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High Court Studies License Pleas

WB Folios To Disk Shops

By ELIOT TIEGEL

LOS ANGELES—Warner Bros. Publications will attempt to open new distribution outlets for its folios by racking high traffic record shops starting the end of August.

The company will hire inventory takers to work out of the seven WEA branches which will stock folios under a new arrangement worked out

between the two divisions of Warner Communications.

Ed Silvers, president of Warner Bros. Publications, a subsidiary of Warner Bros. Music, believes moving artist oriented folios into key record outlets will dramatically open up distribution for print music

(Continued on page 61)

Solti Firms Opera In U.S.

By ROBERT SOBEL

NEW YORK—For only the fifth time in almost two decades, a major opera recording will come from U.S. shores. Sir Georg Solti and the Chicago Symphony will record Richard Wagner's "Flying Dutchman" for London Records next year in Chicago, according to the maestro.

The session will be held sometime next spring, probably at the Krannert Center, University of Illinois, Champaign. Although the cast,

budget and actual site have not been firmed, it's known that the chorus will be Chicago's own.

Because of heavy and almost prohibitive cost factors major operas recorded here have been few and far between. "Carmen" was the last opera produced here. Recorded in 1972, from Sept. 22 to Oct. 13, at Manhattan Center here, the Bizet opera featured Marilyn Horne,

(Continued on page 26)

U.K. Pickwick Starts Racking

By CHRIS WHITE

LONDON—The first step toward developing an independent nationwide racking operation in competition with the industry-owned Record Merchandisers has been taken by Pickwick International.

The company has formed a new U.K. subsidiary, Pickwick Record Distributors, which has begun a pilot program. But the venture is being boycotted by the two U.K. majors, EMI and British Decca, both of

(Continued on page 49)

JVC Quadracenters Boost 'Q' Concept

By STEPHEN TRAIMAN

NEW YORK—JVC is establishing 25 to 30 "Quadracenters" at major audio/hi fi dealers across the country, coupling intensive sales training and consumer seminars in a major effort to sell quadrasonic as

(Continued on page 14)

Pubs Seek Reversal Of Speaker Decision

By MILDRED HALL

WASHINGTON—The traditional and highly cherished right of ASCAP and its publisher members to require licensing for radio play of music over multiple speakers in stores and restaurants was closely questioned during an oral argument before the Supreme Court last week.

Copyright owners 20th Century Music and the Mary M. Bourne Co., both members of ASCAP, ask a reversal of a federal appeals court decision which would permit Pittsburgh carry-out restaurant owner George Aiken to play music over five speakers hooked to a single radio set, without paying a license fee.

The Third Circuit Court of Appeals for Western Pennsylvania reversed a lower court by declaring the radio playing was not a "perform-

(Continued on page 12)

Denver-Sinatra Pairing At Harrah's No Sweat

By NAT FREEDLAND

LOS ANGELES—The biggest entertainment coup of 1975 sounds deceptively easy to bring about, the way Management III president Jerry Weintraub tells the story of how John Denver and Frank Sinatra got co-billed into Harrah's Lake Tahoe Aug. 1-7.

Weintraub has been Denver's manager since the start of his solo career and has promoted Sinatra's tours in recent years. "The starting point was our feeling that Denver should play his first nightclub cabaret engagement with the biggest impact possible.

"He's obviously crossed over to

(Continued on page 28)



BEN E. KING'S "Supernatural Thing," gliding into its fourth month on the Pop and Soul singles charts, may eclipse the world-famous singer's most popular successes of the last decade, when he scored hit after hit for Atlantic Records. "SUPERNATURAL" is Ben E.'s brand new album for Atlantic, produced by Tony Silvester and Bert DeCoteaux, an exciting collection of tunes that finds Ben E. King as at home in the 1970's as when he first started in the record business 15 years ago. (Advertisement)

Talent Forum Is Attracting Plethora Of Major Names

LOS ANGELES—"This is exactly the right time for a forum of all the top people in the live entertainment business," says Warner Bros. artist relations vice president Bob Regehr. "Billboard's Talent Forum at the Century Plaza Hotel here June 4-7 will provide a great service for the entire industry as well as being a lot of fun."

The most recent additions to the all-star forum panels include Joe Cohen, vice president of Madison Square Gardens Productions who will join the concert promotion session; Jerry Heller, president of Heller-Fischel Agency, one of rock's most consistently successful smaller independent bookers, and Dan Weiner, who left CMA when it merged into ICM and founded Monterey Peninsula Artists in Carmel with

(Continued on page 62)

Jukeboxes Key Factor For 'Chocolate' Promo

By JEAN WILLIAMS

LOS ANGELES—Casablanca Records, in an effort to expand the play of "Chocolate City" by the Parliaments, has pressed exclusively for jukebox operators 100,000 copies of the single, with 3,000 additional copies going to discotheques across country.

This is part of a three-sectional merchandising program involving radio and retail outlets.

Jukebox operators will be able to order "Chocolate City" on a one-time basis from their Casablanca distributors.

"The jukebox single will not be

(Continued on page 62)



At the turn-of-the century, American and English songwriters penned the first popular songs to reach a global audience, selling in the millions. In 1974, mezzo-soprano JOAN MORRIS and WILLIAM BOLCOM recorded a treasury of those songs that has since gone on to create a broad new audience for these classic pop songs. "After The Ball," released by Nonesuch Records, isn't mere nostalgia: it's pure music that lives again for listeners in the '70's as it did in the '90's. (Advertisement)

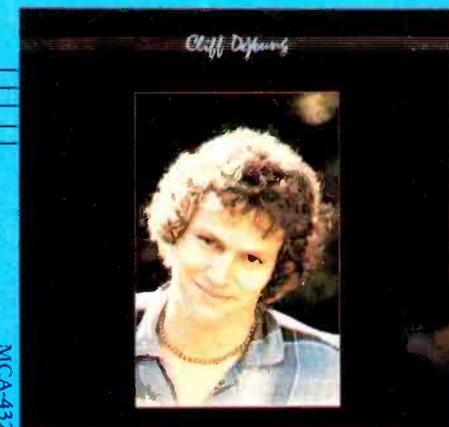
(Advertisement)

From the star of the television series "SUNSHINE"

Cliff DeYoung

His debut solo album, featuring a fine blend of love songs and ballads. Soft and loving as in his participation on the original soundtrack album "Sunshine."

Produced by Al Capps and Norman Kurban.



MCA-432

“Straight Shooter.”
In which the best new band
of 1974 gets even better.

Includes their next #1 single,
“Good Lovin’ Gone Bad.”
 #SS 70103



SS E413 Produced by Bad Company



Bad Company American Tour with special guest star Maggie Bell:
May 7th - June 22nd!!

Creem Readers Poll:
 Best New Group of 1974: Bad Company
 Best Single of '74: Can't Get Enough

Circus Readers Poll:
 Best New Group of 1974: Bad Company

New Musical Express Readers Poll:
 Best New Group of 1974: Bad Company
 Best Single of '74: Can't Get Enough

Melody Maker Readers Poll:
 Best: New Group of 1974: Bad Company

Sounds Readers Poll:
 Best: New Group of 1974: Bad Company

Performance Magazine Music Business Poll:
 Best: New Group of 1974: Bad Company

Cashbox Annual:
 Best Selling New Group of 1974: Bad Company

Record World Annual:
 Best Selling New Group of 1974: Bad Company

NARM Award:
 Best: New Group of 1974: Bad Company

Bad Company, just can't deny it.



Distributed by Atlantic Records
 A Warner Communications Company

Independent Label Distributors Meet To Combat Goliaths

LOS ANGELES—While no definite decisions were reached, indie label distributor bosses and label sales managers cleared up a lot of gray areas between them at the first of what will probably be a series of NARM inspired meetings.

The meetings, moderated by Milt Salstone, veteran chief of MS Distributors, discussed primarily gripes of distributors, who are caught in a profit vise created by the growth of giant branch distribution of the major labels and the encroachment of a growing number of ultra-competitive subdistributors.

Typical of the discussions covered was the super one-stop, such as Record Service of Ohio, Cleveland, and Record Shack, New York City and Atlanta.

Distributors contend they can't economically compete with these national one-stops, which advertise LPs as low as \$3.25 and singles at 57 cents. Ed Portnoy, Record Shack owner, the Chicago meeting heard, intends to open in Metro, a Cleveland suburb, within the next three weeks.

Distributors especially those in areas of dense population, attacked the direct shipments of new merchandise to racks, in which they do not participate moneywise. It was pointed out that in the East and Midwest, the number of accounts has shrunk drastically because of the inroads of subdistributors, some of whom are chain retailers who operate multiple stores in a distribution area.

(Continued on page 8)

Apple and Mercury Lead Chart Action

By JOHN SIPPEL & BOB WHITE

LOS ANGELES—Reappearances by Apple and Mercury, more spirited participation by Atlantic, ABC and Epic and first-time ranking of 20th Century and Arista, successor to Bell Records, highlight the first quarterly share of chart action recapitulated by the Market Research Section of Billboard's Music Popularity Chart Department.

From now on, Billboard's annual analysis of label and corporation chart action participation will be supplemented by regular quarterly reports throughout the year.

Mercury's re-entry into the LP/Tape label's

action at eight and its jump into the LP combined Tape and singles ranking at eight enabled its parent company, Polygram, to rise four positions in the corporations' share of LP/Tape chart action and three positions

Complete survey results in bar graph form appear on page 10

among corporations in the combined album and singles action.

Atlantic had a hot package quarter, elevating itself from fifth to third on both the labels

(Continued on page 10)

Jazz, Soul, Gospel: Key Fields For Arista

By JIM FISHEL

NEW YORK—Clive Davis has signed more than 20 acts to Arista Records, shed most of the talent left over from its Columbia Pictures prior label, Bell, and pointed a new series of directions for the six-month-old company.

Of the artists brought to Arista by Davis, many come from other labels, where they never quite broke through into the high sales category. Others are virtual unknowns.

One prime direction the label has taken is toward a strong representation in jazz. On the horizon is a deal between Arista and Savoy Records for the acquisition of its jazz and gospel catalog. Savoy label has a

huge collection of classic and vintage jazz sides from the 40s, 50s and 60s, in addition to a full line of current gospel records. The papers for this label acquisition are in the process of being finalized, according to sources for both firms.

"We are keying in on a number of areas like progressive, soul and jazz,

(Continued on page 8)

ANTIPIRACY BILL PASSES N.J. SENATE

NEWARK—The New Jersey State Senate passed an amended version of an Assembly-approved antipiracy bill 30-1 on April 21.

The bill, as amended by the Senate judiciary committee, makes the unauthorized transfer of sound recordings a misdemeanor. This carries a maximum penalty of \$1,000 or/and three years imprisonment.

The original bill, passed on Jan. 23 in the Assembly and sponsored by Assembly majority leader Joseph Le Fante and minority leader Thomas Kean, made the violation a "high misdemeanor." The language adopted by the Senate omits the

(Continued on page 14)

Ringo Starts Label; No Reunion Possible

By PETER JONES

LONDON—There is no chance of the Beatles briefly reassembling for "farewell" concert appearances, even on the much-suggested lines of not including new material but simply re-creating and restaging their act of the 1960s.

Ringo Starr made that quite clear here as he launched his own label, Ring O' Records.

"I know the argument that a show or two by the Beatles might give the whole industry a shot in the arm," he says. It might generate a lot of interest. But it's just impossible. We are all doing our own work in our own way and no matter what the pressure on us, it just doesn't enter our heads to get together again.

"To return and do the old songs would smell of a comeback and

quite honestly none of us needs that. If we did come back it would have to be with new material, and we're all in different areas and the whole thing is just absolutely impossible."

Starr's label starts with product by ARP synthesizer exponent David

(Continued on page 52)

Business And The Economy

ABC Racker Aware, Fears Recession

By IS HOROWITZ

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

NEW YORK—Mike Mallardi agrees that the record business has recession proof characteristics. But he prefers to operate as if it is just as vulnerable as any other enterprise dependent on tight consumer-dollars.

The president of ABC Record and Tape Sales feels people have just so much discretionary income. And if the crunch gets more severe, necessities will get the nod over entertainment, even if the latter is as relatively cheap and reusable as recordings.

He sees the period ahead as one of heightened competition.

As rackjobber, the giant facility currently services some 8,000 outlets and grosses an estimated \$80 million annually. It's the third largest racker, behind J. L. Marsh and Handleman.

Growth in the last few years has been rapid, but primarily via acquisition of regional chains pocketed in scattered population centers across the country. With the establishment several months ago of marketing headquarters in the east, and Mallardi's assumption of the operation's presidency, goals have been set to fill in the empty areas and to bring a

(Continued on page 14)

Musical Instr. Retailers Report Sales Volume Rise

NEW YORK—A hefty 77 percent of retailers handling musical instruments showed dollar volume increases in 1974, according to a survey conducted by the American Music Conference. Pacing the upswing were electronic instruments and equipment.

Of the 500 stores represented in the AMC study, more than 40 percent reported increases of better than 16 percent over 1973. However, many of the dealers attributed much of their sales rise to higher prices rather than to greater unit movement.

Sheet music, accessories and self-

instruction aids showed increases of 15 percent or more.

Those stores reporting a sales decrease, some 13 percent of the sample, blamed tight money, higher prices and delays in obtaining merchandise from suppliers.

