	3	10	MY EYES ADORED YOU Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)
7	12	6	WHEN A CHILD IS BORN Michael Holm, Mercury 73643 (Phonogram) (Beechwood, BMI)
8	5	9	ONE MAN WOMAN/ONE WOMAN MAN Paul Anka With Odia Coates, United Artists 569 (Spanka, BMI)
9	6	9	DREAM ON Righteous Brothers, Haven 7006 (Capitol) (ABC/Dunhill, BMI)
10	20	5	BEST OF MY LOVE Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
11	7	11	ANGIE BABY Helen Reddy, Capitol 3972 (Warner Bros., ASCAP)
12	9	12	RIDE 'EM COWBOY Paul Davis, Bang 712 (Web IV) (Web IV, BMI)
13	11	9	NEVER CAN SAY GOODBYE Gloria Gaynor, MGM 14748 (Jobete, ASCAP)
14	15	7	LOVING ARMS Petula Clark, ABC/Dunhill 15019 (Almo, ASCAP)
15	27	5	LOOK IN MY EYES PRETTY WOMAN Tony Orlando & Dawn, Bell 45620 (Arista) (ABC/Dunhill, BMI)
16	10	12	WISHING YOU WERE HERE Chicago, Columbia 3-10049 (Big Elk, ASCAP)
17	13	14	WHEN WILL I SEE YOU AGAIN Three Degrees, Philadelphia International ZS83550 (CBS) (Mighty Three, BMI)
18	21	7	ISN'T IT LONELY TOGETHER Stark & Mc'Brien, RCA 10109 (Star Spangled/American Wordways, ASCAP)
19	16	10	FAIRYTALE Pointer Sisters, ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)
20	25	6	GEE BABY Peter Shelley, Bell 45614 (Arista) (Screen Gems-Columbia, BMI)
21	18	8	EVERYBODY NEEDS A RAINBOW Ray Stevens, Barnaby 610 (Chess/Janus) (Ahab, BMI)
22	28	6	SALLY G Paul McCartney & Wings, Apple 1875 (Capitol) (McCartney/ATV, BMI)
23	19	14	LAUGHTER IN THE RAIN Neil Sedaka, MCA 40313 (Don Kirshner/KEC, BMI/ASCAP)
24	17	9	FOUR OF FIVE TIMES Peter Dean, Buddah 434 (Miller, ASCAP)
25	35	3	SWEET SURRENDER John Denver, RCA 10148 (Walt Disney, ASCAP)
26	30	6	LIKE A SUNDAY MORNING Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
27	34	6	RUBY BABY Billy "Crash" Craddock, ABC 12036 (Hill & Range/Quintet/Freddy Bienstock, BMI)
28	31	5	THE DOOR OF THE SUN (Aile Porte/Del Sole) Al Martino, Capitol 3987 (April, ASCAP)
29	22	13	I CAN HELP Billy Swan, Monument 8-8621 (Columbia) (Combine, BMI)
30	23	7	BABY, HANG UP THE PHONE Carl Graves, A&M 1620 (Tiny Tiger, ASCAP)
31	32	4	SHA-LA-LA (Makes Me Happy) Al Green, Hi 2274 (London) (Jec/Al Green, BMI)
32	38	3	LONELY PEOPLE America, Warner Bros. 8048 (Warner Bros., ASCAP)
33	36	5	THAT GREAT OLD SONG George Fischhoff, GNP Crescendo 491 (George Fischhoff, ASCAP)
34	50	2	I'M A WOMAN Maria Muldaur, Reprise 1319 (Yellow Dog, ASCAP)
35	29	12	YOU FOXY THING, I LOVE YOU Ronnie & Natalie O'Hara, Legacy 103 (Happy Girl, ASCAP)
36	48	2	YOU'RE NO GOOD Linda Ronstadt, Capitol 3990 (Edwin H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)
37	40	4	THE ENTERTAINER Billy Joel, Columbia 3-10064 (Home Grown/Tinker Street Tunes, BMI)
38	41	5	SAD SWEET DREAMER Sweet Sensation, PYE 71002 (ATV) (Leeds/Jacktone, ASCAP)
39	39	5	IT'S A SIN WHEN YOU LOVE SOMEBODY Glen Campbell, Capitol 3988 (Canopy, ASCAP)
40	43	4	HOPPY, GENE AND ME Roy Rogers, 20th Century 2154 (Peso/Lowery, BMI)
41	NEW ENTRY		NIGHTINGALE Carole King, Ode 66106 (A&M) (Colgems, ASCAP)
42	42	2	HIGH ON LOVE Jim Weatherly, RCA 10134 (Keca, ASCAP)
43	49	2	PLEDGING MY LOVE Tom Jones, Parrot 40081 (London) (Lion/Wemar, BMI)
44	NEW ENTRY		NEVER LET HER GO David Gates, Elektra 45223 (Kipahulu, ASCAP)
45	44	4	RAIN Kris Kristofferson & Rita Coolidge, Monument 8630 (CBS) (First Generation BMI)
46	45	3	SHE DOESN'T LIVE HERE ANYMORE Jack Jones, RCA 10025 (Dramatics/New York Times, BMI)
47	47	3	WIND ME UP Vikki Carr, Columbia 3-10058 (Music Of The Times/Thunder's Roar, ASCAP)
48	NEW ENTRY		LOVE SAID GOODBYE Andy Williams, Columbia 10078 (Famous, ASCAP)
49	NEW ENTRY		I'LL STILL LOVE YOU Jim Weatherly, Buddah 444 (Keca, ASCAP)
50	NEW ENTRY		DAY TRIPPER Anne Murray, Capitol 4000 (Maclean, BMI)

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DENVER: EASY LISTENING

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- "Rock 'N Roll," Mac Davis
- "Look In My Eyes Pretty Woman," Tony Orlando & Dawn, Bell 620
- "Ready," Cat Stevens, A&M 1645
- "Part Of The Plan," Dan Fogelberg, Epic 50055
- "You're No Good," Linda Ronstadt, Capitol 3990
- Oldies
- "Till Then," Hilltoppers, ABC/Dunhill 2715
- "Could This Be Magic," ABC Dunhill 2512
- "Near You," Francis Craig, ABC Dunhill 2710

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- "When Will I See You Again," Three Degrees
- "Please Mr. Postman," Carpenters
- "Only You," Ringo Starr
- "Fairytale," Pointer Sisters
- "Down To The End Of The Wine," Blanchard & Morgan, Epic 50023
- "City Lights," Mickey Gilley, Playboy 6015

NILES, MICH.: SOUL PURCHASES

Richard Cannady
Cannady Music
815 Sycamore St. 49120
(616) 683-5913

- "The Thin Man," Eddie Kendricks, Tamla 54255
- "As Long As He Takes Care Of Home," Candy Staton, Warner Bros. 8038
- "My Main Man," The Staple Singers, Stax 0227
- "She Waits, She Loves, She Cares," The Devils Workshop, Imperial Sound 156

SPRINGFIELD, ILL.: POP PURCHASES

Bud Hashman
Star Novelty Co.
425 Bryn Mawr 62703
(217) 522-3873

- "Choo Choo Ch'Boogie," Asleep At The Wheel, Epic 50045
- "Sweet Surrender," John Denver, Victor 10148
- "Look In My Eyes Pretty Woman," Tony Orlando & Dawn, Bell 620
- "You Bulldog Drinks Champagne," Jim Stafford, MGM 14775
- "Rock 'N Roll," Mac Davis

WICHITA, KA.: COUNTRY PURCHASES

Dave Hall
Ronnie's Amusement Service Co.
1617-21 W. Harry
(316) 267-7371

- "Then Who Am I," Charley Pride, RCA 10126
- "Time To Pay The Fiddler," Cal Smith, MCA 40335
- "Legend In My Time," Ronnie Milsap, RCA 10112



Joe Gino photo
MILT BERENSON, Musical Sales One-Stop, believes it's important for more one-stops to exhibit at the MOA.

Classical

DG Blueprints Drive On 'Archive' Product

By IS HOROWITZ

NEW YORK—Archive Productions, Deutsche Grammophon's series of early-music recordings largely promoted to specialty collectors in the past, is due for a new consumer push designed to bring the line to closer commercial parity with the company's regular DG classics.

New policy will see some Archive albums featured in all monthly classical releases during the year. In recent years Archive sets were offered in two or three annual releases, and then only marginally promoted. Release times were often May and December, months when dealer stocking of new product is normally at a minimum.

Now they will be featured along with other DG albums in all company consumer advertising programs, according to James Frey, Polydor vice president in charge of classics. As many as half the Polydor classics released during the year may be devoted to Archive, he says. With some 100 albums planned altogether, the Archive output during 1975 may thus approach 50 sets.

The new stress on Archive comes as a natural consequence of a broadening of the line's repertory scope, particularly over the last two years, Frey says. This expansion has not only brought the periods covered into later musical eras, it has also sought out repertoire that hopefully will appeal to a more general audience.

Thus, for instance, an Archive disk soon to be issued will present Beethoven material in unaccustomed novelty guise. One side will offer a Liszt keyboard transcription of Beethoven's Symphony No. 8, with Leonard Hokanson the pianist. And on the flip side, bass-baritone Hermann Prey sings adaptations of familiar Beethoven tunes (from the "Pathetique" Sonata and the Fifth Symphony, etc.) in lyrical settings by Friedrich Silcher.

Another disk will offer Beethoven's own transcription of his Second Symphony for string trio. In still another, the 33 Diabelli Variations in the well-known Beethoven set will be supplemented by an additional 32 on the same theme by such composers as Czerny, Hummel, Liszt and Schubert. They are played by pianist Georg Demus.