Almost two thirds of the stores were optimistic about prospects this year, predicting that sales would hold to or exceed 1974 levels. Of large retailers, 29 percent of those grossing more than \$1 million annually said they plan to open new stores this year. Practically all are to be located in shopping centers or mall areas.

Taxe Files A 187-Page Appeal In Piracy Plot

Seeking Reversal Of Sentence, Fine, Costs

By JOHN SIPPEL

LOS ANGELES—The vagueness and newness of the Sound Recording Amendment of the Copyright Act, the admission of certain evidence by the prosecution and the alleged general misconduct of Federal District Judge Irving Hill largely form the basis of a 187-page appeal to the U.S. Court of Appeals for the ninth circuit on behalf of convicted tape pirate Richard Taxe.

Taxe, first tape pirate convicted before a jury in federal court, received a four-year prison sentence, \$26,000 in fines and cost of the trial prosecution up to \$25,000.

The 1971 piracy law is unconstitutionally vague, and as applied to Taxe, it fails to fairly appraise a person of the conduct proscribed for violation and also fails to give fair notice of specific sound recordings to be protected, maintains Steve Miller of Miller, Glassman and Browning, chief defense counsel.

Because of the vagueness, Taxe's fifth amendment rights are violated, Miller says.

Because this is the first appeal and because

there have been so few federal prosecutions of tape pirates, Miller points up that legal clarification of the piracy law is almost totally lacking.

He points out that the statute never defines "duplicate." During the trial, Taxe testified that he sought the counsel of attorney George Siegel, who backed up his contention that by changing speeds and introducing new sounds and using other methods of changing the original sound performance, Taxe would be acting legally.

The doctrine of what constitutes "substantial similarity," is also questioned in the appeal. Miller contends that the court's ruling that only individual performances recorded and fixed after Feb. 15, 1972, are copyrightable conflicts with the Registrar of Copyrights.

Miller charges that 14 of the certificates filed for the 26 songs which Taxe was alleged to have pirated reveal that certain bands are not new copyrightable matter. Taxe, it's contended, too was convicted of charges other

than those specified in the grand jury indictment.

The "fruits of warrantless searches of (Taxe) trucks January 22, 1974, were erroneously admitted into evidence," the appeal continues. The evidence introduced by the prosecution in attempting to prove interstate transportation of stolen property and mail fraud tended to distort the jurors' perspective of the defendant Taxe, Miller feels.

Judge Hill, Miller claims, "overstepped the bounds of judicial propriety by excessively interjecting himself into the trial proceedings and appearing to the jury to be an advocate of the government." The appeal charges Judge Hill at times assumed the role of prosecutor. It argues that the government was given four full weeks to present its case. Judge Hill, despite strenuous objections by the defense counsel, "virtually forced the entire defense case in two days." The appeal states that therefore 14 de-

(Continued on page 62)

Antipiracy Bill In Calif. Nearing Law

LOS ANGELES—Prospects for an even tougher new state antipiracy law appeared good as the California Legislature's Assembly committee on criminal justice, chaired by Alan Sieroty, approved a proposal that combined the two present proposals before the legislature for Assembly consideration.

The new proposal (AB 712) combines proposals introduced by Assemblyman Bill Thomas of Bakerville and Assemblyman Mike Antonovich of Glendale. The much stiffer penalties' proposal makes a violation by a manufacturer or a distributor of illegal tapes punishable either as a misdemeanor or a felony, depending on the presiding judge.

Previously, violation was a misdemeanor. Sentence for a conviction would range from a year and a day in state prison or one year in county jail and/or up to a \$25,000 fine.

The second conviction for manufacturing or distributing illegal tape was increased to a felony with up to two years in state prison and/or up to \$50,000 fine.

Retailers, who would be convicted of selling illicit tapes, under the new law would face possible \$5,000 fines while the former proposal carried a \$500 maximum fine. Retailing remains a misdemeanor.

The stiffer proposal will probably go to the Assembly for full discussion and a vote within the next two weeks.

50 More \$3.98 LPs Coming From Capitol

By BOB KIRSCH

LOS ANGELES—Capitol Records will add 50 albums to its \$3.98 suggested retail list price "mid-price line" next month, bringing the total product in that catalog to 125 LPs, according to Don Zimmermann, senior vice president, marketing, for the label.

The company debuted the line at NARM in March, offering a variety of jazz, country and/or gospel, comedy, easy listening and rock. The upcoming release will offer similar musical categories.

Artists to be featured in this release, according to Zimmermann, include Billy Preston, Jackie Gleason, the Four Freshmen, Keely Smith, Frank Sinatra, Nat King Cole, George Shearing, Kay Starr, the Jordanaires, Ferlin Husky and Roy Clark.

"We are in this market for several reasons," says Zimmermann. "With the \$6.98 list price prevalent in the industry today, this gives our customers, both retailers and racks, product that has had a good sales history and can be used in a promotional capacity."

"Also," Zimmermann continues, "we feel this line can help motivate

the adult consumer to come back to the record stores. Only the TV packages have really gone after this type of consumer to any great extent. We feel that by releasing the albums in the original packages, both art wise and content wise, we are offering something which is of real value. The fact that these LPs are not simply selected cuts from an artist's catalog but are complete is very important to us."

The only changes in packaging, says Zimmermann, will be on the liner notes of some LPs. In past years, Capitol often used liner notes to advertise other product.

Eight-track tapes will be available on "a lot of the product," Zimmermann says, and will carry a \$4.98 suggested retail list price.

Material to be released, as in the March release, will be a combination of current catalog and previously deleted product. One of the prime reasons for the additional 50 albums so soon after initial shipment, Zimmermann says, is that there was "good response on all product, especially country and easy listening, in all types of stores."

Merchandising support for the upcoming release will include posters, banners, and eventually, a merchandising dump.

Zimmermann also emphasizes that Capitol's line—like several others now being marketed—is intended as an example of multiple pricing and not as a budget line.

Dallas Kids Rent Mobile Disco Units

By JEAN WILLIAMS

LOS ANGELES—Ron Crockett, owner of Electronic Entertainment Inc., Dallas, rents portable discotheques to persons who are not old enough to be involved in the nightclub scene but aspire to be a part of the excitement generated by the new disco craze.

His clients are comprised of junior and senior high school students. The parties are usually held on weekends at the schools.

For the price of \$300 a night, young people can rent the entire portable disco, including a booth on rollers, the sound system, a lighted dance floor consisting of eight pieces of 4x8 foot sections which plug into the disco booth.

Environmental lighting and the disk jockey are also furnished by Crockett. And upon request, musical groups are supplied. This service is available within 75 miles of Dallas.

Electronic Entertainment Inc. is a five-year old organization that is in the business of manufacturing computerized dance floors that can be raised or sunken upon request.

"Our portable discos are also for sale," says Crockett. "Any private person can buy a disco and install it wherever they wish," he adds.

(Continued on page 61)

GRAHAM MAPS CAMPUS TIES WITH RADIO

By JIM FISHEL

NEW YORK—Bill Graham's FM Productions, unhappy with the initial collegiate response to its SNACK benefit concert in San Francisco, has made a stab at bridging the gap between itself and campus radio. More than 23 California area schools were invited to attend an April 18 meeting set by the company but only nine attended, according to its disappointed organizer John Artman, FM Productions publicity head. (Continued on page 31)

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Executive Turntable

Art Kass named executive vice president and elected to the board of directors at Viewlex. He continues as president and chief operating officer of the Buddah Records Group. . . . Alan Lott appointed national director of r&b operations, Buddah Group. Lott, who most recently was national LP promotion director at Atlantic/ATCO, replaces Hank Talbert, who joins Arista Records as national director of r&b product. . . . Also at Buddah, Bernie Torres joins the promotion department, handling national singles promotion out of the company's Los Angeles offices. He was most recently executive assistant to RKO's Bill Drake.

* * *

John Rosica has departed ABC Records, where he was director of creative services. Also leaving is Julie Zimand, in charge of sales. . . . Don Wardell named director of creative services at London Records, New York, reporting to Herb Goldfarb, vice president of sales and marketing. . . . Thom Williams, who as a free-lance artist conceived hundreds of album covers for numerous labels, becomes art director, trade and consumer advertising, for all United Artists and Blue Note Records artists. . . . MCA Records installed Bob Davis as vice president, business affairs.

* * *

Ihan Mimaroglu appointed director of Quadradisc projects for Atlantic/ATCO Records. He will oversee all activities pertaining to the label's "Q" program, including selection, editing, mixing, mastering and manufacture. Mimaroglu also continues as head of Atlantic-distributed Finnador Records. . . . Bunny Freidus promoted to vice president, marketing services, CBS Records International. She was previously director of the department. . . . Also at CBS, Ed Naha named associate producer, Columbia a&r, East Coast, and Sherry Ring appointed administrator, press and public information, CBS Records.

* * *

At Polymusic, Abe Wiesel appointed vice president, finance and operations; Jerry Hasson promoted to assistant controller; and Joan Coleman named operations manager. Also Audrey Ridley soon to move out of dual responsibilities at Polymusic in the area of operations and marketing and be promoted to director of marketing. . . . Pete Jones named manager of RCA Records' Detroit sales office. . . . William Bollinger new director of marketing for Capitol Magnetic Products. . . . Frank Novak promoted to assistant general manager, communications division, at Panasonic. . . . Falkon Davis appointed national sales manager, home entertainment division, at Miida Electronics. . . . Louis McMillan, veteran jazz critic, joins Lionel Hampton's operation as press information officer. . . . Jerry Gooze appointed membership representative in ASCAP's Hollywood offices.

* * *

Oscar P. Kusisto moves up to vice president and corporate director of marketing at Motorola. Carl E. Lindholm succeeds Kusisto as manager of the firm's Automotive Products wing. Also at Motorola, Stephen L. Levy assumes chief corporate staff officer duties and Homer L. Marrs takes responsibility for new Motorola ventures. . . . Ed Lucasey now vice president, marketing, for Lear Jet's new custom division. . . . Bob Bilkiss, recently with Magtec, has joined AT&T Recording in Los Angeles as national sales manager. . . . George K. Blodgett, Charles J. Capozzoli, Wendell Plucker and William B. Throckmorton have been set as regional sales managers for CBS Musical Instruments, a division of CBS Inc. . . . Frank Shargo is promoted to West Coast associate director, product management, at Columbia Records.

* * *

John Bonnevier, credit manager for Phonogram/Mercury in Chicago since 1969, has joined Almar Music Merchandisers of Colorado as president. Larry Davis, son of Bill Davis, who sold out his Davis Sales firm to Almar in 1973, departs Almar as general manager. . . . Hale Milgrim, long with Discount Records, now is with W/E/A in San Francisco reporting to Bill Perazzo.

* * *

Ralph Elias is now credit manager at W/E/A's Philadelphia branch. . . . Sarah Jane Boyers, long a lawyer at UA Records in Los Angeles, is joining Loeb & Loeb, Beverly Hills, in the firm's entertainment law division. . . . Kim Condon and Bonnie Kalcheim have joined Songwriters' Registration Service, Los Angeles, to head up its educational program. . . . Jeffrey Cheen becomes assistant to president Blanchard Montgomery of Monday Talent Management. . . . The music wing of Crystal Jukebox, Los Angeles, is now bossed by Jack Ross who recently was with London Records.

* * *

Dave Pell pegged to work as director of screening quality for the 1975 American Song Festival. . . . Karen Shearer now director of music affairs for Billy Jack Enterprises, Culver City, Calif. . . . In Minneapolis, John Volinkaty joins Tektra Publishing as director. . . . New promotion manager at United Artists Records for the Los Angeles, Phoenix, San Diego, Tucson and Denver markets is Barry Goldberg. . . . Veteran Las Vegas publicist Ron Erickson returns to that city as director of marketing-PR for the Tropicana Hotel. He previously was with the Sands and Del Webb hotel chain.

TV Moguls Flex Muscles, Cancel N.Y. Denver Date

NEW YORK—The control of TV over sports programming has been well documented since it began bankrolling pro and amateur sports—but with the last-minute cancellation of an SRO John Denver concert at Nassau Coliseum to accommodate a hockey playoff TV date, it has shown its muscle to the music industry as well.

The official press releases from the PR agency for Denver and his Management III agents, and the Na-

tional Hockey League, offer a vivid contrast to the actual TV power play that coincidentally involved NBC, which shares corporate parentage with the singer's RCA label.

At issue was Denver's Sunday night (20) \$110,000 sellout, last of three dates for his only New York area appearance on the current tour. For the NHL Islanders who call Nassau Coliseum home, that afternoon was to be the young team's first (Continued on page 61)

CBS/SONY, POLYDOR IRATE

2 Labels Threaten To Quit Japan Phono Record Assn.

By HIDEO EGUCHI

TOKYO — Two international record manufacturers, CBS/Sony and Polydor, will withdraw from the Japan Phonograph Record Assn. if another JPRA member implements its decision to distribute product of an independent record company formed by four Japanese recording artists and announced here April 11.

Pony, a prerecorded music tape manufacturer, has expressed its willingness to serve as distributor for the new company, ForLife Record, headed by ex-King Record's Japanese folk artist Hitoshi Komuro. His

corporate partners include Yohsui Inoue, who accounted for over \$11 million in gross sales for Polydor K.K. in 1974; former CBS/Sony recording artist Takuro Yoshida, and ex-Elec Records' Shigeru Izumiya. Pony and its sister company, Canyon Records, are JPRA members and both are headed by Tatsuro Ishida.