Records like these, in addition to the traditional Archive concentration on earlier areas, are expected to

attract new collectors for the series, in Frey's view.

It wasn't always thus. From the early 1950s, when Archive was first offered domestically, the series was almost severely dedicated to authentically-performed original material which musicologically fell into one or another of a number of historical periods, starting with Gregorian chant and reaching to the beginnings of the classical era. It was not concerned with any music more recent than the earliest Mozart. Transcriptions were avoided and original editions used wherever available.

While Frey says this attention to authentic detail, including the use of period instruments and archaic tuning, will be retained, the tight conceptual bonds have been relaxed to permit exploration of allied musical developments and later periods.

The new push on Archive comes at a time when DG classics are also being shaped to win a wider audience in this country. Frey says that the label will present a more "catholic" profile with respect to both artists and repertoire.

American performers will be featured in an increasing number of albums, as will modern American music. In addition, the label expects to present more Italian opera on disk to ride the current sales spurt in this area.

Musicians Gain \$ In New Orleans Signing

NEW ORLEANS—Eighty members of the New Orleans Philharmonic-Symphony Orchestra have signed a new three-year employment contract calling for a salary increase, a cost of living raise the second year and a similar increase in the final year.

The minimum weekly salary for musicians now is \$264. Negotiations were handled by Leon Godchaux II, president of the NOP-SO, and David Winstein, president of AFM Local 174-496.

The new binder guarantees salaries for 38 weeks in each of the three years and substantial increases in benefits including disability insurance, pension, life insurance and medical-hospitalization insurance.

Conducted by Werner Torkanowsky, the NOP-S records sporadically for Orion.

L.A. Philharmonic Firms Bowl Season: Pacts Four

By DAVE DEXTER JR.

LOS ANGELES—Four new members of the Los Angeles Philharmonic under Zubin Mehta will participate in the group's activities for 1975.

Coming up, in addition to the remainder of an eminently successful subscription season at the ornate downtown Music Center, are recording sessions for the London label, the repertoire still being kept secret, and finalization of summer Hollywood Bowl appearances.

New to the ensemble last week was Teresa Harth, wife of the Philharmonic's associate conductor and concertmaster Sidney Harth. Alexander Treger, a student of the late David Oistrakh and a graduate of the Moscow Conservatory, also joins the violins. Jack Cousin, a bassist who is 22, and Frederick Tinsley,

also a bass player, round out the new rookie crop.

Next summer's Hollywood Bowl season will bring an impressive array of guests, both conductors and soloists. Among the maestri already booked are Gennady Rozhdestvensky, Erich Leinsdorf, Michael Tilson Thomas, Judith Sogomori, Lukas Foss, Edo de Waart, Daniel Lewis, Raymond Leppard and Arthur Fiedler. The Bowl's conventional 10-week season will be preceded by a special pre-season week devoted entirely to music by Bach with Charles Mackerras filmed as conductor along with the Philharmonic's Sidney Harth.

British jazzman Johnny Dankworth also is contracted to conduct in a special pop program, it has been learned.

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Bob Dylan & The Band, *Before The Flood*
Eagles, *Eagles*
Eagles, *Desperado*



Eagles, *On The Border*
Judy Collins, *Colors of The Day*
Joni Mitchell, *Court And Spark*
Joni Mitchell, *Miles of Aisles*
Carly Simon, *Hotcakes*
The Souther, Hillman, Furay Band, *The S.H.F. Band*
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Vox Jox

Continued from page 18

glory, XFRA operated with the super power of 500 KW and I still have the QSL confirming that fact.

"On another occasion, during one winter, WFAW operated on the same frequency as local 50 KW KYW in Philadelphia and XEAW's tremendous signal overrode KYW for extensive periods in the evenings, even though KYW was, at best, only 20 miles away. These stations, along with XEPN, Piedras Negras, and a few others, were all eventually reduced in power by governmental action; one or two of the stations burned down and one of them reportedly blew up. It's been a long time since any of the Mexican border stations have put in a loud signal equal to those of the early 40s." But

Badfinger Hit By WB Demand

LOS ANGELES—Warner Bros. Music wants \$183,333.33 returned to the firm by Badfinger in a superior court suit here.

Plaintiff claims it paid the group \$100,000 in September 1973, with the money to be put in escrow and paid to the group in six installments of \$16,666.66 due when each of six contracted-for LPs were completed and copyrights delivered. The pact also called for payment of \$83,333.33 for each completed LP.

Suit alleges the group did only one LP, yet it took the \$100,000 and did not put it into escrow. It also received \$83,333.33 for the LP, which the suit asks be returned.

Bennett, of course, didn't know about some of the South-of-the-Border workings of **Bruce Earle**, right Bruce? In any case, a fascinating book that's educational as well.

CBS Laboratories will be on hand at the annual CES in Chicago. Blackstone Hotel, Suite 1508. If you're in the area, I suggest you drop by to talk to **Emil Torick**, branch manager of electronic systems, in regards to the new L1A and L2A SQ logic decoder systems for broadcast. **Joe Dash** of Columbia Records may be on hand, too, to talk about SQ matrix quad. The dates of the CES are Jan. 5-8.

Superstars

Continued from page 20

be one of the reasons that she has gone unlisted on disk jockey logs. It would be a major scoop for some station to "discover" this enormous talent. The first step would be to listen to her release (put out in 1974) "Lorraine Ellison."

We're often reminded that it will be the youth of today who will lead us tomorrow. In jazz it's going to have to be extraordinary, petite, serious talents like 20-year-old pianist **Patrice Rushen** that will have to carry on the great musical traditions set by the masters. Her first album on Prestige, "Prelude," is a giant step in that direction.

Look for 1975 to reveal some interesting black music leaders. The aforementioned are among them.

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Cap Seeking Premium Pay

LOS ANGELES—Legal venue in a federal district court suit in which Capitol Records is seeking payment of a \$192,115.82 delinquency allegedly guaranteed by Leo Lerner of Boca Raton, Fla., has been transferred from that state to Southern California.

The litigation, filed earlier this year, claims Lerner guaranteed payment of bills owed by Official Creative Productions here in a note signed July 8, 1969. Lerner has told the court that he sent a letter, terminating his guarantee, March 30, 1972.

The local promotional LP broker-

N.Y. Times In Nami Contract

NEW YORK—Nami Industries has signed a co-publishing and administration agreement with New York Times Music Publishing Corp. for worldwide representation of Sona Music Inc. and American Shores Music Inc., the music publishing divisions of Nami. First project under this new publishing agreement will be with singer-songwriter Guy Thomas.

age firm made a deal with the special markets division of Capitol to act as an independent sales rep in selling a 10-LP "Stereo Collectors" set. A contract, filed with the suit, indicates the premium firm got a 10 percent commission when return on merchandise was 30 percent or less down to 5 percent when the return was 65 percent. When the return was greater than 65 percent, there was no commission, according to the pact.

Fines Hit LaBelle, Blanton For Piracy

OKLAHOMA CITY—A fine of \$8,500 against LaBelle Enterprises and a second fine of \$3,400 against its owner, Joe Linden Blanton, were ordered by a judge here last week after LaBelle and Blanton were found guilty on 17 counts of producing and distributing pirated 8-track stereo tapes.

Blanton and his LaBelle firm operated out of Tulsa.

Blanton also was sentenced to six months in prison.

Two other companies also charged in the case were also found guilty and fined previously.

Soul Radio

By JEAN WILLIAMS

LOS ANGELES—Fay Fields, a tall, striking personality on KAGB's "The Ladies Suite," blends jazz, r&b, gospel and comedy in her 10 a.m. to 2 p.m. show.

In March 1973 Fay was one of the first to be hired at the newly purchased station. She was employed as an executive secretary, holding that post until several months ago, when management suggested she take a speaking part in a commercial.

"I had to study communications in college, but I am very shy, however, I did it, they liked me, and now I have a six-day-a-week show," she says. "I've gotten tremendous response since I've been on the air because I think people really enjoy hearing a female voice." She has a melodious tone quality, geared to the tender of heart listener.

"Success" does not come without pitfalls. In a somber, almost child-like voice, she notes: "I have not felt negative vibrations from any of my female peers, but I have experienced unkind statements from a few male counterparts. They were very chauvinistic, even here at the station, but with men like Cal Shields, program director, and Del Shields, general manager, who have coached, trained and pushed me, I am beginning to feel very comfortable in this position."

I inquired into the challenges of being a black middle-of-the-road station, as opposed to a black oriented r&b station.

"Different stations have different audiences," she says, "and we have our listeners."

There is a family unity at KAGB, the atmosphere is pleasant, and Fay says, "the personalities relate to one another in a relaxed manner."

Several staff members at the station have been trained and moved into key positions. Why, I asked, didn't the station employ people with a ready background? "In this organization we promote from within," she answers. (Johnny Magnus, formerly with KMPC here, is the main exception.)

Chuck McCool of WOL, Washington, has inserted into his 10-3 p.m. program, a segment entitled "The Dating Game." On a weekly basis, Chuck invites bachelors, including recording artists, to answer telephones at the station, as female listeners call in an effort to secure a night on the town with the visiting personality. Of course, WOL picks up the entertainment tab.

Remember . . . we're in communications, so let's communicate. Soul Radio, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

10 DEALS SIGNED BY MAINSTREAM

LOS ANGELES—Mainstream has signed five new foreign record licenses and five subpublishing deals.

With all product being released on the American firm's logo, agreements are with Ricordi for Italy; Victor for the Philippines; Basart for the Benelux nations; Tape Car for Brazil, and Festival for Australia and New Zealand.

The publishing deals are with Budde for Germany, Switzerland and Austria; Ricordi for Italy; Basart for Benelux; Impact for South Africa, and Tape Car for Brazil.

In addition, the Charles Brady organization in Frankfurt, Germany, will handle worldwide military sales.

Pop

ROXY MUSIC—Country Life, Atco SD 36-106 (Atlantic). It's rather difficult to describe Roxy Music by way of comparison to other artists, because they truly have a sound of their own. Monsterous in Britain for several years, they have yet to break here. However, they've managed to become a shade more commercial and with Atlantic's large push on them and lead vocalist Bryan Ferry as a solo, this set could do it. Ferry's vocals are unique to say the least, and combined with his lyrics, it's sometimes hard to tell whether he's serious or kidding. One assumes it's a bit of both. In any case, there's some straight rock here, some ballads that combine the elements of pop, classical and jazz, some superb musicianship and, of course, the often brilliant vocals and writing of Ferry. Production and arrangement way above average as well. Roxy Music requires some listening, so do yourself a favor and listen. As far as rock goes, they are far above most.

Best cuts: "The Thrill Of It All," "All I Want Is You," "If It Takes All Night," "Casanova," "A Really Good Time," "Prairie Rose."

Dealers: Play in store, you'll get questions.

THIN LIZZY—Nightlife, Vertigo VEL-2002 (Phonogram). Band has been a major force on the British scene for some time with their combination of hard rock and blues, and they serve up another set of the same here. They are at their best with the rock material, and the move to the Mercury family may have been a good one. Mercury has done quite a job breaking this type this year, with BTO the prime example. Here there are some solid vocals, some fluid guitar work and a good enough mix to satisfy most fans of the group. By far the best yet for this band.

Best cuts: "She Knows," "It's Only Love," "Philomena," "Dear Heart" (a ballad exception from their rock format.)

Dealers: Band has a following here.

Soul

DON COVAY—Hot Blood, Mercury SRM-1-1020 (Phonogram). Don Covay is quietly developing into one of music's finest all around talents. Long a "star" on the soul scene, this is the first LP that showcases him as the potential superstar he is. Covay has had his moments as a singer ("I Was Checkin' Out," "See Saw,") and as a writer, but here his singing, writing and production serve up a variety ranging from

funky rockers to talking story blues to wall of sound cuts to novelties to '50's sounding material. With a highly adaptable voice and an almost flawless sense of when to apply the appropriate style to the appropriate song, Covay has produced his finest LP yet. Pop and soul radio should find lots each here. A unique example of a skilled craftsman working his way through an album without a mistake.

Best cuts: "It's Better To Waste," "We Can't Make It No More," "Rumble In The Jungle," "I Been Here All The Time," "Hot Blood."

Dealers: Place in soul and pop. Covay has a decade of fans.

SHIRLEY BROWN—Woman To Woman, Truth TRS 4206 (Stax). It's always a joy to hear the first LP from someone who seems destined for superstardom, and Shirley Brown is such an artist. A soul singer who has already mastered a variety of styles, such as the talk/blues style, straight soul rockers and ballads, she is a brilliant interpreter as he moves through brilliant covers such as Lorraine Ellison's "Stay With Me Baby." A screamer, a torchy breathy singer, and a model of vocal control. There would appear to be little that can keep Ms. Brown from a long and very healthy career. Fine backup from the Memphis Horns.

Best cuts: "It Ain't No Fun," "Long As You Love Me," "Stay With Me Baby," "Woman To Woman," "Passion," "I Need You Tonight."

Dealers: Ms. Brown is the closest thing to a young Aretha with her own originality mixed in to come along in a long time.

JAMES BROWN—Reality, Polydor PD 6039. Hitmaker James Brown has got himself another winner here with a great cross-section of tunes, some original and some pop and rock standards. As usual, the back-up music of Fred Wesley and the J.B.'s is soulful and rocking. The album is summed up best by the note on the album that calls him the "minister of new new super heavy funk."

Best cuts: "Funky President," "Further On Up The Road," "Check Your Body," "All For One," "The Twist."

Dealers: One of the biggest record sellers of all time.

FRED AND THE NEW J.B.'S—Breakin' Bread, People PE 6604. James Brown's amazing back-up band is moving out further on their own with this record, featuring some very funky arrangements as played by trombonist Fred Wesley and his super band. A lot of cuts are made much more enjoyable by James Brown's vocal messages. The dancing groove of this group is spreading like wildfire.

Best cuts: "Breakin' Bread," "I Wanna Get Down," "Little Boy Black," "Rice 'N' Ribs," "Step Child."

Dealers: In-store play can only help sales.

Country

THE STATLER BROTHERS—Sons Of The Motherland, Mercury 1-1019. This album starts out with a great cut and never slackens. It's one of the finest things the group has done, and it's just full of potential singles hits. It shows some versatility, too, along with the usual great production by Jerry Kennedy and a Cam Mullins string arrangement.

Best cuts: "All American Girl," "Together," "You've Been Like a Mother To Me," and "So Mary Could Make It Home."

Dealers: Excellent liner notes to compliment the album.

CLAY HART—Travelin' Minstrel Man, Ranwood 8135. This might well be called a tribute to Foster and Rice, for the prolific team of Jerry Foster and Bill Rice have six of the 11 cuts, and some of the best ones. Hart handles them all, including the title song, with real professionalism.

Best cuts: "(Come On Lean) Lean On Me," "Sing Me A Love Song," "Love Is (Chasin Rainbows)."

Dealers: The exposure from the Lawrence Welk Show is a definite asset.

First Time Around

KRAFTWEK—Audobahn, Vertigo, VEL-2003 (Phonogram). Successful German rock band show up with initial release here and provide a fascinating mix of guitars, percussion, strings and electronics, the last of which has placed them near the nadir of the German electronic trend. Lots of musical changes, with the lyrics taking a backseat in many cases. The lyrics do provide a buffer, however, and the tendency is to get caught up enough with the music so that they become secondary. (There is English translation on the jacket.) All of side one is devoted to the Audobahn, Germany's super highway. Side two broken into four electronic extravaganzas. One of the few LPs of this type that does not seem gimmicky or contrived, and possibly the most commercial set yet for a genre that has built a substantial following here through imported disks.

Best cuts: "Audobahn," "Comet Melody 2," "Comet Melody 3."

Dealers: Striking cover draying of the Audobahn.

BYRON KEITH DAUGHERTY—Back Door Man, Stanza, ST 2000. Interesting mix here of easy listening and more contemporary "laid back" style from young artist who also proves to be a highly competent writer. Where Daugherty shines best is on the cuts with the more simple arrangements and he might do well to stick to this format in the future. The "big" sound that pops up from time to time takes away from a fine but rather soft voice and his excellent lyrics. Lots of these songs fit into the country rock categorization and some should be covered country. And a few good rockers as well. All in all, a good debut with promises of lots of good things to come.

Best cuts: "Just Another Rainy Day," "Like A River," "She's Not Coming Home Anymore," "Evil Woman," "She Was Mine," "Thank The Lord I'm Alive."

Dealers: Radio is hard on new artists these days. Have some fun and break one yourself.

Disco

GLORIA GAYNOR—Never Can Say Goodbye, MGM M3G-4982. This will undoubtedly one of the finest disco albums of the new year. One side has the long versions of "Honey Bee," "Never Can Say Goodbye" and "Reach Out," all mixed (disco style) to have 19:00 of continuous music. Side two has "All I Need Is Your Sweet Lovin'," "Searchin'," "We Belong Together," "False Alarm" and "Real Good People." Every cut on the LP is up-tempo and they are all strong disco cuts. To sum it all up, this is what the discoguer would expect on an LP by the talented Ms. Gaynor.

KAYGEE'S—Keep On Bumpin' & Masterplan, Gang 101. The Kaygee's have had two singles that made the soul charts and created excitement in the discos. Now they have an LP which contains "Masterplan" and a 8:10 version of "Keep On Bumpin," which is already getting good play in the discos. The strongest cuts are, "Get Down," which will be their new single, "Ain't No Time (part 2)" shows off their vocal harmonies, and "Keep on Bumpin." Ronald Bell, whose younger brother Kevin is the leader of the Kaygee's, co-wrote and produced the LP in fine fashion. Ronald is a member of Kool & the Gang.

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.

Pop

LOGGINS & MESSINA—Changes (3:25); producer: Jim Messina; writer: J. Messina; publisher: Jasperilla, ASCAP. Columbia 3-10077. Haunting, acoustic oriented cut from the strongest duo in pop music today. Song tells the story of a young man's move into the world of show business and is highlighted by superb guitar and piano arrangements as well as alternating solo and harmony vocals. A change of pace for the pair, but expect their usual success.

BAD COMPANY—Movin' On (3:21); producer: Bad Company; writer: M. Ralphs; publisher: Badco, ASCAP. Swan Song 70101 (Atlantic). More hard driving rock from one of the most successful new groups of last year. Strong lead vocals from Paul Rodgers, staccato guitar work from Mick Ralphs and a pounding rhythm section make this one of those perfect "driving" songs and an almost certain hit followup to the band's top five "Can't Get Enough." Flip: Easy On My Soul (4:29); producer: same; writer: P. Rodgers; publisher: Ackee, ASCAP.

Soul

TAVARES—Remember What I Told You To Forget (3:19); producers: Dennis Potter and Brian Potter; writers: D. Lambert-B. Potter; publisher: ABC/Dunhill, BMI. Capitol 4010. The five singing brothers stick with the ballad format that has

made them consistent winners in soul and pop. Powerful lead vocals and near perfect harmonies combine the best of contemporary soul with the sounds of some of the fine ballads of the '50's. As with all their disks, watch for strong pop crossover.