CBS/Sony, headed by Norio Ohga, says that it will withdraw from the JPRA if Pony carries out its plan to distribute product of ForLife

(Continued on page 52)

RUPERT HOLMES DOESN'T WANT TO HOLD YOUR HAND.

He just wants to be a star. But he wants to do it his way. And he's succeeding.

His first album, "Widescreen,"^{KE 5285-2} was hailed as a masterpiece.

And now on his second, "Rupert Holmes," Rupert has recorded a collection of amazing songs on such hearts-and-flowers topics as sadomasochism, alcoholism, star's fear, stark despair, and discotheques. And, just to make sure we all know where he stands, Rupert has a single for us called "I Don't Want to Hold Your Hand."⁸⁻⁵⁰⁰⁹⁶

Folks, the sixties are over. Rupert is here.



Rupert Holmes

Including:
Raffles and Rum
Deco Lady/You Burned Yourself Out
I Don't Want to Hold Your Hand
Brass Knuckles

KE 334-3

"His songs come out of your speakers in technicolor"

N.Y. SUNDAY NEWS (STEVEN CAINES)

"A new and acutely original mind let loose on pop music..."

MELODY MAKER (MICHAEL WATTS)

"Holmes is wonderful and that's that"

CINN. ENQUIRER (JIM KNIPPENBERG)

**RUPERT HOLMES
IS ON EPIC RECORDS.
VERY SEVENTIES.**

Founded 1894

The International Music-Record-Tape Newsweekly



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

EDITOR EMERITUS: Paul Ackerman (N.Y.)

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Vol. 87 No. 18

SAXIST SCOTT Only 26, Tom's Super Active As a Leader & Studio Sideman

By ELIOT TIEGEL

LOS ANGELES—Tom Scott is today's hot instrumentalist who lives in the spotlight when he's playing on a studio date or fronting his own L.A. Express.

The omnipresent Scott saxophone emerges with regularity in featured solo spots these days on a growing number of records.

He's also the composer of music for the "Baretta" TV series and is currently finishing a two-week club date tour with the Express now that it is back performing together.

Scott, who is 26, has been playing in studios since he was 18. While he's had his own LPs out earlier on Impulse, it's been on several recent projects that his name—and style—have dramatically emerged. The first break occurred in 1973 when he toured with Carole King. That led to his recording a lengthy, improvised solo on her top-selling "Jazzman" single. The next break occurred when he played woodwinds and did all the arrangements for Joni Mitchell's "Court And Spark" LP. That LP helped finalize the formation of the L.A. Express which now has two LPs on Ode.

He subsequently did tours with George Harrison and Joni Mitchell, taking the L.A. Express along on the Harrison-Ravi Shankar national tour. The Mitchell tour resulted in the concert LP "Miles Of Aisles."

Leading his own five-piece band gives Scott an important diversion from studio work. Scott speaks of the two sides of his existence: the ego and the band trip and "sublimating the ego" to an extent to be a sideman.

But, he is quick to emphasize, he finds playing on other people's dates a learning experience. (It has also paid well enough for him to buy a ranch in the high desert country outside Los Angeles County.)

Playing in the studio involves the "art of accompanying." He says he "loves the stimulation of playing with other people. It's not boring. Once you decide what the notes are, then it's the performance; I want a perfect performance and I zero in on it in terms of decay, matching vibrato, dynamics and all the areas that make up the music."

Scott isn't concerned about being bored by repeat takes. Of his own parts—which are often featured solos—he says, "I don't have to do them many times anymore." Once he's got his own participation down, how does he avoid boredom while the rest of the orchestra repeats its performances?

"I start listening to the rest of the orchestra... what's the second violin doing... what's the percussion doing... sitting next to Bud Shank or Plas Johnson I benefit by watching how they blow, how they psychologically



Billboard photo by Bonnie Tiegel

Tom Scott: multi-reed man in the studios.

set themselves to make each take perfect. Working with a Quincy Jones you couldn't pay for those orchestration lessons. To see how their minds work and how their creative ideas are generated is always a tremendous education."

Scott admits that he could get bored just playing stu-

(Continued on page 61)

Accord Seen Certain In PBS Licensing

Direct Negotiations Preferred By All Song Societies

WASHINGTON—A second meeting here last week between spokesmen for the three music licensing organizations (ASCAP, BMI, SESAC), the Harry Fox Office and Senate copyrights subcommittee staffers, seems to have practically won the licensors their plea for direct licensing negotiation with Public Broadcasting System (CPB), rather than the compulsory licensing proposed in a copyright amendment by Maryland Republican Sen. Charles Mathias (Billboard, April 26).

Senate copyrights subcommittee counsel Tom Brennan, who chaired

the meeting, reports that spokesmen for both the music licensors and the CPB emphasized that the main problem is one of clearance—not money. Counsel Brennan feels they are nearing a final agreement on a solution to the copyright clearance problem.

The music people proposed a license for the Public Broadcasting Systems to be signed by all three performance licensing organizations and the CPB. The rate of performance royalty would have to be agreed upon in future meetings. In case of dispute, the public broadcasters could, under the statute, take

their case to federal district court.

Counsel Brennan won agreement from all parties to hold meetings among themselves to decide on the licensing and the rate, beginning May 1. On the afternoons of May 14-15 (the House subcommittee handling copyright has tentatively scheduled the opening of its revision hearings on those two mornings) the parties will reconvene for final agreement. This will then be presented to the members of the Senate copyrights subcommittee for approval. Staff members of individual senators on the subcommittee have been present at the meetings.

Tonys Up Sales Of 2 Show Albums

By ROBERT SOBEL

NEW YORK—Broadway dealers are reporting a spurt in sales of the original cast album of "The Wiz" and a slight increase by "Shenandoah," as a result of both musicals capturing Tony awards.

"The Wiz," a black musical version of "The Wonderful Wizard Of Oz," was the biggest winner, capturing seven awards. These included best musical, best score—music and lyrics (Charlie Smalls); best supporting actor in a musical (Ted Ross); best supporting actress in a musical (Dee Dee Bridgewater); best costume designer (Geoffrey Holder); best director of a musical (Geoffrey Holder); best choreographer (George Faison).

Released some three weeks ago by Atlantic Records, whose Jerry Wexler produced the album, "The Wiz"

has been selling well all along, according to Ben Karol of King Karol stores. "It's a major hit for us, and its sales have increased even more because it picked up so many Tony awards. Of course, our stores are in the theater district and we feel the effect of the awards immediately. The fact that Atlantic distributed a single ("Ease On Down The Road" by Consumer Rapport) helped build the album's momentum too. In fact, our distributor has run out of stock on the album," Karol says.

"Shenandoah," released on RCA, won Tonys for best book of a musical (James Lee Barrett) and for best actor in a musical (John Cullum). Sales for the album have been "good," Karol says. "There's been a little pickup because of its Tony (Continued on page 61)

SO. DAKOTA BILL PASSES

PIERRE, S.D.—South Dakota has become the 27th state to enact an antipiracy statute.

The new law, signed by Gov. R.F. Kneif, is effective immediately and prohibits the duplication, offer or sale of sound recordings without the authorization of the owner. It also requires that the name and address of the manufacturer and the name of the actual artist appear prominently on the recording.

Violations of the law will be treated as a felony for all violators other than retailers, punishable by a fine of up to \$1,000 and/or imprisonment for up to three years. The retail sale of pirated recordings is a misdemeanor, punishable by a fine of up to \$500 and/or imprisonment of up to one year.

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NEW GRAMMY CLASSIFICATION?

NARAS Trustees Hear Latinos

By JIM MELANSON

NEW YORK—The question whether to create a Latin music category for annual Grammy awards will be aired at a NARAS National Trustee meeting in Chicago Friday (2) through Sunday (4).

Representatives of the Academy's chapter here, prompted by increased urging from the local Latin music community, will be making the pitch to trustees from the Record Academy's other six chapters. Billboard has learned.

Designation of such a category, if put up for a vote, would take a simple majority of the 22 national trustees in attendance.

Strongly instrumental in the move is bandleader Larry Harlow, a N.Y. governor, who has been actively recruiting Latin membership in the Academy for over a year now (Billboard, March 22). Part of Harlow's argument is that Latin music record sales consistently surpass those of jazz, classical and spoken word disks, all of which have Grammy designations.

While sales may be substantial for Latin recorded product, one topic sure to be discussed is the divergence of music within the Latin industry itself. Insiders say that differences between Tex-Mex recordings, New York salsa rhythms and the more traditional Puerto Rican/Cuban sounds would make it difficult to segregate award categories. Also the lack of sufficient Latin membership in each area may make valid balloting problematical they say.

Arguments in favor of such a category are sure to point to the growth

of the Latin industry in such cities as Miami, New York, Chicago, Philadelphia, Washington, D.C., not to mention several cities in the Southwestern and Western regions of the country.

Additional support is expected from the argument that Latin music has its own identity and, as such, deserves to be recognized by the Acad-

emy. Boosters of this tack usually point to the early days of r&b and country music and their struggles to achieve national attention.

The meeting will also explore changes and clarifications in the Grammy awards voting procedures, reviewing the TV show, the hall of fame, the NARAS Institute, plus the election of national officers.

Progress Report On Arista

• Continued from page 3

and are staying away from country and classical at the moment," Davis says. "We'll cross that bridge when we come to it."

He is quick to point out that the label has no quota set for artist signings or product releases.

Previously unrecorded acts signed include poetess Patti Smith, jazz-rockers The Brecker Brothers (Randy and Michael), Nashville vocalist John Reid, southern rockers The Outlaws and jazz drummer Harvey Mason. Bell Record's holdovers include Barry Manilow, Melissa Manchester and Suzi Quatro.

Besides these artists, Arista is also heavily immersed in soundtrack albums. Film LPs released over the past few months include "Funny Lady," "Emmanuelle" and "Star-dust."

Performers who have joined the label hoping for new life in their careers include Brazilian jazz percussionist Airto Moreira, jazz-rockers Larry Coryell and the Eleventh House, jazz-rock organist Larry Young, soul vocalists Martha Reeves, Linda Lewis and Tamiko Jones, folk singers Batdorf and Rodney, troubadour David Pomeranz, jazz saxophonist Anthony Braxton, singer Jennifer Warren, British comedy and TV artist Monty Python, jazz vocalist Jon Hendricks, poet-singer Gil Scott-Heron, vocalist Lou Rawls and two acts very close to Davis, folk singer Eric Anderson and the hot British rock act, The Bay City Rollers.

As for recording all of these new acts, Davis lets them choose their own producers; he is still mixing and matching several. Well-known producers working with Arista artists include Richard Perry, Vini Poncia, David Rubinson, Jim Price, Tony Silvester and Bert DeCottreaux.

Davis also is getting involved with the production end and he says it is an exciting feeling to be included as part of a hit record production team

like Barry Manilow's "Mandy." He shared production credit on that record with Ron Dante and Manilow.

"I have never been one to mix and match producers, but I sometimes think it is good to have certain artists work with certain producers and that is why I'll sometimes suggest it," he states.

Only two people from Bell stayed on when Davis changed the company—Gordon Bossin and David Carrico—and they have been joined by Elliot Goldman, Barry Reis, Sam Karamanos, Aaron Levy, Steve Backer and Michael Klefner, among others.

The most recent addition to Arista's staff is r&b specialist Hank Talbert and his appointment spells out the growing importance of soul promotion.

Jazz has always been an important part of his life, Davis says, and he is leaning towards crossover acts like Weather Report and Herbie Hancock. "Steve Backer has gone out and signed some major acts for us and we are also hopeful of the Savoy Records signing."

PROFITS DIP AT WARNER'S

NEW YORK—Operating revenues for the record and music publishing divisions of Warner Communications Inc. totaled \$71,993,000 for the first three months of the year, as compared to \$71,206,000 for the same period in 1974. But income from these divisions dropped to \$10,673,000 from last year's \$13,694,000 for comparable quarters.

Overall WCI net income for the first quarter was reported at \$14,254,000 compared to \$15,839,000 in 1974. Revenues were \$171,289,000 as against \$175,417,000 last year.

Distributors Meet

• Continued from page 3

Distributors, who have complained for years as they saw volume possibilities diminish in their areas as manufacturers shipped the bigger accounts direct, asked for help in defraying the rising cost of shipping product.

It was pointed out that the average profit on an LP sale is somewhere between 25 and 35 cents overall. Freight has risen to approximately five cents per LP, because so many regional pressing facilities have shut down over the past five years.

As a result, much more merchandise is now being shipped from longer distances to a distributor.

Manufacturers are studying a proposal wherein they would help share freight cost. Distributors argued, too, that with returns having increased over the past five years, their five-cent cost per LP return has hiked their shipping costs.