BEN E. KING—Supernatural Thing Part 1 (3:20); producers: Tony "Champagne" Silvester and Bert "Super Charts"; writers: P. Grant-G. Guthrie; publisher: Music Montage, BMI. Atlantic 45-3241. King returns to the label where he enjoyed his greatest success, both as lead singer of the Drifters and as a solo with a mid tempo, infectious cut that effectively repeats the title as a hook throughout. King has lost none of his skill as a stylist, and this should be a disco as well as radio and sales hit.

First Time Around

JESSI COLTER—I'm Not Lisa (3:19); producers: Ken Mansfield and Waylon Jennings; writer: Jessi Colter; publisher: Baron, BMI. Capitol 4009. Technically not a newcomer, as she has been on the country scene for sometime, Ms. Colter has not recorded in recent years and is making her initial venture into the pop market. Song is an excellent story ballad that should hit pop and country, with the artists strong and expressive voice hitting perfectly off some fine production. Capitol's current hot streak with female vocalists shouldn't hurt either.

BENNETT—I Really Knew (3:15); producer: Patrick

McBride; writer: Bennett Romolt; publisher: Plynth, BMI. Mason 1224. Smooth ballad from young singer highlighted by excellent lyrics and some good changes in pace throughout the cut. Kind of material that appeals to the AM market and should also receive easy listening play. Small label, but definitely worth looking into.

GENE PAGE—All Our Dreams Are Coming True (3:20); producer: Barry White; writer: G. Page; publishers: My Baby's/Arch/Sumertree, ASCAP. Atlantic 45-3247. One of the premier arranger/conductor/producers of the day, and the man responsible for much of the Barry White arrangements, sets out on his own with this single culled from his fine LP. Lush instrumental is similar in ways to the best of the Love Unlimited Orchestra, which is not surprising since Page has worked often with them. Should immediately establish him as an artist in his own right.

Easy Listening

LETTERMAN—Eastward (2:58); producers: Letterman; writer: Bill Hughes; publisher: Yarone, ASCAP. Capitol 4005. Quite a change of pace for this veteran trio, with an acoustic ballad whose harmonies sound as if they come from the Souther, Hillman, Furay/Fairport Convention school. By far their most commercial entry in years, and while the song should get its start in easy listening, there is no reason why it shouldn't cross into pop. Forget it's the Lettermen for a minute, and listen as if it were a new group. Flip: Song From Some Came Running (To Love And Be Loved) (2:37); produc-

ers: David Cavanaugh & Lettermen; writers: J. Van Heusen-S. Gahn; publisher: Maraville, ASCAP.

Country

SANDI BURNETT—Love You Gotta Give (2:53); producer: Doug Gilmore; writer: Sandi Burnett; Albert Hall (BMI); Columbia 3-10079. Showing the incredible range of her voice, Miss Burnett, fresh from her Soviet tour, comes on with her second single for the label, and it should score in several fields. She is versatile and talented, and it's well-produced. Flip: No info available.

MARTY ROBBINS—Life (2:27); producer: Marty Robbins; writer: Marty Robbins; Mariposa (BMI); MCA 40342. This might be called a country version of "I Did It My Way," but it's different enough to avoid conflict. Robbins is at his best with this sort of number, and he puts real feeling into it. Flip: "It Takes Faith." All credits same.

MARY KAY JAMES—The Crossroad (2:22); producer: Allen Reynolds; writer: Allen Reynolds; Jack (BMI); Avco 605. It's the best thing she has done to date, and she's had some good ones in the past. A fine rendition with the Reynolds touch. Flip: "Before The Curtain Falls"; producer: same; writers: Allen Reynolds, Don Williams.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

CHANGES—Loggins & Messina (Columbia 3-10077) MOVIN' ON—Bad Company [Swan Song 70101 (Atlantic)] REMEMBER WHAT I TOLD YOU TO FORGET—Tavares (Capitol 4010) SEE TOP SINGLE PICKS REVIEWS, page 35

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for three columns of songs.

★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet.)

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; CPI = Cimino Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA MUSIC; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z - (Publisher-Licensee) listing songs and their publishers/licenses in alphabetical order.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.



*New York discos
ran crazy with this single...*

**NOW READY TO
EXPLODE NATIONALLY!**

OLYMPIC RUNNERS
'Put The Music Where Your Mouth Is'

and now the LP.



Includes the new single 'Grab It' #216



THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Title	Label, Number
165	153	39	JOE WALSH	So What (Producer: Joe Walsh, John Stronach & Bill Szymczyk)	ABC/Dunhill DSD 50171
54	6	6	EAGLES	On The Border (Producer: Bill Szymczyk)	Asylum 7E-1004
110	9	9	DAN FOGELBERG	Souvenirs (Producer: Joe Walsh)	Full Moon/Epic KE 33137
112	105	22	R.E.O. SPEEDWAGON	Lost In A Dream (Producer: Bill Halverson)	Epic PE 32948
32	7	7	MINNIE RIPERTON	Perfect Angel (Producer: Scorbu Productions)	Epic KE 32561
			BEST OF MY LOVE-Eagles		(Producer: Glyn Johns) Henley, Frye, I.D. Souther, Asylum 45218

Direction by:

Irv Azoff

John Baruck Jack Kellman Pat Craven

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P.S.

Watch the "Hot 100" for these new single releases: Minnie Riperton's "Loving You," Dan Fogelberg's "Part of the Plan," Joe Walsh's "Turn to Stone," Jo Jo Gunne's "So Where's the Show?," & R.E.O. Speedwagon's "Throw the Chains Away."

If 1974 was any indication...
here's to The New Year!



This week:

98 **110** **9** **R.E.O. SPEEDWAGON**
Lost In A Dream (Producer: Bill Halverson)
 Epic PE 32948



PE 32948



KE & EA 32378



KE & EA 31745



E & EA 31089

<u>DATE</u>	<u>PLACE AND PROMOTER</u>	<u>GROSS</u>
DEC 26	CIVIC CENTER AUDITORIUM GRAND RAPIDS, MICHIGAN PROMOTER: BRUCE KAPP	\$34,560
DEC 27	THE COLLISEUM FT. WAYNE, INDIANA PROMOTER: JOE HALDERMAN & DAVID LUCAS	\$38,756
DEC 28	INDIANA CONVENTION CENTER INDIANAPOLIS, INDIANA PROMOTER: JOE HALDERMAN & DAVID LUCAS	\$68,592
DEC 29	PERFORMING ARTS CENTER MILWAUKEE, WISCONSIN PROMOTER: RANDY McELRETH (2 SHOWS)	\$19,912
DEC 30	WINGS STADIUM KALAMAZOO, MICHIGAN PROMOTER: SEPP DONAHOWER & GARY PERKINS	\$34,812
DEC 31	THE COLLISEUM DENVER, COLORADO PROMOTER: BARRY FEY	\$53,811

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
★	1	8	ELTON JOHN Greatest Hits MCA 2128	●	●	●	●	●	●
	2	12	JETHRO TULL War Child Chrysalis CHR 1067 (Warner Bros.)	●	●	●	●	●	●
	3	4	OHIO PLAYERS Fire Mercury SRM-1-1013 (Phonogram)	●	●	●	●	●	●
	4	5	JONI MITCHELL Miles Of Aisles Asylum 7E-202	●	●	●	●	●	●
	5	6	JOHN DENVER Back Home Again RCA CPL1-0545	●	●	●	●	●	●
	6	7	HARRY CHAPIN Verities & Balderdash Elektra 7E-1012	●	●	●	●	●	●
	7	3	NEIL DIAMOND Serenade Columbia PC 32919	●	●	●	●	●	●
	8	9	RINGO STARR Goodnight Vienna Apple SW-3417 (Capitol)	●	●	●	●	●	●
	9	10	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004 (Phonogram)	●	●	●	●	●	●
★	14	6	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	●	●	●	●	●	●
★	35	3	YES Relayer Atlantic SD 18122	●	●	●	●	●	●
	12	8	HELEN REDDY Free And Easy Capitol ST 11348	●	●	●	●	●	●
★	21	3	GEORGE HARRISON Dark Horse Apple SMAS 3418 (Capitol)	●	●	●	●	●	●
★	18	17	AVERAGE WHITE BAND Atlantic SD 7308	●	●	●	●	●	●
	15	13	BARBRA STREISAND Butter Fly Columbia PC 33005	●	●	●	●	●	●
	16	12	ROLLING STONES It's Only Rock 'N Roll Rolling Stones COC 79101 (Atlantic)	●	●	●	●	●	●
	17	15	AL GREEN Explores Your Mind Hi HSL 32087 (London)	●	●	●	●	●	●
★	22	7	BOBBY VINTON Melodies Of Love ABC ABCD 851	●	●	●	●	●	●
	19	11	THIS IS THE MOODY BLUES Threshold THMS 12/13 (London)	●	●	●	●	●	●
	20	19	B.T. EXPRESS Do It (Til You're Satisfied) Scepter SPS 5117	●	●	●	●	●	●
	21	17	GLADYS KNIGHT & THE PIPS I Feel A Song Buddah BDS 5612	●	●	●	●	●	●
★	30	5	SPINNERS New & Improved Atlantic SD 18118	●	●	●	●	●	●
	23	16	LOGGINS & MESSINA Mother Lode Columbia PC 33175	●	●	●	●	●	●
	24	24	JEFFERSON STARSHIP Dragon Fly Grunt BFL1-0717 (RCA)	●	●	●	●	●	●
★	33	7	MOTT THE HOOPLE Live Columbia PC 33282	●	●	●	●	●	●
	26	32	CHARLIE RICH The Silver Fox Epic PE 33250 (Columbia)	●	●	●	●	●	●
★	34	6	GEORGE CARLIN Toledo Window Box Little David LD 3003 (Warner Bros.)	●	●	●	●	●	●
★	28	29	PAUL ANKA Anka United Artists UA-LA 314G	●	●	●	●	●	●
★	37	6	BILLY SWAN I Can Help Monument KZ 33279 (Columbia)	●	●	●	●	●	●
	30	26	JIM CROCE Photographs & Memories, His Greatest Hits ABC ABCD-835	●	●	●	●	●	●
	31	20	DEEP PURPLE Stormbringer Purple PR 2832 (Warner Bros.)	●	●	●	●	●	●
★	40	4	GRAND FUNK All The Girls In The World Beware Grand Funk SD 11356 (Capitol)	●	●	●	●	●	●
	33	25	MILLIE JACKSON Caught Up Spring SPR 6703 (Polydor)	●	●	●	●	●	●
	34	23	MARIA MULDAUR Waitress In The Donut Shop Reprise MS 2194	●	●	●	●	●	●
	35	36	CHICAGO Chicago VII Columbia C2 32810	●	●	●	●	●	●

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
★	43	4	THREE DOG NIGHT Joy To The World/ Their Greatest Hits ABC/Dunhill DSD 50178	●	●	●	●	●	●
	37	38	FRANK SINATRA The Main Event—Live Reprise FS 2207	●	●	●	●	●	●
★	48	6	TONY ORLANDO & DAWN Prime Time Bell 1317 (Arista)	●	●	●	●	●	●
	39	27	ELECTRIC LIGHT ORCHESTRA Eldorado United Artists UA-LA339	●	●	●	●	●	●
★	53	8	BARRY MANILOW II Bell 1314 (Arista)	●	●	●	●	●	●
	41	28	LOVE UNLIMITED ORCHESTRA White Gold 20th Century T-458	●	●	●	●	●	●
★	52	4	BILLY COBHAM Total Eclipse Atlantic SD 18121	●	●	●	●	●	●
	43	44	B.B. KING & BOBBY BLUE BLAND Together For The First Time ABC/Dunhill DSY-50190-2	●	●	●	●	●	●
★	54	6	DAN FOGELBERG Souvenirs Epic PE 33137 (Columbia)	●	●	●	●	●	●
	45	39	PHOEBE SNOW Shelter SR-2109 (MCA)	●	●	●	●	●	●
★	62	4	HERE'S JOHNNY/MAGIC MOMENTS FROM THE TONIGHT SHOW STARRING JOHNNY CARSON Casablanca STNB 1296	●	●	●	●	●	●
★	58	5	THREE DEGREES Philadelphia International KZ 32406 (Columbia)	●	●	●	●	●	●
	48	49	GENESIS The Lamb Lies Down On Broadway Atco 2-401	●	●	●	●	●	●
	49	31	CRUSADERS Southern Comfort ABC/Blue Thumb BTSY-9002-2	●	●	●	●	●	●
	50	50	SHAWN PHILLIPS Furthermore A&M SP 3662	●	●	●	●	●	●
★	65	19	DONNY & MARIE OSMOND I'm Leaving It All Up To You Kolob M3G 4958 (MGM)	●	●	●	●	●	●
★	64	6	BRIAN AUGER'S OBLIVION EXPRESS Live Oblivion, Vol. 1 RCA CPL1-0645	●	●	●	●	●	●
	53	47	BILLY JOEL Streetlife Serenade Columbia PC 33146	●	●	●	●	●	●
★	98	3	THE PROPHET KAHILL GIBRAN—A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS Atlantic SD 18120	●	●	●	●	●	●
	55	51	ELTON JOHN Caribou MCA 2116	●	●	●	●	●	●
★	67	5	CARL DOUGLAS Kung Fu Fighting & Other Love Songs 20th Century T-464	●	●	●	●	●	●
	57	57	STEVIE WONDER Fulfillingness' First Finale Tamla T6-33251 (Motown)	●	●	●	●	●	●
	58	61	JOHN DENVER Greatest Hits RCA CPL1-0374	●	●	●	●	●	●
	59	63	BARRY WHITE Can't Get Enough 20th Century T-444	●	●	●	●	●	●
★	97	2	RUFUS FEATURING CHAKA KHAN Rufusized ABC ABCD 837	●	●	●	●	●	●
	61	41	DAVID BOWIE Live At The Tower Philadelphia RCA CPL2-0771	●	●	●	●	●	●
	62	42	JOHN LENNON Walls And Bridges Apple SW 3416 (Capitol)	●	●	●	●	●	●
	63	45	CAROLE KING Wrap Around Joy Ode SP 77024 (A&M)	●	●	●	●	●	●
★	75	4	MARSHALL TUCKER BAND Where We All Belong Capricorn 2C 0145 (Warner Bros.)	●	●	●	●	●	●
	65	46	JACKSON BROWNE Late For The Sky Asylum 7E-1017	●	●	●	●	●	●
	66	55	KIKI DEE BAND I've Got The Music In Me MCA 458	●	●	●	●	●	●
	67	56	CHEECH & CHONG'S WEDDING ALBUM Ode SP 77025 (A&M)	●	●	●	●	●	●
	68	77	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	●	●	●	●	●	●
★	88	24	GODSPELL (Musical based on the Gospel according to St. Matthew)/ORIGINAL CAST Bell 1102 (Arista)	●	●	●	●	●	●
★	84	6	DONNY OSMOND Donny Kolob M3G 4978 (MGM)	●	●	●	●	●	●

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
★	82	21	TONY ORLANDO & DAWN New Ragtime Follies Bell B 1130 (Arista)	●	●	●	●	●	●
	72	59	OSMONDS Love Me For A Reason MGM M3G 4939	●	●	●	●	●	●
	73	60	DAVE MASON Columbia PC 33096	●	●	●	●	●	●
	74	66	KING CRIMSON Red Atlantic SD 18110	●	●	●	●	●	●
★	86	5	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines A&M SP 3654	●	●	●	●	●	●
	76	68	AMERICA Holiday Warner Bros. W 2808	●	●	●	●	●	●
★	89	6	NEIL SEDAKA Sedaka's Back MCA 463	●	●	●	●	●	●
	78	69	J. GEILS BAND Nightmares... And Other Tales From The Vinyl Jungle Atlantic SD 18107	●	●	●	●	●	●
★	93	142	ROLLING STONES Hot Rocks, Vol. 1 London ZPS 606/7	●	●	●	●	●	●
★	90	6	BLACKBYRDS Flying Start Fantasy F-9472	●	●	●	●	●	●
★	92	4	ARETHA FRANKLIN With Everything I Feel In Me Atlantic SD 18116	●	●	●	●	●	●
	82	70	THE WHO Odds & Sods MCA 2126	●	●	●	●	●	●
	83	71	TODD RUNDGREN'S UTOPIA Bearsville BR 6954 (Warner Bros.)	●	●	●	●	●	●
	84	72	SANTANA Borboletta Columbia PC 33135	●	●	●	●	●	●
	85	73	FOGHAT Rock & Roll Outlaws Bearsville BR 6956 (Warner Bros.)	●	●	●	●	●	●
	86	74	MONTRÖSE Paper Money Warner Bros. BS 2823	●	●	●	●	●	●
★	177	2	JOE WALSH So What ABC/Dunhill DSD 50171	●	●	●	●	●	●
★	99	5	ANNE MURRAY Highly Prized Possession Capitol ST 11354	●	●	●	●	●	●
★	100	5	QUEEN Sheer Heart Attack Elektra 7E-1026	●	●	●	●	●	●
★	101	4	ERIC BURDON BAND Sun Secrets Capitol ST 11359	●	●	●	●	●	●
	91	76	POCO Cantamos Epic PE 33192 (Columbia)	●	●	●	●	●	●
	92	78	JOHNNY WINTER John Dawson Winter III Blue Sky PZ 33292 (Columbia)	●	●	●	●	●	●
	93	79	THE GREGG ALLMAN TOUR Capricorn 2C 0141 (Warner Bros.)	●	●	●	●	●	●
	94	96	STYLISTICS Heavy Aveo AV 69004	●	●	●	●	●	●
	95	85	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	●	●	●	●	●	●
	96	80	JACKSON 5 Dancing Machine Motown M6-78051	●	●	●	●	●	●
	97	81	HERBIE HANCOCK Thrust Columbia PC 32965	●	●	●	●	●	●
★	110	9	R.E.O. SPEEDWAGON Lost In A Dream Epic PE 32948 (Columbia)	●	●	●	●	●	●
	99	83	TOMITA Snowflakes Are Dancing RCA Red Seal ARL1-0488	●	●	●	●	●	●
★	100	102	LOVE UNLIMITED In Heat 20th Century T-443	●	●	●	●	●	●
★	112	3	BLUE MAGIC The Magic Of The Blue Atco 36103	●	●	●	●	●	●
	102	104	MARLO THOMAS Free To Be You & Me Bell 1110 (Arista)	●	●	●	●	●	●
★	115	86	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	●	●	●	●	●	●
	104	91	BOB JAMES One CTI 6043 (Motown)	●	●	●	●	●	●
	105	94	CROSBY, STILLS, NASH & YOUNG So Far Atlantic SD 18100	●	●	●	●	●	●
★	117	6	BOBBI HUMPHREY Satin Doll Blue Note BN-LA344-G (United Artists)	●	●	●	●	●	●

★ STAR PERFORMER: Stars are awarded on the Top LP's & Tape chart based on the following upward movement, 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. ● Recording Industry Association Of America seal for sales of 1 Million dollars at manufacturers level. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by colored dot).