Market Quotations

As of closing, Thursday, April 24, 1975

1975 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
21%	11%	ABC	—	503	21%	20%	20%	— 3/8
5%	2	Ampex	—	302	5%	4%	5%	+ 3/8
3%	1	Automatic Radio	—	17	2%	2%	2%	— 1/8
9%	4%	Avnet	—	737	6%	6%	6%	+ 1/8
25%	9	Bell & Howell	—	666	17%	16%	17	— 1/8
49%	25	CBS	12	1436	49%	48	48	+ 3/8
9	1%	Columbia Pic	31	1191	8%	8%	8%	Unch.
3/4	1%	Craig Corp.	—	53	3%	2%	3	+ 1/8
52 1/2	17%	Disney, Wall	24	5620	48%	44%	46%	— 2%
3%	1%	EMI	—	648	3%	3%	3%	Unch.
36	18%	Gulf & Western	—	1761	36	34%	34%	— 1/8
8%	2%	Handleman	15	216	6%	6%	6%	+ 1/8
13 1/4	5	Harman Ind.	—	201	13%	12%	12%	+ 3/8
7%	2%	Lafayette Radio	—	79	5%	5	5%	Unch.
18%	11%	Matsushita Elec.	—	36	17%	17%	17%	— 1/8
58 1/2	19%	MCA	—	956	55%	54	54%	— 2%
35%	9%	MGM	—	460	14%	13%	14%	+ 1/8
80%	43%	3M	—	5280	57%	54%	57%	+ 2%
8%	1%	Morse Elec. Prod.	—	435	2%	2	2%	+ 3/8
61%	32%	Motorola	—	1364	55%	54	54%	— 1%
23	11%	No. Amer. Phillips	7.2	253	18%	16%	16%	— 1/8
19%	5%	Pickwick Intl.	7.2	209	16%	15%	15%	— 1 1/2
6%	2	Playboy	7.5	132	3%	3%	3%	+ 1/8
21 1/2	9 1/2	RCA	12	2008	15%	15%	15%	— 3/8
10%	4%	Sony	26	3978	10%	10%	10%	— 1/8
25	8%	Superscope	—	154	13%	13%	13%	+ 3/8
36%	10	Tandy	12	1059	36%	34%	36%	+ 2
6%	2%	Telecor	4.4	135	4%	4	4%	— 1/8
4	1 1/2	Telex	—	1267	2%	1%	2%	— 3/8
2 1/2	.02	Tenna	—	20	2.06	2.06	2.06	+ .02
10%	5%	Transamerican	12	1645	8%	8%	8%	— 3/8
11	4 1/2	20th Century	10	1352	11	10%	10%	— 3/8
18%	6%	Warner Commun.	5.5	415	14%	13%	13%	— 1%
31%	9%	Zenith	90	997	21%	21%	21%	Unch.

As of closing, Thursday, April 24, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	0	1%	1 1/2	1%	M. Josephson	103	4%	3 1/2	4%
Gates Learjet	117	6	5%	5%	Schwartz Bros.	5	1	1	1
GRT	128	1%	1%	1%	Kustom Elec.	24	1%	1%	1%
Goody Sam	—	3	2%	3	Orrox Corp.	25	3/4	3/4	3/4
Integrity Ent.	—	%	%	%	Memorex	—	5 1/4	4%	5%
Koss Corp.	27	5 1/2	5 1/2	5 1/2					

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

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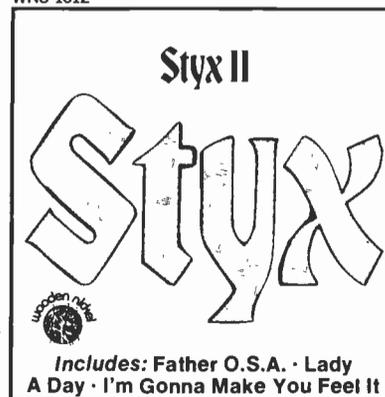
After "Lady," "You Need Love."

WB-10272

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Here's another. "You need Love"**



WNS-1012



Manufactured and Distributed by RCA Records
Produced by John Ryan
for Chicago Kid Productions

Market Share Report On Single-LP Sales

SINGLES

How The Top 10 CORPORATIONS Shared The Hot 100 Chart Action

RANK/Corp	No. of Singles	% Share of Chart
W.E.A.	33	16.4
CAPITOL	19	12.0
CBS	25	9.4
POLYGRAM	20	8.3
RCA	17	7.9
A&M	10	6.2
MCA	9	5.3
ARISTA	12	5.2
ABC	15	5.0
MOTOWN	12	4.5

How The Top 10 LABELS Shared The Hot 100 Chart Action

RANK/Label	No. of Singles	% Share
CAPITOL	8	5.6
MCA	8	5.2
A&M	8	4.9
APPLE	8	4.7
COLUMBIA	14	4.7
W.B.	5	4.2
20th CENTURY	10	4.0
RCA	13	3.9
ATLANTIC	10	3.5
EPIC	5	3.4

More Royalties Due For Whales

LOS ANGELES—Capitol Records' "Songs Of The Humpback Whale" LP, released some three

years ago, is the inspiration for an April 30 CBS-TV special (8-9 p.m.) narrated by Orson Welles and dubbed "Magnificent Monsters Of The Deep."

The special will deal with the "singing" of whales and what the

sounds may mean. Capitol will support the LP with posters and other in-store promotional material.

With little promotion over the past three years, the LP has sold in excess of 50,000 units.

LPs & TAPES

How The Top 10 CORPORATIONS Shared The Top LP And Tape Chart Action

RANK/Corp	No.	%
W.E.A.	86	24.7
CBS	59	16.3
CAPITOL	26	8.6
POLYGRAM	22	7.4
RCA	25	6.6
MCA	17	6.3
ABC	23	6.2
ARISTA	12	4.2
A&M	21	3.9
LONDON	7	2.5

How The Top 10 LABELS Shared The Top LP And Tape Chart Action

RANK/Label	No.	%
COLUMBIA	36	9.5
MCA	17	6.3
ATLANTIC	21	5.8
RCA	20	5.2
EPIC	15	4.1
W.B.	15	3.5
CAPITOL	12	3.3
MERCURY	7	2.9
ABC	12	2.8
ABC/DUNHILL	7	2.6

COMBINED

LPs, Tapes & Singles

How The Top 10 CORPORATIONS Shared The Hot 100 and Top LP/Tape Chart Action

RANK/Corp	No.	%
WEA	119	23.1
CBS	84	15.1
CAPITOL	45	9.1
POLYGRAM	42	7.5
RCA	42	6.9
MCA	26	6.1
ABC	38	6.0
A&M	31	4.4
ARISTA	24	4.3
20th CENTURY	15	2.7

How The Top 10 LABELS Shared The Hot 100 and Top LP/Tape Chart Action

RANK/Label	No.	%
COLUMBIA	50	8.6
MCA	25	6.1
ATLANTIC	31	5.3
RCA	33	4.9
EPIC	20	4.0
CAPITOL	20	3.7
W.B.	20	3.7
MERCURY	14	3.0
A&M	22	3.0
APPLE	13	2.9

Apple's Rise On Charts

• Continued from page 3

sharing top LP and Tape action and labels sharing both singles and package goods chart movement. Apple's ascent from nowhere to fourth among labels sharing Top 100 singles action brought it in at tenth position among labels sharing singles and package action.

ABC's rise from ninth to seventh among top labels in LPs and Tapes resulted in its corporation rise from nine to six in the combined singles and package chart action.

Arista, as a corporation, appeared

for the first time at eight among corporations scoring with singles and LPs and Tape, providing its base for its ninth place in the combined corporation listing.

The 20th Century first time ranking at seven among singles labels afforded it strength to capture the tenth position among corporations sharing combined singles and package chart activity.

EPIC, which leaped from ten to five on the top LP/Tape labels, pushed itself up from eight to four among labels sharing Hot 100 and Top LP/Tape action.

More Music Than Ever In L.A. Thanks To Local 47

LOS ANGELES—More than 2,000 musicians will participate this summer in a wide variety of concerts sponsored throughout Los Angeles county by Local 47 of the AFM.

They will be paid \$150,000 in union trust fund monies, says Max Herman, Local 47 president. That's an increase of \$10,000 over last year's payments.

Assisted by a volunteer committee of Peggy Gilbert, Rene Bloch, Hector Rivera, Ray Siegel, Henry Grant, Chico Guerrero, Vance Beach, Ruben Leon and Jimmy Clark, Herman has scheduled a variety of bashes including two Latin fiestas, at Lincoln Park and MacArthur Park, and two country music jams.

"Our big band series will showcase music at Point Fermin Park, MacArthur, South Park, Burton Chase Park, Queen Anne Park, Toberman Recreation Center, Exposition Center and Denker Center," says Herman, who once blew trumpet in the Bob Crosby Dixieland Band. "Later this month our alloca-

tions committee will work out methods to once again sponsor some 24 community groups and 18 chamber music groups for live concerts.

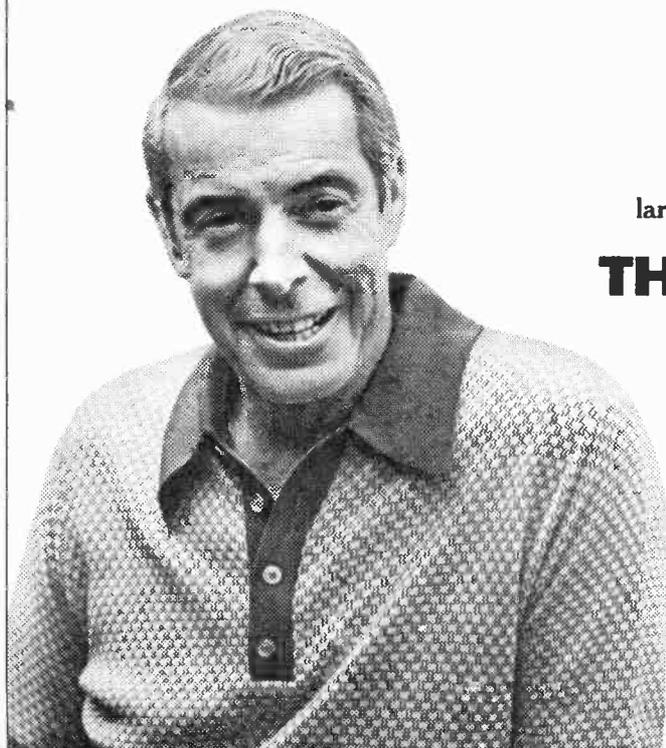
"There will also be rock bashes at probation camps and other places where young persons congregate," adds Herman. "Our monthly jazz series at the California Museum of Science not only will be continued, but will introduce several new and promising combos which deserve to be heard."

There's even more.

"Another of our goals is to offer a series of monthly showcase concerts at Scottish Rite Auditorium for a chamber music series featuring string, woodwind and percussion groups. On May 25, we will present our Local 47 Life Members Orchestra at MacArthur Park," Herman adds. "All this is in addition to the numerous programs we sponsor in connection with city and county groups such as the Jazz At the Pilgrimage, Museum concerts and park bands.

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—Joe DiMaggio



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**- ROBERT HILBURN,
LOS ANGELES TIMES**

LEO SAYER'S TOUR WAS A KNOCKOUT.



**His latest album is
JUST A BOY (BS 2836),
containing the hit single "Long Tall
Glasses (I Can Dance)."**



Youmans Heirs Ask \$3 Mil Alleging Misuse Of Music

NEW YORK—Arista Records and its parent company, Columbia Pictures Industries, are among 30 organizations and individuals slapped with a \$3 million infringement of copyright suit arising out of the use of the songs, "Great Day" and "More Than You Know," used in the movie "Funny Lady."

Among the other defendants named in the suit filed in U.S. District Court here by Vincent You-

Japanese Victor Casablanca Distrib

LOS ANGELES—Casablanca Records president Neil Bogart set Japanese Victor as his licensee in that market during a recent trip to Tokyo.

"The bump is as big in Japan now as the twist was during its greatest heyday here," says Bogart.

mans III and Ceciley Youmans Collins, are ASCAP, SESAC and the Performing Rights Society.

The plaintiffs, sole heirs to the estate of Vincent Youmans Inc., alleged exclusive copyright holder of the tunes in contention, claim that Columbia Pictures Industries, Ray Stark, and Stark and Rastar Productions, producers of the film, deliberately breached copyrights to the songs by including both their music and lyrics in "Funny Lady."

Arista Records and the rest of the defendants have been charged with aiding and abetting Columbia Pictures, Stark and Rastar.

In addition to the \$3 million in damages, the plaintiffs are also asking the court for profits and/or royalties derived from the use of the infringed compositions. Also being claimed are statutory damages, counsel fees, interest and the cost of litigation.

BMI Invoking Arbitration Vs. Tardy Stations

NEW YORK—Broadcast Music Inc. (BMI) has taken arbitration action against stations which have not filed reports for 1973 from which final fees and payments are determined.

BMI has sent demands for arbitration to station licensees in Florida, Georgia, Maryland and Tennessee. In a letter filed with the American Arbitration Assn., BMI says that the dispute includes a breach of the contract and its renewal. BMI claims it is entitled to recover the sum and any additional sums due prior to a hearing, plus interest.

A contract provision calls for arbitration in the event of any dispute or controversy. Under the contract the stations which receive demands for arbitration are called upon to give written notice within 10 days of receipt of the letter.

Former IMS Executive Suing Trade Firms

SAN FRANCISCO—Former head of the local Independent Music Sales (IMS), Jack Solinger, is suing a group of industry defendants for \$10.5 million in cumulative damages for allegedly putting him out of the distribution business here.