TOP LPs & TAPE

POSITION
107-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE
107	95	16	RETURN TO FOREVER Featuring Chick Corea Where Have I Known You Before Polydor PD 6509	6.98	7.98	7.98		
119	45		GODSPELL/SOUNDTRACK Bell 1118 (Arista)	6.98	7.98	7.98		
109	113	32	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98	7.98	7.98	7.98	
110	87	26	NEKTAR Remember The Future Passport PPS-98002 (ABC)	6.98	7.95			
111	103	16	TRAFFIC When The Eagle Flies Asylum/Island 7E-1020	6.98	7.97	7.97		
112	105	22	MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98	6.98	6.98		
169	35		DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. BS 2750	6.98	7.97	7.97		
114	106	7	WISHBONE ASH There's The Rub MCA 464	6.98	7.98	7.98		
115	107	31	RICHARD PRYOR That Nigger's Crazy Partee PPS-2404 (Star)	6.94	7.95	7.95		
116	108	6	EDDIE KENDRICKS For You Tamla T6-325 (Motown)	6.98	7.98	7.98		
127	4		ENGELBERT HUMPERDINCK His Greatest Hits Parrot PAS 71607 (London)	6.98	7.98	7.98		
118	109	18	MIRACLES Do It Baby Tamla T6-33451 (Motown)	6.98	7.98	7.98		
119	111	19	ISLEY BROS. Live It Up T-Neck PZ 33070 (Columbia)	6.98	7.98	7.98	7.98	
120	114	9	KISS Hotter Than Hell Casablanca NBLP 7006	6.98	7.98	7.98		
160	3		RAMSEY LEWIS Sun Goddess Columbia KC 33194	5.98	6.98	6.98		
122	116	12	ROD STEWART Smiler Mercury SRM 1-1017 (Phonogram)	6.98	7.95	7.95	7.95	
123	125	19	WELCOME BACK, MY FRIENDS, TO THE SHOW THAT NEVER ENDS—LADIES AND GENTLEMEN EMERSON, LAKE & PALMER	12.98	13.97	13.97		
124	118	11	DAVE LOGGINS Apprentice (In A Musical Workshop) Epic KE 32833 (Columbia)	5.98	6.98	6.98		
125	131	37	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	5.98	7.98	7.98	7.98	6.98
126	134	15	FLEETWOOD MAC Heroes Are Hard To Find Reprise MS 2196	6.98	7.97	7.97		
127	120	15	WAYLON JENNINGS The Ramblin' Man RCA APL1-0734	5.98	6.95	6.95		
NEW ENTRY			LYNYRD SKYNYRD Pronounced Leh-Nerd Skin-Nerd MCA 363	6.98	7.98	7.98		
129	122	13	STANLEY TURRENTINE Pieces of Dreams Fantasy F-9465	6.98	7.98	7.98		
130	123	12	SPLINTER The Place I Love Dark Horse SP 22001 (A&M)	6.98	7.98	7.98		
131	124	38	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	6.98	7.95	7.95		
143	3		CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98	7.95	7.95		
145	2		TELLY SAVALAS Telly MCA 436	6.98	7.98	7.98		
134	128	15	RANDY NEWMAN Good Old Boys Reprise MS 2193	6.98	7.97	7.97		
146	4		THE TRIAL OF BILLY JACK/SOUNDTRACK ABC ABCD 853	6.98	7.95	7.95		
136	141	5	DONOVAN 7-Tease Epic PE 33245 (Columbia)	6.98	7.98	7.98		
148	4		KRIS KRISTOFFERSON & RITA COOLIDGE Break Away Monument PZ 33278 (Columbia)	5.98	7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE
168	3		GEORGE BENSON Bad Benson CTI 604551 (Motown)	6.98	7.98	7.98		
176	3		NILSSON The Point RCA LSPX 1003	6.98	7.95	7.95		
140	129	20	ALICE COOPER Greatest Hits Warner Bros. W 2803	6.98	7.97	7.97	7.95	
141	132	25	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98	7.97	7.97		
142	135	34	QUINCY JONES Body Heat A&M SP 3617	6.98	7.98	7.98		
143	136	10	LEO KOTIKE Dreams And All That Stuff Capitol ST 11335	6.98	7.98	7.98		
156	5		PAUL ANKA Gold Sire SASH 3704-2 (ABC)	7.98	8.95	8.95		
155	3		JOHNNY MATHIS The Heart Of A Woman Columbia KC 33251	5.98	6.98	6.98		
157	5		BOBBY WOMACK Greatest Hits United Artists UA-LA346-G	6.98	6.98	6.98		
159	4		JOSE FELICIANO And The Feeling's Good RCA CPL1-0407	6.98	7.95	7.95		
148	130	6	PRELUDE After The Gold Rush Island ILPS 9282	6.98	7.98	7.98		
149	139	15	FRANK ZAPPA/ THE MOTHERS Roxy & Elsewhere Discreet 2D2-2202 (Warner Bros.)	9.98	10.97	10.97		
180	122		CHICAGO Volume II Columbia KGP 24	6.98	7.98	7.98		
162	4		HISTORY OF BRITISH ROCK (Vol. II) Sire SASH 3705-2 (ABC)	7.98	8.95	8.95		
152	164	3	ANDY WILLIAMS You Lay So Easy On My Mind Columbia KC 33234	5.98	6.98	6.98		
163	4		LABELLE Night Birds Epic KE 33075	5.98	6.98	6.98		
154	140	15	KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (PIP)	6.98	7.98	7.98		
155	121	8	PAUL WILLIAMS Little Bit Of Love A&M SP 3655	6.98	7.98	7.98		
190	2		ALVIN LEE & CO. In Flight Columbia PG 33187	7.98	8.98	8.98		
NEW ENTRY			ARGENT Encore Epic PEG 33079 (Columbia)	7.98	8.98	8.98		
NEW ENTRY			JERRY JEFF WALKER Walker's Collectibles MCA 450	6.98	7.98	7.98		
170	3		P.F.M. Cook Manticore MA6-50251 (Motown)	6.98	7.98	7.98		
NEW ENTRY			PAUL DAVIS Ride 'Em Cowboy Bang 401 (Web IV)	6.98	7.98	7.98		
161	147	39	FRANK ZAPPA Apostrophe (') Discreet DS 2175 (Warner Bros.)	6.98	6.98	7.97	7.97	8.95
162	151	37	LYNYRD SKYNYRD Second Helping MCA/Sounds of the South 413	5.98	7.98	7.98	7.98	
163	152	7	HELLO PEOPLE The Handsome Devils ABC/Dunhill DSD 50184	6.98	7.98	7.98		
186	38		MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770	5.98	6.98	6.98		
165	153	39	EAGLES On The Border Asylum 7E-1004	6.98	6.98	6.98		
166	154	27	MARVIN GAYE LIVE Tamla T6-33351 (Motown)	6.98	7.98	7.98		
167	158	8	TIM WEISBERG 4 A&M SP 3658	6.98	7.98	7.98		
168	137	5	PIANO RAGS BY SCOTT JOPLIN Vol. III Joshua Rifkin Nonesuch H 71305 (Elektra)	3.98			5.97	
169	161	7	CAMEL Mirage Janus JXS 7009 (Chess/Janus)	6.94	7.95			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE
170	178	3	CLEO LAINE A Beautiful Thing RCA CPL1-5059	6.98	7.95	7.95		
181	2		TRAPEZE Hot Wire Warner Bros. BS 2828	6.98	7.97	7.97		
172	133	10	VAN MORRISON Veodon Fleece Warner Bros. BS 2805	6.98	7.97	7.97		
173	126	15	GRAHAM CENTRAL STATION Release Yourself Warner Bros. BS 2814	6.98	7.97	7.97		
185	2		FRANK SINATRA Round #1 Capitol SABB 11357	8.98	10.98			
NEW ENTRY			FREDDIE HUBBARD The Baddest Hubbard CTI 604751 (Motown)	6.98	7.98	7.98		
188	2		MILES DAVIS Get Up With It Columbia KG 33236	6.98	7.98	7.98		
177	165	16	NANCY WILSON All In Love Is Fair Capitol ST 11317	6.98	7.98			
178	166	94	BREAD The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	8.95
179	167	12	CHARLIE RICH She Called Me Baby RCA APL1-0686	5.98	6.95	6.95		
180	138	16	GINO VANNELLI Powerful People A&M SP 3630	6.98	6.98	6.98		
NEW ENTRY			SHANKAR FAMILY & FRIENDS Dark Horse SP 22002 (A&M)	6.98	7.98	7.98		
182	171	8	DON McLEAN Homeless Brother United Artists UA-LA315-G	6.98	6.98	6.98		
183	172	26	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98	7.98	7.98		
184	173	9	DEODATO Artistry MCA 457	6.98	7.98	7.98		
185	175	49	JONI MITCHELL Court And Spark Asylum 7E-1001	6.98	7.97	7.97		
186	191	56	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98	6.98	7.98	6.98	
187	179	168	CHICAGO TRANSIT AUTHORITY Columbia GP 8	5.98	7.98	7.98		
NEW ENTRY			TONY ORLANDO & DAWN II Bell 1322 (Arista)	6.98	7.98	7.98		
189	182	68	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	6.98	7.98	7.98		
NEW ENTRY			MAC DAVIS I Believe In Music Columbia KC 32906	5.98	6.98	6.98		
191	193	10	STYX Man Of Miracles Wooden Nickel BWL1-0638 (RCA)	6.98	7.95	7.95		
192	184	5	BURT BACHARACH Greatest Hits A&M SP 3661	6.98	7.98	7.98		
193	183	35	AEROSMITH Get Your Wings Columbia KC 32847	5.98	6.98	6.98		
194	189	29	RUFUS Rags To Rufus ABC ABCX-809	5.98	7.95	7.95		
195	194	87	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98
196	196	197	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
197	198	4	TURTLES Happy Together Again Sire SASH 3703-2 (ABC)	7.98	8.95	8.95		
198	199	3	STACKRIDGE Pinafore Days Sire SASD 7503 (ABC)	6.98	7.95	7.95		
199	200	4	THE WHO Magic Bus/The Who Sings My Generation MCA 2-4068	7.98	8.98	8.98		
200	195	4	ANDY KIM'S GREATEST HITS ABC/Dunhill DSDP 50193	6.98	7.95	7.95		