The federal district court suit alleges that A&M, Transamerica, United Artists Corp., United Artists Records, Eric-Mainland Distributing here, Musical Isle of America, Record Merchandising Co., Los Angeles, and Jerry Moss and Bob Fead of A&M Records and Sid Talmadge of Record Merchandising conspired to thwart his indie distributorship buyout in 1973. At that time, Solinger, who was chief operating officer of the record/tape distributorship since early 1967, was preparing to buy out Zenith Radio, Chicago, which owned the local firm. Solinger alleges that Motown and A&M pulled out to go to Eric-Mainland, torpedoing his effort to maintain the firm.

Solinger's complaint brings up Transamerica's acquisitions, noting that the parent company owns both UA and Eric-Mainland. "forcing

manufacturers to distribute products through a company owned by the parent company of one or more of its competitors."

It further alleges that the conspiracy solicited Solinger to agree to strict trade territory allocation; and caused A&M and Motown to boycott IMS when it would not agree to

(Continued on page 53)

Patent To David's Composing System

NEW YORK—Songwriter Mack David has been granted a patent for an electronic system that may be used to "compose" songs from stored lyric and tune fragments. Recorded lyric phrases and melody units, keyed according to meter and time duration, may be selected and combined by the operator to construct finished songs, according to the patent description.

David, a writer of some 1,000 songs, among them "La Vie En Rose" and many other hits, may not need his invention. But he plans to make it available commercially for others less creatively endowed.

Supreme Court Hears Plea

• Continued from page 1

ance," and so not subject to licensing.

If let stand, the ruling would affect not only more than 5,000 multi-speaker type locations licensed by ASCAP—but also its licensee Muzak—which wires music into some 75,000 locations.

Muzak has challenged licensor ASCAP's \$2.1 million year fee in court—but it sides with the \$70 million a year licensing association against letting locations play radio music over speakers for free. Aiken food chain attorneys say total loss of free and Muzak location fees would come to only 3.5 percent of ASCAP annual revenues.

The courtroom riposte began early in the opening argument of ASCAP's New York attorney Simon Rifkind, who based his defense on the famous 1931 Jewell-LaSalle decision. The Supreme Court then held that piping radio music through multiple speakers in a hotel was "performance for profit," and required licensing.

Rifkind argued that the Third Circuit U.S. Appeals Court had unwarrantedly, and after 40 years of acceptance of Jewell-LaSalle, tied the present case in with recent high court decisions on cable TV (Fortnightly and Teleprompter). These have held that cable TV extends audience by pickup of TV programming, but does not "perform," and so is not liable for copyright fees. Rifkind said the decisions concern entirely separate matters.

He argued that copyright law requires that any method of providing music commercially, for entertaining customers, is a "public performance for profit," whether it is by a live orchestra, Muzak, or the multi-speaker radio set hookup by an Aiken fast-food restaurant.

But Chief Justice Warren Burger saw a difference. He pointed out that the radio station's ad rate is based on audience coverage, so it gets larger income when it reaches commercial outlets like restaurants and offices. ASCAP broadcast license fees are a percentage of station earnings.

Rifkind objected to this as the "implied license" theory. Radio stations are barred in ASCAP contracts

from any further licensing of the music.

Another challenge came from Justice Potter Stewart, who brought up the example of a small barbershop with a radio turned on by the proprietor for his own use. "Where does ASCAP draw the line?" he asked.

Rifkind said ASCAP had never charged for radio play of music in small mom and pop stores. "We don't draw any line," he said.

"But you do," Justice Stewart insisted. "Each is a performance."

Rifkind countered, "But one is not for business purposes." He argued that it was commercial use for profit, when Aiken bought and installed radio and speakers. The music entertained the customers—even though Aiken claimed to have originally installed the hookup to lift employee morale.

Opposing Washington attorney Harold D. Cohen was delighted with Justice Stewart's approach. "The Justice has put his finger right on the point," he said. The Aiken attorney made good use of the economic climate of the times by continually emphasizing the smallness and lack of sophistication of the restaurant or shop as against big hotels with fancy equipment piping music to hundreds of rooms.

Attorney Cohen was also happy at a number of questions going to the "control" issue. ASCAP holds that the Aiken proprietor had control by "choosing" a certain station for its music.

But the Chief Justice pointed out—as did others—that the radio program was unedited, with news and weather. He suggested that if certain music had been selected, taped off and then played on an instrument in the store, that would be an infringement. Both attorneys agreed that it certainly would be.

On the relevance of the Cable TV decisions, ASCAP attorney Rifkind wants the high court to let Jewell-LaSalle stand, and if there is to be a change in copyright approach due to new technologies of transmission—let Congress legislate it.

But Aiken's attorney argued that the court should correct a former misinterpretation of the copyright law, and not wait for Congress to do it.

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MELISSA MANCHESTER
OHIO PLAYERS—FIRE
LONNIE LISTON SMITH—EXPANSIONS
CHICK COREA—NO MYSTERY
KAYGEES—KEEP ON BUMPING
KISS—DRESSED TO KILL
OHIO PLAYERS—GREATEST HITS
THREE DOG NIGHT—HARD LABOR
LOVE STORY—ORIGINAL SOUND TRACK
FANTASTIC COUNTRY—20 ARTISTS
CHART STOPPERS FEAT. 15 TOP ARTISTS
JAMES GANG—PASSIN' THRU
TONY BENNETT—THE VERY THOUGHT OF YOU
CHUCK BERRY—1 DOZ. BERRIES
ARETHA FRANKLIN—GREATEST HITS
STÉPPIN WOLF GOLD
THREE DOG NIGHT—CYAN
JOHNNY HORTON—BATTLE OF NEW ORLEANS
TAMMY WYNETTE
JOHN SEBASTIAN—THE FOUR OF US

MCA 2-10005
Polydor PD2-9502
RCA CPL2-0764
20th Century T-466
Arista 4031
Mercury SRM-1-1013
Flying Dutchman 1-0934
Polydor PD-6512
Gang 101
Casablanca NBLD 7016
Westbound WB-1005
Dunhill DSD 50168
Paramount PAS-6002
RCA PRS-387
SA-1001
ABC 760
Harmony KH-30758
Chess LP-1432
Harmony KH-306061
Dunhill DSX-50099
Dunhill DSX-50158
Harmony KH-30394
Harmony KH-30096
Reprise MS-2041

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\$6.98	\$3.25
\$6.98	\$3.25
\$6.98	\$3.25
\$6.98	\$3.25
\$6.98	\$3.25
\$6.98	\$3.25
\$6.98	\$3.25
c/o	\$1.00
c/o	\$1.00
c/o	\$.60
c/o	\$.60
c/o	\$1.00

BOX LOTS

CURRENT ALBUMS \$3.97 EACH

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CARLY SIMON
MAIN INGREDIENT
HORACE SILVER
WHITE HEAT
BEACH BOYS
TOMITA
RASPUTIN STASH
THE HEADHUNTERS
ELTON JOHN
ELTON JOHN
AL GREEN
RUFUS
LYNYRD SKYNYRD
MARLENA SHAW
BOBBY WOMACK
BOB SEGER
BAD COMPANY
LESLEY WEST
AVERAGE WHITE BAND
PASSPORT
HERBIE MANN
OLIVIA NEWTON-JOHN
RONNIE MILSAP
TOM T. HALL
BARBI BENTON
C. W. MC CALL
AL GREEN
BENE KING
TAVARES

EARLY VISIONS
PLAYING POSSUM
ROLLING DOWN THE MOUNTAIN SIDE
SILVER 'N BRASS
WHITE HEAT
SPIRIT OF AMERICA
PICTURES AT AN EXPOSITION
DEVIL MADE ME DO IT

EMPTY SKY
GREATEST HITS
EXPLORES YOUR MIND
RUFUSIZED
NUTHIN' FANCY
WHO IS THIS BITCH ANYWAY
I DON'T KNOW WHAT THE WORLD'S COMING TO
BEAUTIFUL LOSER
STRAIGHT SHOOTER
THE GREAT FATSBY

CROSS COLLATERAL
DISCOTHEQUE
HAVE YOU NEVER BEEN MELLOW
A LEGEND IN MY TIME
SONGS FOR FOX HOLLOW
BARBI DOLL
WOLF CREEK PASS
AL GREEN'S GREATEST HITS
SUPERNATURAL THINGS
HARD CORE POETRY

Cadet 2CA 60038
Elektra 7E-1033
RCA APL1-0844
UA BNLA 406
RCA APL1-0853
Capitol SUBB-11384
RCA APL1-0838
GMS 1000
Arista 4038
MCA-2130
MCA-2128
HI SHL-32087
ABC 837
MCA 2137
UA-CA397G
UALA 353
ST 11378
Swan Song SS8413
Phantom BPL10954
Atlantic SD-7308
Atco 36-107
Atlantic SD-1670
MCA 2133
APL 1-0846
SRM 1-500
PBY 404
MGM 4989
HI SHL-32089
SD 18132
ST 11316

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ALL \$6.98 ALBUMS \$3.47 EA
ALL \$7.98 ALBUMS \$4.15 EA
ALL \$6.98 TAPES \$4.00 EA
ALL \$7.98 TAPES \$4.45 EA

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“Feelings.”
3-10144
**The song for 1975 is
the song for Andy.**

“Feelings” is the song that’s
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It could be the most recorded
song of the year, and
Andy Williams has the
definitive version.

“Feelings” and Andy Williams.
Made for each other.

On Columbia Records 

Produced by Jack Gold

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JVC Quadracenters Boosting Concept

• Continued from page 1

a concept—not "which system is best."

Being set up by Bob Walker, JVC hi fi merchandising manager, the Quadracenters are being franchised in key markets over the next few months. Vital criteria are good 4-channel demonstration facilities and knowledgeable salespeople.

The move is part of JVC's recognition of the fact that 80 percent of the hi fi business is done by 20 percent of all dealers. With the end of fair trade near, the firm will be working closely with its best dealers, staying primarily with audio/hi fi locations.

First franchise agreements were signed with three-store Cartridge City, Kirksville, Mo.; Mission Electronics, Los Angeles; Audiocraft,

Cleveland, and Palmer Stereo, Toledo. Initial outlets in the metro N.Y.—N.J. area, opening this week, are Classic Electronics on Wall Street, and Newark's Electronic City.

Although JVC is one of the prize movers (and co-developers) of the CD-4 discrete quadrasonic system, Walker emphasizes that matrix gets just as much attention in his intensive sales briefings.

"We need matrix and CD-4 side-by-side to do the job in quadrasonic," he notes. "The consumer is confused enough without having to worry about a particular system, and most manufacturers are incorporating both matrix and discrete modes in their receivers now."

Among incentives for dealers to display the full range of JVC's quadrasonic product line—receivers, demodulators, turntables—are use of a JVC MM-4 4-channel memoryscope in the demo area, "Q" incentives to salespersons, an extensive national Quadracenter promotion, and free enrollment in the new RCA Quadrasonic Record & Tape Club (Billboard, Feb. 15) to purchasers of any JVC quadrasonic component.

To help promote the Quadracenter concept, JVC will run one of the first 3-dimensional hi fi ads in the industry in the July issue of National Lampoon, viewed through special punch-out 3-D goggles. Ad will include a toll-free 800 number to call for the nearest Quadracenter or JVC dealer. Dealers also will get special point-of-purchase material, an official Quadracenter plaque and CD-4 demo sampler disks.

At Classic Electronics in Manhattan, more than 60 percent of the hi fi business is now quadrasonic, according to the firm's Gary Cantor, due mainly to a new sound room that Walker terms among the best he's seen. A Switchcraft unit enables salesmen to shift between up to 24 receivers, 24 tape decks or turntables, and 24 pairs of speakers. Primarily quadrasonic lines are JVC, Marantz, Sherwood and Fisher.

The Electronic City Quadracenter opening in Newark is to kick off with a weekend (2-3) consumer seminar, following an intensive sales training session by Walker.

Walker will be kept busy setting up the new Quadracenters, but sees the JVC move as another vital step in getting the most important dealers in the business to sell the overall concept of quadrasonic.

3 TV Variety Shows Axed By NBC And ABC

NEW YORK—As anticipated, three TV musical/variety series got their official pink slips last week, and the two survivors—CBS' "Cher" and "Tony Orlando & Dawn"—were expected to get the word on a '75-'76 season renewal by Monday (28).

Canceled by NBC were The Smothers Brothers and Mac Davis, although the latter had a shot at the final hour open, finally losing out to "Petrocelli." This leaves the network without a variety hour for the new season. Decision on a possible summer tryout series hosted by Gladys Knight & The Pips was expected this week.

At ABC, "In Concert" officially lost its 11:30 Friday night slot with the final show featuring Alice Cooper (25). Bob Shanks, ABC vice president, late-night programming, hopes to keep "In Concert" alive on an unscheduled basis four to five times a year with pop/rock superstars.

ABC is committed to at least two summer shows taped by MGM's Jim Stafford in England, with the possibility of up to four additional programs.

London All-Out In Promoting ZZ Top

NEW YORK—London Records has launched an extensive advertising campaign in support of the new ZZ Top album, "Fandango." This is the blues-rock trio's first record in more than one year and it features the group in a live and studio setting.

Ads have been placed on posters in New York subway stops near key retail outlets and schools. Massive time buys in Houston, Dallas, Austin, Galveston, Port Arthur, Atlanta, New York, Los Angeles, San Francisco, Chicago and others will augment an ad campaign aimed at colleges in New York, New Jersey, Dallas, Houston, Oklahoma, New Orleans, Georgia and Louisiana.

N.J. Antipiracy

• Continued from page 3

word "high." Under New Jersey law, high misdemeanor offenders face a \$2,000 fine and/or seven years in jail, at maximum.

The bill now returns to the Assembly for concurrence. State legislators and industry officials hailed the bill's passage as a highly significant development in deterring piracy in the state, which is said to be one of the largest dealing in unauthorized duplication.



Columbia Records photo

AEROSMITH GOLD—Following SRO Boston Garden concert for Aerosmith, Columbia held reception at which group got first gold disks for its second LP, "Get Your Wings." From left are Brad Whitford, guitars; Max Ann, WBCN-FM; David Krebs, Leber-Krebs Mgmt.; Steven Tyler, lead vocals; Ed Hunes, Col local promo manager; Joe Kramer, drums; Tom Hamilton, bass; Joe Perry, guitars; Al Perry, WBCN-FM; Sal Ingeme, Col regional promo mgr.

Racker Fears Recession

• Continued from page 3

greater sophistication to marketing procedures.

Expansion is surely an ABC aim, but only if the added volume can turn a profit, Mallardi qualifies, much of his attention these days is given to improving efficiency, tightening methods of inventory control and seeking to achieve greater personnel productivity. That is one road to improved earnings.

With chain merchandisers generally taking a harder look at inventory levels and, in some cases closing down marginal operations, racker expansion in the near future will come largely from weaning accounts away from competitors.

Mallardi views this as an imposing challenge. "Unlike a record label, we can't compete on hits. All of us are selling the same product. It's up to us to demonstrate that we can provide better service and at a better price."

The competitive issue is sharpened by personal loyalties built up over the years between user and established supplier. These ties are not easily broken, he realizes, and will give way only when the ability to offer superior service is proven.

Updating computer capability is currently a priority effort at ABC. Mallardi points out that \$500,000 has been budgeted for this purpose in 1975, and he looks to this stepup to provide signal improvements in inventory control. Keyed to computerization is a parallel stepup in ticketing programs, with the target to ticket merchandise in most stores buying at billing levels of \$25,000 or more.

Coded tickets detached from sold albums and fed back through computers provide the necessary input to refine stocking guidelines. It also helps keep close tabs on store turnover frequency. A four-and-a-half annual turnover is considered good for most locations, says Mallardi, but the rate varies depending on the depth of catalog stocked. If the latter

category is heavy as compared to current albums, the rate slows.

Increased computerization should also help slow the returns rate, Mallardi anticipates. But this is an endemic problem in the industry, and he doesn't see it as one that will yield substantially to even the best control efforts in the near future. Returns were extremely heavy the first few months of the year as chains sought to reduce inventories to improve year-end financial statements.

Hand in hand with developing computerization will come a "national overview on product purchase," says Mallardi. While each of ABC's 10 warehouse centers will continue to exercise considerable independence in regional buying, home office involvement is expected to lead to economies.

Any economies that can be passed on to users as lower prices will hone ABC's competitive edge in reaching for new business, Mallardi is convinced. The entire area of proper pricing and a continuing analysis of contributing factors is high on his priority list.

With ABC's own retail wing also under Mallardi's authority, he is on occasion uncomfortably aware of the marketplace friction that has developed between racked outlets and retail chains. If free-standing stores continue to sell at lower prices he fears that many mass merchandisers may lose interest in their record departments. It's a marketing dilemma whose answer may elude Mallardi at the moment, but he's working on it.

Mallardi came to ABC Record and Tape Sales last May when Lou Lavinthal was elevated to the corporation's board chairmanship. Brought in from the parent company's TV division, Mallardi is a long-time specialist in finance and planning. Without specific prior record experience, he doesn't feel bound by industry conventions or under any restraint to limit his scrutiny of traditional ways of doing business.

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James Brown, Sex Machine, Polydor 6042
Disc-O-Tex and his Sex-O-Lettes, Chelsea 505
The Main Ingredient, Rolling Down a Mountainside, RCA 644

Traffic, Heavy Traffic, UA 421
Loleatta Holloway, Cry to Me, Aware 2008
Stanley Turrentine, In the Pocket, Fantasy 9478
The Headhunters, Survival of the Fittest, Arista, 4038
Smokey Robinson, A Quiet Storm, Tamla 337
Van McCoy, Disco Baby, Avco 69006
Rufus, Rufusized, ABC 837
Suzi Quatro, Your Mama Won't Like Me, Arista 4035
Leon Russell, Will O' the Wisp, MCA 2138
Supertramp, Crime of the Century, A&M 3647
The Dramatics, The Dramatic Jackpot, ABC 867
Frankie Valli, Close-up, Private Stock 2000
Donald Byrd, Stepping into Tomorrow, Bluenote 368
Nazareth, Hair of the Dog, A & M 4511
Steely Dan, Katy Lied, ABC 846
Barry White, Just Another Way to Say I Love You, 20th Century, 466

Bohannon, Insides Out, Dakar 76916
The Stylistics, The Best of the Stylistics, Avco 69005
Ace, Five A Side, Anchor 2001
Rick Wakeman, Myths and Legends A & M 4515
Al Green, Greatest Hits, Hi 32089
Grover Washington, Jr., Mister Magic, Kudu 20
B. T. Express, Do It, Scepter 5117
Commodores, Caught in the Act, Motown 820
Temptations, A Song for You, Gordy 969
Chuck Magioni, Chase the Clouds Away, A & M 4518
Johnny Bristol, Feeling the Magic, MGM 4983
Blackbyrds, Flying Start, Fantasy 9472

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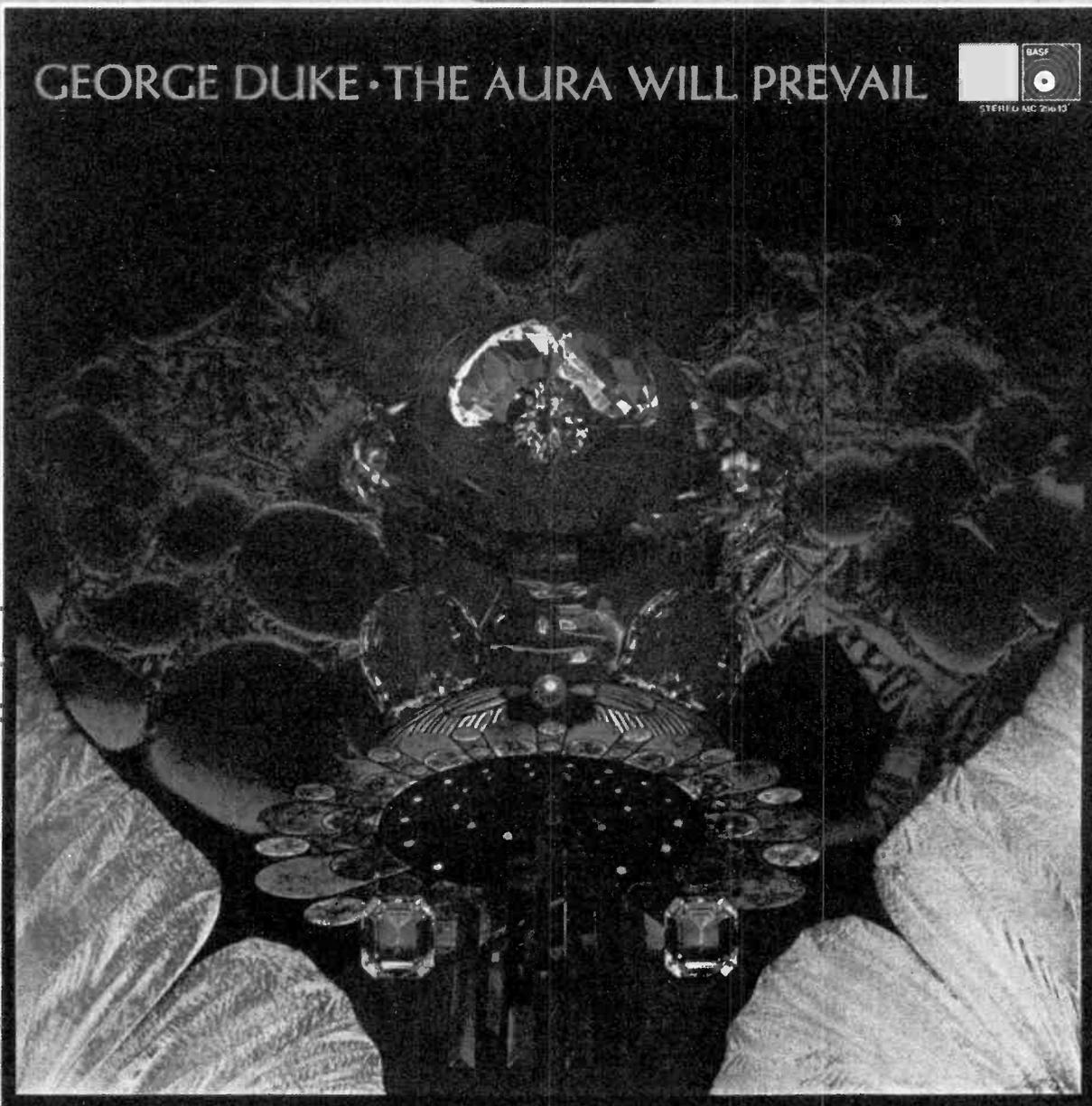


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Renny/1975

Billboard Singles Radio Action

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

Based on station playlists through Thursday (4/24/75)

TOP ADD ONS - NATIONAL

DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
LINDA RONSTADT—When Will I Be Loved (Capitol)
AMERICA—Sister Golden Hair (W.B.)

PRIME MOVERS - NATIONAL

EARTH, WIND & FIRE—Shining Star (Columbia)
MICHAEL MURPHY—Wildfire (Epic)
CARPENTERS—Only Yesterday (A&M)

BREAKOUTS - NATIONAL

MICHAEL MURPHY—Wildfire (Epic)
LINDA RONSTADT—When Will I Be Loved (Capitol)
AMERICA—Sister Golden Hair (W.B.)

D—Discotheque Crossover

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

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

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

★ **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot) 23-12
★ **AMERICA**—Sister Golden Hair (W.B.) 28-18

KBBC—Phoenix

● **ROGER WHITTAKER**—Last Farewell (RCA)
● **ELECTRIC LIGHT ORCHESTRA**—Blue (U.A.)
★ **MICHAEL MURPHY**—Wildfire (Epic) 32-20
★ **AMERICA**—Sister Golden Hair (W.B.) 15-6

KUPD—Phoenix

● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
● **TEN C.C.**—I'm Not In Love (Mercury)
★ **BLACKBYRDS**—Walking In Rhythm (Fantasy) 28-18
★ **AMERICA**—Sister Golden Hair (W.B.) 19-14

KQEC—Albuquerque

● **MICHAEL MURPHY**—Wildfire (Epic)
● **LED ZEPPELIN**—Trampled Underfoot (Swan Song)
★ **CARPENTERS**—Only Yesterday (A&M) 21-11
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 16-9

Pacific Southwest Region

TOP ADD ONS:

LINDA RONSTADT—When Will I Be Loved (Capitol)
AMERICA—Sister Golden Hair (W.B.)
DOOBIE BROTHERS—Take Me In Your Arms (W.B.)

PRIME MOVERS:

FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
AMERICA—Sister Golden Hair (W.B.)
EARTH, WIND & FIRE—Shining Star (Columbia)

BREAKOUTS:

MICHAEL MURPHY—Wildfire (Epic)
GRAND FUNK—Bad Time (Capitol)
LINDA RONSTADT—When Will I Be Loved (Capitol)

KHJ—Los Angeles

● **AMERICA**—Sister Golden Hair (W.B.)
● **LINDA RONSTADT**—When Will I Be Loved (Capitol)
★ **LEO SAYER**—Long Tall Glasses (W.B.) 15-6
★ **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot) 18-10

K100 (KIQQ-FM)—Los Angeles

● **GRAND FUNK**—Bad Time (Capitol)
● **LINDA RONSTADT**—When Will I Be Loved (Capitol)
★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) EX-19
★ **DAVID BOWIE**—Young Americans (RCA) 24-18

KKDJ-FM—Los Angeles

● **LOBO**—Don't Tell Me Goodnight (Big Tree)
● **MICHAEL MURPHY**—Wildfire (Epic)
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 20-7
★ **LEO SAYER**—Long Tall Glasses (W.B.) 17-6

KFXM—San Bernardino

● **OHIO PLAYERS**—I Want To Be Free (Mercury)
● **JESSI COLTER**—I'm Not Lisa (Capitol)
★ **GRAND FUNK**—Bad Time (Capitol) 27-16
★ **DAVID BOWIE**—Young Americans (RCA) 23-15

KAFY—Bakersfield

● **GORDON LIGHTFOOT**—Rainy Day People (Reprise)
● **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot) 26-13
★ **AMERICA**—Sister Golden Hair (W.B.) 29-21

KCBQ—San Diego

● **JOHN DENVER**—Thank God I'm A Country Boy (RCA)
● **NEIL SEDAKA**—The Immigrant (Rocket)
★ **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot) 24-11
★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 18-10

KENO—Las Vegas

● **BOOMER CASTLEMAN**—Judy Mae (Mums)
● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)

Pacific Northwest Region

TOP ADD ONS:

BOOMER CASTLEMAN—Judy Mae (Mums)
DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
LINDA RONSTADT—When Will I Be Loved (Capitol)

PRIME MOVERS:

EARTH, WIND & FIRE—Shining Star (Columbia)
MICHAEL MURPHY—Wildfire (Epic)
CARPENTERS—Only Yesterday (A&M)

BREAKOUTS:

BOOMER CASTLEMAN—Judy Mae (Mums)
MICHAEL MURPHY—Wildfire (Epic)
AMERICA—Sister Golden Hair (W.B.)