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Aerosmith	193
America	93
Gregg Allman	76
Paul Anka	28, 144
Argent	157
Brian Auger	52
Average White Band	14
Burt Bacharach	192
Bachman-Turner Overdrive	9, 68
Bad Company	141
Beach Boys	183
George Benson	138
Blackbyrds	80
Blue Magic	101
David Bowie	61
Bread	178
Jackson Browne	65
B.T. Express	20
Eric Burdon	90
Camel	169
George Carlin	27
Johnny Carson	6
Harry Chapin	46
Cheech & Chong	67, 189
Chicago	35, 187, 150
Billy Cobham	42
Alice Cooper	140

Chick Corea	107
Jim Croce	30
CSNY	105
Crusaders	49
Charlie Daniels	132
Mac Davis	125, 164
Miles Davis	176
Paul Davis	160
Deep Purple	31
John Denver	5, 58
Deodato	184
Neil Diamond	7
Donovan	136
Doobie Brothers	113
Carl Douglas	56
Eagles	165
Electric Light Orch.	39
Emerson, Lake & Palmer	123
Jose Feliciano	147
Fleetwood Mac	126
Dan Fogelberg	44
Foghat	85
Aretha Franklin	81
Marvin Gaye	166
J. Geils Band	78
Genesis	48
Godspell	69, 108
Graham Central Station	173
Grand Funk	32
Al Green	17

Herbie Hancock	97
George Harrison	13
Hello People	163
History British Rock	151
Freddie Hubbard	175
Engelbert Humperdinck	117
Bobbi Humphrey	106
Paul McCartney	119
Millie Jackson	33
Jackson 5	96
Bob James	104
Jefferson Starship	24
Waylon Jennings	127
Billy Joel	53
Elton John	1, 55, 95
Quincy Jones	142

WB, Others Ask Approval To Press Watergate Tapes

LOS ANGELES—Warner Bros. has submitted a plan to U.S. District Court Judge Gerhard A. Gesell in Washington for commercial copying and release of 22 hours of Watergate tapes played as evidence during the trial of the White House Five.

Also reported mapping plans is RCA which will utilize NBC personnel to prepare its package.

The WB plan was submitted several days before the Jan. 3 deadline set by Judge Gesell and was approved by the three television networks' news departments, who were co-plaintiffs in seeking access to the actual tapes.

A Warner Bros. spokesman points out that the court's preliminary ruling that the public has the right to be able to listen to actual Watergate tapes which are now part of the public record is not yet a final decision. Judge Gesell's final decision will presumably be based on the just-submitted distribution plan ... which must avoid what the jurist termed "over-commercialization."

However, former President Nixon's lawyers are seeking to block public use of the tapes and can be expected to appeal the case to the Supreme Court.

Thus, Warner does not yet actually have in hand any approved tape dubs and is not likely to for up to several more months.

However, Warner has already assembled a team to work on the project under the helm of WB special products director Michael Kapp, whose spoken-word album credits include the Time-Life space documentary, "To The Moon."

Oscar-winning actor George C. Scott is being negotiated with to narrate the records, according to WB creative services vice president Stan Cornyn.

Cornyn visualizes two separate Watergate album packages. A two-disk set of highlights from the taped conversations between the ex-President and his aides would list for \$9.98. Following would be an 11-record set with the entire tapes. Each package is to include written transcripts of the tapes.

Warner's tape editing will be supervised by associate producer Ms. Leslie Harsten, who co-produced last year's "50 Years of Warner Bros. Films" anniversary albums with her late husband, Les Harsten.

Television award-winning documentary writer David Davidson is already working on a script for WB and material for the albums is being researched in New York from full

tape transcripts by project consultant Walter Pincus, executive editor of New Republic Magazine.

A member of the audio panel on the White House tapes for the U.S. District Court proceedings, John McKnight, is also working on the WB project.

And as reported in Billboard Dec. 21, a number of other record labels are designing jackets for albums of the Watergate tapes in the event that judge Gesell's first ruling of Dec. 5 is ultimately interpreted to allow unlimited recording access to the tapes.

Col Ups Price

• Continued from page 1

companies variable pricing theories. But whatever Columbia does is always scrutinized carefully by the industry.

The label's catalog will still feature a substantial number of \$5.98 suggested list disks as well as some 29 new \$4.98 suggested list records due out shortly. Additional \$5.98 LPs are also scheduled for release during the coming months.

Of the 70-odd pieces affected by the dollar hike, 30 are Miles Davis selections, or his entire catalog on the Columbia label.

Other product affected by the move includes selections by such artists as Bob Dylan (2), Mac Davis (4), Poco (3), Charlie Rich (3), the Hollies (1), REO Speedwagon (2), Donovan (1), Sly & the Family Stone (1), Edgar Winter (1) and an undisclosed number of LPs by artists Blood, Sweat & Tears, Barbra Streisand, Loggins & Messina, Santana and Janis Joplin, among others.

According to the spokesman, "selective" decisions to raise the price were made item by item. He states that the company has no plans at the present to move other catalog selections into the \$6.98/\$7.98 range.

Notable, the Dylan and Davis selections will remain at the \$5.98 level until Jan. 31, as the label is in the midst of a special program on new releases by both artists. As part of the January program, their entire catalogs are being offered with additional dating available and free goods of six per 100 on records and five per 100 on tapes.

Also, a special program on all Odyssey catalog selections went into effect Jan. 2. It is scheduled to run through February, and features 10 free LPs per 100 ordered. Single record packages in the catalog carry a \$3.49 list.

TV Splurge For Reggae

• Continued from page 3

Boothe, Desmond Dekker, Pluto, Toots & The Maytalls, the Pioneers, Delroy Wilson, Freddy McKay, Dennis Brown, Nicky Thomas and the Eagles. Shelter may release single product from the set.

Johnston feels there is a definite market for reggae in this country, pointing to artists such as Eric Clapton, Led Zeppelin, Capers & Carson, Paul Simon, Johnny Nash, J. Geils, Nilsson, Johnny Rivers and Barbra Streisand who have had or are currently enjoying reggae or reggae influenced hits.

"Reggae is laid back, rhythmic and sensual," says Johnston, "as opposed to the freneticism of many other kinds of music. There are also a number of cities in this country with stations playing reggae several hours a day. These include New York, Boston, Cleveland, Baltimore

and Washington, D.C. The point is, this country has to slow up some time and reggae is a good way to slow up a bit musically."

In addition, Johnston has signed a Brooklyn band, the Black Eagles, who perform reggae. He will produce them and expects to have a label deal soon. He and Deena Karabell have written and are getting set to record a single dubbed "Reggae Rock."

Many in the industry point to the fact that there are many West Indians in this nation, and this may be a factor in the continuing interest of reggae. American blacks, they say, have not accepted reggae. There is a kind of black prejudice, they add, feeling the music is "primitive."

All artists on this package will receive royalties, something Jamaican artists have not always received in the past.

Arthur Fiedler received a U.S. Information Agency certificate of appreciation at his Baltimore concert due to long-standing USIA use of Boston Pops records. ... **Charlie Rich** returns to Las Vegas Hilton Tuesday (14) after SRO debut last summer.

Latest product released by 20th Century Records is **Rachel Grace Regan**, seven pounds and two ounces, born Dec. 27. Co-producers were **Judy** and **Russ Regan**.

Deep Purple debuted 160-station U.S. radio syndication of "BBC Presents" one-hour concert tapes. ... **Procol Harum** taping Scandinavian TV special in Copenhagen for Nord-Vision. ... **Flash Cadillac & Continental Kids** headlined Hawaii's New Year's Day Eighth Annual Sunshine Festival at Diamond Head Crater before a reported 50,000.

Marc Bolan of T-Rex setting new projects with Harry Nilsson. ... **Comic Chris Rush** shopping for new manager. Apply to **Stu Weintraub** of Associated Booking. ... **The Crusaders'** **Wayne Henderson** to produce new group called **Pleasure**.

Phonogram to distribute **Chrysalis Records** in much of Europe, Latin America and Africa.

Mary Travers leaving Warner Bros. Records? ... **Miles Davis** planning his second major tour of Japan, commencing Jan. 20. ... New group **Jay King** features **Dave Brubeck's** son **Chris** on bass and trombone. ... **Flo and Eddie's** recent Christmas Eve performance at the Troubadour was treated to a special group of carolers including **Joni Mitchell**, **James Taylor**, **Carly Simon** and **Linda Ronstadt**.

King Biscuit Flour Hour kicking off the new year with **Yes** and **Gryphon**, Sunday (12). ... **Harry Chapin**

More Gold Than Ever For MCA

LOS ANGELES—MCA Records reaped more gold disks in 1974 than ever before in the label's history, according to vice president of marketing Rick Frio.