KFRC—San Francisco

● **TANYA TUCKER**—Lizzie And The Rainman (MCA)
● **MICHAEL MURPHY**—Wildfire (Epic)
★ **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot) HB-19
★ **CARPENTERS**—Only Yesterday (A&M) 22-17

KYA—San Francisco

● **LINDA RONSTADT**—When Will I Be Loved (Capitol)
● **AMERICA**—Sister Golden Hair (W.B.)
★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 17-10
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 9-6

K101-FM—San Francisco

● **GRAND FUNK**—Bad Time (Capitol)
● **BOOMER CASTLEMAN**—Judy Mae (Mums)
★ **MICHAEL MURPHY**—Wildfire (Epic) HB-15
★ **NEIL SEDAKA**—The Immigrant (Rocket) 17-14

KSJO—San Jose

● **NEIL SEDAKA**—The Immigrant (Rocket)
● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 15-8
★ **B.J. THOMAS**—Hey Won't You Play (ABC) 5-3

KLIV—San Jose

● **CARPENTERS**—Only Yesterday (A&M)
● **BARRY MANILOW**—It's A Miracle (Arista)
★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 16-9
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 15-8

KJOY—Stockton, Calif.

● **NONE**
● **OHIO PLAYERS**—I Want To Be Free (Mercury) 30-21
★ **CARPENTERS**—Only Yesterday (A&M) 29-20

KNDE—Sacramento

● **JESSI COLTER**—I'm Not Lisa (Capitol)
● **BOOMER CASTLEMAN**—Judy Mae (Mums)
★ **CARPENTERS**—Only Yesterday (A&M) 21-9
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 20-10

KJR—Seattle

● **BOOMER CASTLEMAN**—Judy Mae (Mums)
● **CHICAGO**—Old Days (Columbia)
★ **MICHAEL MURPHY**—Wildfire (Epic) HB-12
★ **CARPENTERS**—Only Yesterday (A&M) 15-10

KING—Seattle

● **LOGGINS & MESSINA**—Growin' (Columbia)
● **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 18-8
★ **B.J. THOMAS**—Hey Won't You Play (ABC) 6-3

KJRB—Spokane

● **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
● **BOOMER CASTLEMAN**—Judy Mae (Mums)
★ **MICHAEL MURPHY**—Wildfire (Epic) 29-20
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 22-14

KTAC—Tacoma

● **ELVIS PRESLEY**—Trouble (RCA)
● **SHINOOK**—It'll Be Me (Claridge)
★ **BEACH BOYS**—Sail On Sailor (Reprise/Brother) 20-12
★ **GRAND FUNK**—Bad Time (Capitol) 21-15

KGW—Portland

● **AVERAGE WHITE BAND**—Cut The Cake (Atlantic)
● **LINDA RONSTADT**—When Will I Be Loved (Capitol)
★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 9-3
★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 10-4

KISN—Portland

● **AVERAGE WHITE BAND**—Cut The Cake (Atlantic)
● **LOGGINS & MESSINA**—Growin' (Columbia)
★ **EVIE SANDS**—You Brought The Woman Out In Me (Capitol) 15-9
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) EX-18

KTLK—Denver

● **BOOMER CASTLEMAN**—Judy Mae (Mums)
● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
★ **BLACKBYRDS**—Walking In Rhythm (Fantasy) 27-17
★ **AMERICA**—Sister Golden Hair (W.B.) 34-25

KIMN—Denver

● **NEIL SEDAKA**—The Immigrant (Rocket)
● **BOOMER CASTLEMAN**—Judy Mae (Mums)
★ **AMERICA**—Sister Golden Hair (W.B.) 34-20
★ **PURE PRAIRIE LEAGUE**—Amie (RCA) 20-12

KKAM—Pueblo, Colo.

● **BOOMER CASTLEMAN**—Judy Mae (Mums)
● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
★ **BLACKBYRDS**—Walking In Rhythm (Fantasy) 26-19
★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 13-9

KYSN—Colorado Springs

● **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
★ **MICHAEL MURPHY**—Wildfire (Epic) 30-23
★ **CARPENTERS**—Only Yesterday (A&M) 7-3

KCPX—Salt Lake City

● **ALICE COOPER**—Only Woman (Atlantic)
● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 32-26
★ **QUEEN**—Killer Queen (Elektra) 28-21
KRSP—Salt Lake City
● **SUPERTRAMP**—Bloody Well Right (A&M)
● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
★ **PILOT**—Magic (EMI) 27-17
★ **AMERICA**—Sister Golden Hair (W.B.) 22-14

Southwest Region

TOP ADD ONS:

DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
GRAND FUNK—Bad Time (Capitol)
ORLEANS—Let There Be Music (Asylum)

PRIME MOVERS:

CARPENTERS—Only Yesterday (A&M)
EARTH, WIND & FIRE—Shining Star (Columbia)
CHICAGO—Old Days (Columbia)

BREAKOUTS:

CHICAGO—Old Days (Columbia)
ALICE COOPER—Only Woman (Atlantic)
NEIL SEDAKA—The Immigrant (Rocket)

KILT—Houston

● **PILOT**—Magic (EMI)
● **GORDON LIGHTFOOT**—Rainy Day People (Reprise)
★ **CHICAGO**—Old Days (Columbia) 37-25
★ **JESSI COLTER**—I'm Not Lisa (Capitol) 35-26

KRBE-FM—Houston

● **GRAND FUNK**—Bad Time (Capitol)
● **ALICE COOPER**—Only Woman (Atlantic)
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 21-14
★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 12-6

KLIF—Dallas

● **JOHN DENVER**—Thank God I'm A Country Boy (RCA)
● **BENNY BELL**—Shaving Cream (Vanguard) 23-15
★ **CARPENTERS**—Only Yesterday (A&M) 10-5

KNUS-FM—Dallas

● **LINDA RONSTADT**—When Will I Be Loved (Capitol)
● **BLACKBYRDS**—Walking In Rhythm (Fantasy)
★ **OHIO PLAYERS**—I Want To Be Free (Mercury) 17-9

D★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 10-3

KFJZ—Ft. Worth

● **ALICE COOPER**—Only Woman (Atlantic)
● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
★ **BEACH BOYS**—Sail On Sailor (Reprise/Brother) 33-21
★ **CHICAGO**—Old Days (Columbia) 26-16

KXOL—Ft. Worth

● **GRAND FUNK**—Bad Time (Capitol)
● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
★ **LEO SAYER**—Long Tall Glasses (W.B.) 25-17
★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 24-19

KONO—San Antonio

● **TANYA TUCKER**—Lizzie And The Rainman (MCA)
● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
★ **B.J. THOMAS**—Hey Won't You Play (ABC) 7-1
★ **LEO SAYER**—Long Tall Glasses (W.B.) 5-2

KELP—El Paso

● **CHICAGO**—Old Days (Columbia)
● **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 16-7
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 14-9

XEROK—El Paso

● **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
● **CHICAGO**—Old Days (Columbia)
★ **CARPENTERS**—Only Yesterday (A&M) 18-11
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 15-10

KAKC—Tulsa

● **AMERICA**—Sister Golden Hair (W.B.)
● **MICHAEL MURPHY**—Wildfire (Epic) 25-17
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 23-16

KELI—Tulsa

● **LINDA RONSTADT**—When Will I Be Loved (Capitol)
● **CHICAGO**—Old Days (Columbia)
★ **CARPENTERS**—Only Yesterday (A&M) 20-14
★ **AMERICA**—Sister Golden Hair (W.B.) 30-25

WKY—Oklahoma City

● **KRAFTWERK**—Autobahn (Vertigo)
● **NEIL SEDAKA**—The Immigrant (Rocket)
★ **CARPENTERS**—Only Yesterday (A&M) 22-7
★ **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.) 23-12

KOMA—Oklahoma City

● **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
● **GLADYS KNIGHT**—The Way We Were/Try To Remember (Buddah)
★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) 21-14
★ **ALICE COOPER**—Only Woman (Atlantic) 26-20

WTIX—New Orleans

● **GRAND FUNK**—Bad Time (Capitol)
● **ORLEANS**—Let There Be Music (Asylum)
★ **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot) 10-4
★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 9-3

KEEL—Shreveport

● **NORTHERN LIGHTS**—Minnesota (Glacier)
● **ORLEANS**—Let There Be Music (Asylum)
★ **NEIL SEDAKA**—The Immigrant (Rocket) 19-9
★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 13-7

Midwest Region

TOP ADD ONS:

LINDA RONSTADT—When Will I Be Loved (Capitol)
GRAND FUNK—Bad Time (Capitol)
CARPENTERS—Only Yesterday (A&M)

PRIME MOVERS:

JOHN DENVER—Thank God I'm A Country Boy (RCA)
QUEEN—Killer Queen (Elektra)
ALICE COOPER—Only Woman (Atlantic)

BREAKOUTS:

GRAND FUNK—Bad Time (Capitol)
EARTH, WIND & FIRE—Shining Star (Columbia)
LINDA RONSTADT—When Will I Be Loved (Capitol)

WLS—Chicago

● **KRAFTWERK**—Autobahn (Vertigo)
● **GRAND FUNK**—Bad Time (Capitol)
★ **LEO SAYER**—Long Tall Glasses (W.B.) 29-14
★ **QUEEN**—Killer Queen (Elektra) 36-21

WCFL—Chicago

● **CARPENTERS**—Only Yesterday (A&M)
● **JOHN DENVER**—Thank God I'm A Country Boy (RCA)

★ **QUEEN**—Killer Queen (Elektra) 38-26
★ **BARRY MANILOW**—It's A Miracle (Arista) 20-12

WOKY—Milwaukee

● **MANILLE MACHINE**—Take My Hand (Roulette)
● **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot) 29-18
★ **B.J. THOMAS**—Hey Won't You Play (ABC) 7-2

WZUU—Milwaukee

● **BARRY MANILOW**—It's A Miracle (Arista)
● **CARLY SIMON**—Attitude Dancing (Elektra)
★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 24-6
★ **CHICAGO**—Old Days (Columbia) 21-16

WIFE—Indianapolis

● **LINDA RONSTADT**—When Will I Be Loved (Capitol)
● **GRAND FUNK**—Bad Time (Capitol)
★ **AMERICA**—Sister Golden Hair (W.B.) 27-17
★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 28-15

WIRL—Peoria, Ill.

● **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
● **GORDON LIGHTFOOT**—Rainy Day People (Reprise)
★ **ACE**—How Long (Anchor) 18-8
★ **ALICE COOPER**—Only Woman (Atlantic) 25-20

WDGY—Minneapolis

● **CARPENTERS**—Only Yesterday (A&M)
● **EARTH, WIND & FIRE**—Shining Star (Columbia)
★ **NO CHANGE IN POSITIONS**

KDWB—Minneapolis

● **BOOMER CASTLEMAN**—Judy Mae (Mums)
● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 25-17
★ **BARRY MANILOW**—It's A Miracle (Arista) 23-16

KOIL—Omaha

● **LINDA RONSTADT**—When Will I Be Loved (Capitol)
● **DAVID BOWIE**—Young Americans (RCA)
★ **ROGER WHITTAKER**—Last Farewell (RCA) 28-14
★ **AMERICA**—Sister Golden Hair (W.B.) 29-15