The label scored eight million-selling singles and 11 LPs. Elton John, of course, was the major contributor with three singles, two LPs, and three platinum LPs. Others in the winner's circle were Olivia Newton-John, Lynyrd Skynyrd, the Who, Golden Earring, Neil Diamond, Cher, and the soundtracks of "The Sting" and "American Graffiti."

Ads In Subways

• Continued from page 4

subway advertising campaign, according to director of product merchandising Jack Maher.

"We tied our posters into the Christmas season and showcased the two groups we were featuring on our television blitz, The Tymes and The Hues Corp.," he says. "We felt that we could reinforce these two groups in the mind of the public, if they saw these posters as a visual reminder."

In recent months, RCA has utilized the underground network here to display posters of new product by David Bowie and Lou Reed.

All of this advertising is coordinated through T.D.I.-Subway Advertising and this company allows the record companies to block out different subway stops throughout the city to display new product.

Atlantic is looking into the idea of taking subway advertising one step further, by running display ads in selected subway cars, as it does with certain buses in Washington, D.C.

2 Acts To Polydor

LOS ANGELES—Polydor will distribute product in the U.S. by #9 Music acts Les Emmerson and the Five Man Electrical Band, both formerly released on MGM. Emmerson, lead singer with the act, is also going the solo route and will be doing production work, says Cliff Gorov, newly named general manager of the firm owned by Clive Fox. Emmerson has also signed a pact with Chappell.

Inside Track

presented with cars in a cradle by WEA's New York sales staff in honor of his hit single.

New York's **Rocky G. Promotions**, the black independent promotion company, will enlarge its base of operations to include Atlanta, Charlotte, Chicago, Detroit, and Cleveland, in addition to its Northeast markets. ... The New York Jazz Museum is seeking experienced volunteers, who can assist with various publicity/public relations programs. Volunteers will receive special museum privileges and should contact museum director Howard Fischer. ... **Charlie Rich** was presented with a unique Birthday cake after his New York concert. It was a likeness of the Silver Fox in an icing reproduction.

Billy Cobham's stand at New York's Bottom Line brought out a lot of musicians including guitarist **Larry Coryell** and former Mahavishnu violinist **Jerry Goodman**. ... An album of previously-unissued **Lenny Bruce** material is being prepared by Warner Bros. Records and Phil Spector. ... The **J. Geils Band** and its managers, **Dee Anthony** and **John Doumanian**, presented Philadelphia promoter **Larry Magid** with an autographed punching bag after a recent concert. ... Vocalist and composer **Joan LaBarbara**, who uses the voice as the original instrument, gives a rare concert in New York Wednesday (15).

LATE SIGNING: **Ben E. King** to Atlantic/ATCO Records. He returns to the label that gave him a long string of hits.

New York's Bitter End to reopen soon as part of the **Other End**, which is next door. Both clubs are owned by **Paul Colby**, who ran the Bitter End till Dec. 1973.

Coin Ops Meet In Spokane To Instigate a Conference

SPOKANE — Representatives from coin machine operators associations in Washington, Oregon, Montana and Idaho have gathered to formulate plans for a Northwest Conference which will meet at least once each year. Alaska will be invited to participate.

The Spokane meeting was called by Al Marsh, Bellingham, president of Washington Coin Machine Operators Assn. Marsh says the idea came from the Montana association's lawyer-lobbyist, Al Dougherty, Helena, who keynoted the Spokane meeting.

Marsh and Dougherty told the multi-state group that a conference will give individual operators an opportunity to learn how their neighbors are meeting and solving problems and will "dispel tunnel vision

and provincialism which are detrimental to business."

A committee composed of Marsh, Dougherty, Elmer Boyce (president of the Montana Coin Machine Operators Assn.), Phil Priano of the Idaho Assn., and Don Anderson of the Oregon Assn., was charged with arranging the first conference meetings, to be held in April or May in Coeur d'Alene, Idaho.

MOA directors Elmer Boyce, Dorothy Christensen and Buzz Heyer pledged both MOA's and their personal support for the conference.

Smith At UCLA

• Continued from page 1

do. We are now taking over so much of an artist's career. It's only been in the last three to four years," says Smith, "that we have been backing concerts with ads, and even putting on concerts when an act can't get work."

"It gets very difficult for us because we've got to do so many things a manager once did or the artist did for himself."

Neufeld is associated with the firm of BNB Management in Beverly Hills. Its client roster includes the Carpenters, Maria Muldaur and Randy Newman, among others.

Somer is associated with the local firm of Mitchell, Silberberg & Knupp, which represents among others A&M and Chris Blackwell.

Peters Acquires Greek Recordings

NEW YORK—An extensive catalog of current Greek recordings and LPs from major Greek labels is now available from Peters International, Inc., 619 W. 54th St., New York.

Peters International is sole distributor in this country of Columbia Graphophone Co. of Greece, EMILambropoulos, Minos Matsas & Son, Philips-Phonogram A.E., LYRA-General Publishing Co., and its own P.I., Aris, Lars and Kronos labels.

Court Reversal

• Continued from page 6

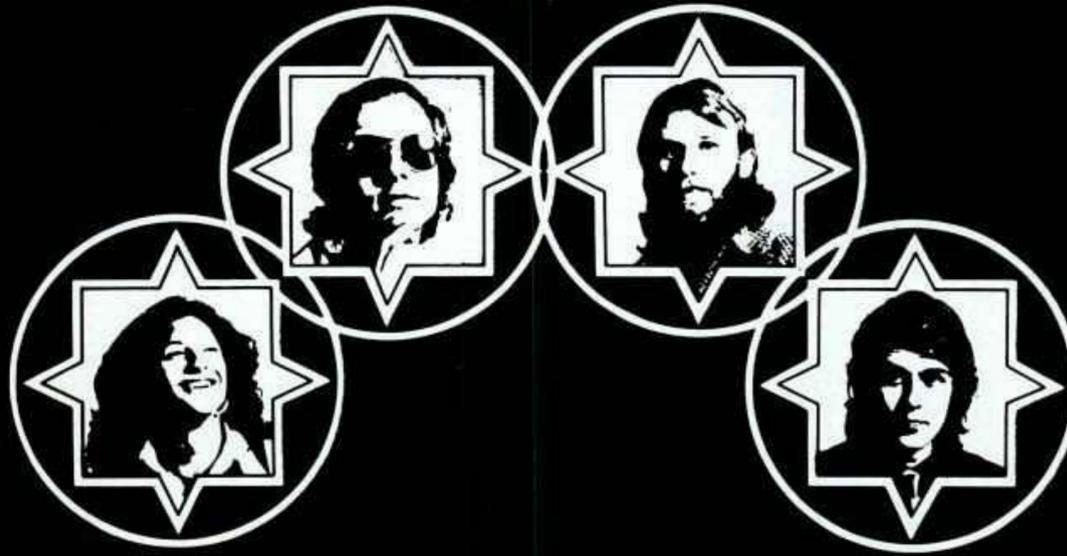
heave to in response to an injunctive shot across the bow."

The decision in the Third Circuit appeal was 2 to 1 in favor of Jondora. It is expected that the publisher complainants will move quickly in the New Jersey District Court for a summary judgement against Melody Recordings and the other duplicator defendants.

Discounters Fold

YORK, Pa.—Two major discount stores with large record departments will close here on or before April 1. W.T. Grant will close its Queens Plaza and East Plaza stores. However, a third Grant store at Delco Plaza will remain open.

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NOV. 20-21	Philadelphia Tower Theatre	10	Green Bay Brown County Arena	30	Davenport, Iowa Pana College Fieldhouse	21	Denver Regis College Fieldhouse
22-23	New York City Academy of Music	11	Toledo Toledo Sports Arena	31	Dayton Harra Arena	23	Salt Lake City Terrace Ballroom
27	Indianapolis Convention Center	13	Cleveland Public Arena	JAN. 3	Oklahoma City International Hall	25	San Francisco Winterland
28	St. Louis Kiel Auditorium	14	Buffalo Century Theatre	4	Houston Music Hall	26	Fresno, California Celland Fresno Arena
30	Miami Baseball Stadium	15	Grand Rapids Univ. of Michigan— Saginaw	5	Dallas Arlington Theatre	28	Spokane
DEC. 1	Detroit Masonic Temple	18	Atlanta Municipal Auditorium	6	Kansas City, Kansas Memorial Hall	29	Eugene, Oregon Expo Lane County Fairgrounds
3	Bloomington, Illinois Illinois State University— Union Auditorium	19	Mobile Municipal Auditorium	7	Memphis Ellis Auditorium	30	Portland, Oregon Paramount Theatre
4	Minneapolis Minneapolis Auditorium	20	Jacksonville Coliseum	8	Little Rock Coliseum Hall	31	Seattle Seattle Arena
5	Madison, Wisconsin Dane County Coliseum	21	Lakeland, Florida Coliseum	9	Shreveport Coliseum	FEB. 1	Vancouver, B.C. Agradome
6	Milwaukee Auditorium	22	W. Palm Beach W. Palm Beach Aud.	10	Baton Rouge Independence Hall	2	Bellingham, Washington West Washington State College
7	Oak Brook, Illinois Forum	27	Des Moines Veteran's Memorial Aud.	11-12	New Orleans NOC Center L.S.U. Univ.	7	Honolulu Amphitheatre
8	Macomb, Illinois Western Illinois University	28	Chicago Aragon Ballroom	17	Long Beach Long Beach Arena	21-27	Japan
9	Ft. Wayne	29	Evansville, Indiana Evansville Coliseum	19	San Diego Golden Hall	FEB. 28- MAR. 11	Australia

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