KIOA—Des Moines

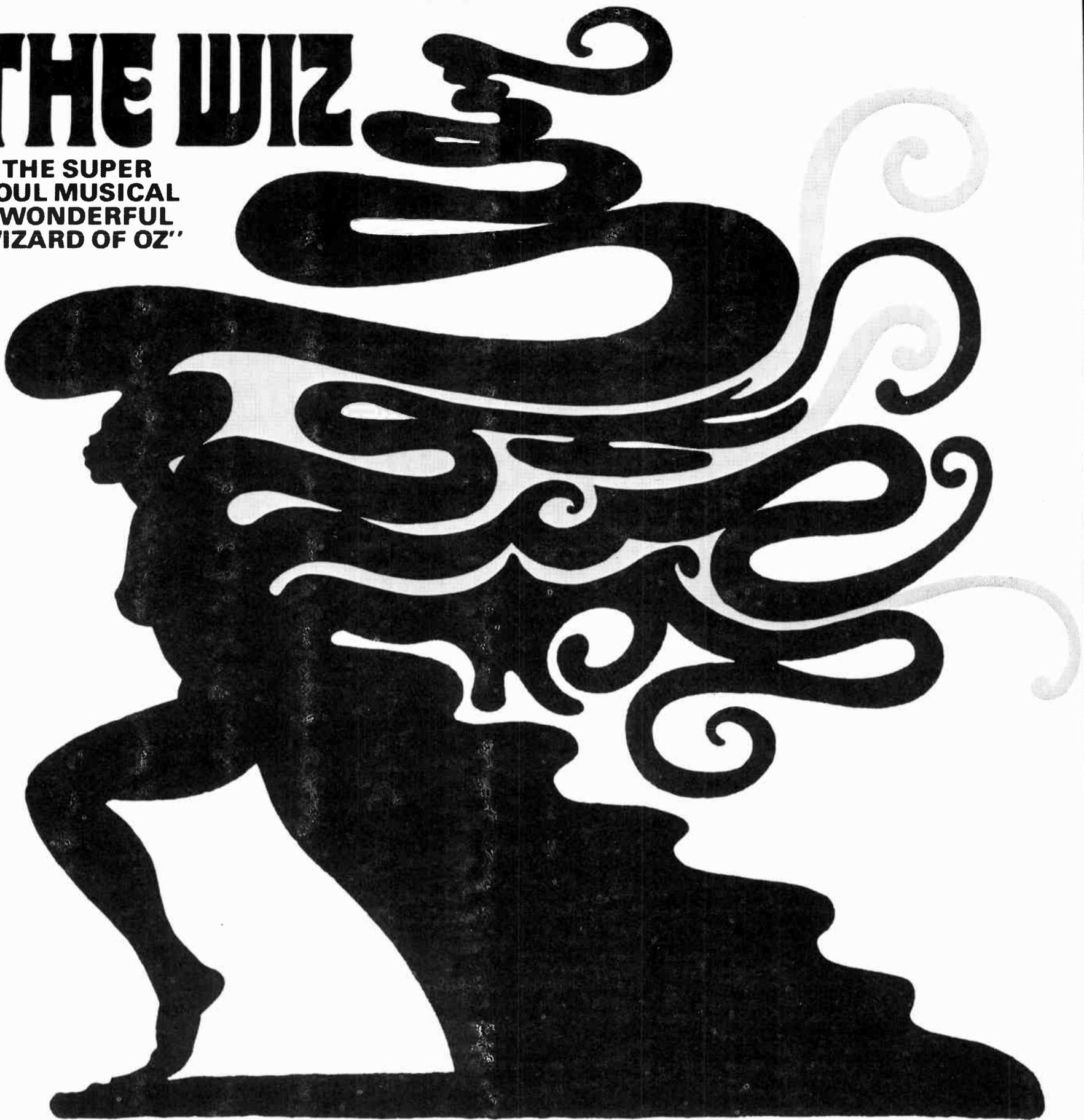
● **ROGER WHITTAKER**—Last Farewell (RCA)
● **EARTH, WIND & FIRE**—Shining Star (Columbia)
★ **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.) 25-14
★ **ALICE COOPER**—Only Woman (Atlantic) 27-17

KKLS—Rapid City, S.D.

● **BOOMER CASTLEMAN**—Judy Mae (Mums)
● **STYX**—You Need Love (Wooden Nickel)
★ **ALICE COOPER**—Only Woman (Atlantic) 23-14
★ **MICHA**

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Best Supporting Actress In A Musical – Dee Dee Bridgewater
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Best Costume Designer – Geoffrey Holder
Best Choreographer – George Faison

CONGRATULATIONS!

From Atlantic Records and Fox Fanfare Music Inc.
a subsidiary of Twentieth Century-Fox Film Corp.

Billboard Singles Radio Action

Based on station playlists through Thursday (4/24/75)

Playlist Top Add Ons
Playlist Prime Movers ★

Continued from page 16

- ★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 11-5
- KSQJ-FM—St. Louis**
- **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic)
- **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot)
- ★ **ACE**—How Long (Anchor) 14-8
- ★ **JOE SIMON**—Get Down (Spring) 10-7
- WHB—Kansas City**
- **NONE**
- **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot) 16-7
- ★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 9-3

KEWI—Topeka

- **JOHNNY WAKELIN**—Black Superman/Muhammad Ali (Pye)
- **BOOMER CASTLEMAN**—Judy Mae (Mums)
- ★ **GRAND FUNK**—Bad Time (Capitol) 43-29
- ★ **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.) 20-17

North Central Region

● **TOP ADD ONS:**

● **AMERICA**—Sister Golden Hair (W.B.)

● **GUESS WHO**—Seem Like I Can't Live With You (RCA)

● **AVERAGE WHITE BAND**—Cut The Cake (Atlantic)

★ **PRIME MOVERS:**

● **ACE**—How Long (Anchor)

● **CARPENTERS**—Only Yesterday (A&M)

● **TONY ORLANDO & DAWN**—He Don't Love You (Elektra)

BREAKOUTS:

● **AMERICA**—Sister Golden Hair (W.B.)

● **KRAFTWERK**—Autobahn (Vertigo)

● **MICHAEL MURPHEY**—Wildfire (Epic)

CKLW—Detroit

- **GUESS WHO**—Seems Like I Can't Live With You (RCA)
- **AMERICA**—Sister Golden Hair (W.B.)
- ★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 29-21
- ★ **BARRY MANILOW**—It's A Miracle (Arista) 26-20

WGRD—Grand Rapids

- **CHICAGO**—Old Days (Columbia)
- **QUEEN**—Killer Queen (Elektra) 18-11
- ★ **ACE**—How Long (Anchor) 8-6

Z-96 (WZZM-FM)—Grand Rapids

- **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
- **GRAND FUNK**—Bad Time (Capitol)
- ★ **GORDON LIGHTFOOT**—Rainy Day People (Reprise) 20-12
- ★ **KRAFTWERK**—Autobahn (Vertigo) 25-18

WTAC—Flint, Mich.

- **JESSI COLTER**—I'm Not Lisa (Capitol)
- **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
- ★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 16-12
- ★ **KRAFTWERK**—Autobahn (Vertigo) 13-11

WIXY—Cleveland

- **AVERAGE WHITE BAND**—Cut The Cake (Atlantic)
- **OHIO PLAYERS**—I Want To Be Free (Mercury)
- ★ **BLACKBYRDS**—Walking In Rhythm (Fantasy) 28-20
- ★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 12-5

WGCL—Cleveland

- **ACE**—How Long (Anchor)
- **TODD RUNDGREN**—Real Man (Bearsville)
- ★ **LOBO**—Don't Tell Me Goodnight (Big Tree) 11-5
- ★ **OZARK MOUNTAIN DAREDEVILS**—Jackie Blue (A&M) 17-12

13-Q (WKTQ)—Pittsburgh

- **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
- **KRAFTWERK**—Autobahn (Vertigo)
- ★ **ACE**—How Long (Anchor) 29-17
- ★ **BAD COMPANY**—Good Lovin' Gone Bad (Swan Song) 30-20

KQV—Pittsburgh

- **NO NEW LIST**
-
-
-

WKWB—Buffalo

- **JOHN DENVER**—Thank God I'm A Country Boy (RCA)
-
- ★ **ACE**—How Long (Anchor) 26-13
- ★ **LEO SAYER**—Long Tall Glasses (W.B.) 16-7

WSAI—Cincinnati

- **D. DISCO TEX & THE SEX-O-LETTES**—I Wanna Dance Wit' Choo (Chelsea)
- **BARRY MANILOW**—It's A Miracle (Arista)
- ★ **CHICAGO**—Old Days (Columbia) 30-23
- ★ **SAMMY JOHNS**—Chevy Van (GRC) 12-6

WCOL—Columbus

- **JESSI COLTER**—I'm Not Lisa (Capitol)
- **SHA NA NA**—Just Like Romeo & Juliet (Kama Sutra)
- ★ **JOHNNY WAKELIN**—Black Superman/Muhammad Ali (Pye) 35-23
- ★ **ROGER WHITTAKER**—Last Farewell (RCA) 40-29

WAKY—Louisville

- **AMERICA**—Sister Golden Hair (W.B.)
- **MICHAEL MURPHEY**—Wildfire (Epic)
- ★ **CARPENTERS**—Only Yesterday (A&M) 29-14
- ★ **ACE**—How Long (Anchor) 24-12

WTUE—Dayton, Ohio

- **CHICAGO**—Old Days (Columbia)
- **SUPERTRAMP**—Bloody Well Right (A&M)
- ★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) 36-27
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) 38-26

WBGW—Bowling Green, Ky.

- **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic)
- **BOOMER CASTLEMAN**—Judy Mae (Mums)
- ★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 15-7
- ★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 8-1

WJET—Erie, Pa.

- **NO NEW LIST**
-
-
-

Southeast Region

● **TOP ADD ONS:**

● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)

● **AMERICA**—Sister Golden Hair (W.B.)

● **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)

★ **PRIME MOVERS:**

● **GRAND FUNK**—Bad Time (Capitol)

● **MICHAEL MURPHY**—Wildfire (Epic)

● **QUEEN**—Killer Queen (Elektra)

BREAKOUTS:

● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)

● **MICHAEL MURPHEY**—Wildfire (Epic)

● **LINDA RONSTADT**—When Will I Be Loved (Capitol)

WQXI—Atlanta

- **AMERICA**—Sister Golden Hair (W.B.)
- **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) 28-16
- ★ **QUEEN**—Killer Queen (Elektra) 30-21

WFOM—Atlanta

- **HERBIE MANN**—Hijack (Atlantic)
- **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
- ★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 17-11
- ★ **CARPENTERS**—Only Yesterday (A&M) 23-18

Z-93 (WZGC-FM)—Atlanta

- **JOE SIMON**—Get Down, Get Down (Spring)
- **BAD COMPANY**—Good Lovin' Gone Bad (Swan Song)
- ★ **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic) 82-14
- ★ **JESSI COLTER**—I'm Not Lisa (Capitol) 18-9

WBBQ—Augusta

- **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
- **CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
- ★ **LED ZEPPELIN**—Trampled Underfoot (Swan Song) 35-25
- ★ **SUPERTRAMP**—Bloody Well Right (A&M) 38-30

WSGN—Birmingham, Ala.

- **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
- **D. DISCO TEX & THE SEX-O-LETTES**—I Wanna Dance Wit' Choo (Chelsea)
- ★ **ROGER WHITTAKER**—Last Farewell (RCA) 17-9
- ★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 18-10

WHYY—Montgomery, Ala.

- **NO NEW LIST**
-
-
-

WTOB—Winston/Salem, N.C.

- **DWIGHT TWILLEY BAND**—I'm On Fire (Shelter)
- **MICHAEL MURPHEY**—Wildfire (Epic)
- ★ **GRAND FUNK**—Bad Time (Capitol) 22-15
- ★ **GORDON LIGHTFOOT**—Rainy Day People (Reprise) 24-18

WWSA—Savannah, Ga.

- **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
- **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
- ★ **AMERICA**—Sister Golden Hair (W.B.) 25-19
- ★ **ALICE COOPER**—Only Woman (Atlantic) 20-14

WTMA—Charleston, S.C.

- **SEALS & CROFTS**—I'll Play For You (W.B.)
- **DAVID BOWIE**—Young Americans (RCA)
- ★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 27-15
- ★ **BARRY MANILOW**—It's A Miracle (Arista) 21-11

WKIX—Raleigh, N.C.

- **DWIGHT TWILLEY BAND**—I'm On Fire (Shelter)
- **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
- ★ **GRAND FUNK**—Bad Time (Capitol) 23-12
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) 17-9

WORD—Spartanburg, S.C.

- **BARBARA MASON**—Shackin' Up (Buddah)
- **TOBY KING**—Rock & Roll It Will Stand
- **CHARLIE DANIELS**—Long Haired Country Boy (Kama Sutra) EX-22
- ★ **GWEN MCCRAE**—Rockin' Chair (Cat) 7-3

WAYS—Charlotte, N.C.

- **JOE SIMON**—Get Down, Get Down (Spring)
- **TEMPTATIONS**—Shakey Ground (Gordy)
- ★ **ACE**—How Long (Anchor) 16-6
- ★ **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic) 17-8

WNOX—Knoxville

- **LINDA RONSTADT**—When Will I Be Loved (Capitol)
-
- ★ **GRAND FUNK**—Bad Time (Capitol) 36-21
- ★ **CARPENTERS**—Only Yesterday (A&M) 29-14

WGOV—Chattanooga, Tenn.

- **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
- **CHICAGO**—Old Days (Columbia)
- ★ **JESSI COLTER**—I'm Not Lisa (Capitol) HB-10
- ★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) HB-9

KAAY—Little Rock

- **CONSUMER RAPPORT**—Ease On Down The Road (Wing And A Prayer)
- **KIKI DEE BAND**—How Glad I Am (Rocket)
- ★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 12-5
- ★ **BARRY MANILOW**—It's A Miracle (Arista) 13-7

WHBQ—Memphis

- **AMERICA**—Sister Golden Hair (W.B.)
- **ELVIS PRESLEY**—Trouble (RCA)
- ★ **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot) 24-10
- ★ **ROGER WHITTAKER**—Last Farewell (RCA) 25-12

WMPS—Memphis

- **NEIL SEDAKA**—The Immigrant (Rocket)
- **ROGER WHITTAKER**—The Last Farewell (RCA)
- ★ **ACE**—How Long (Anchor) EX-13
- ★ **QUEEN**—Killer Queen (Elektra) EX-18

WMAC—Nashville

- **LINDA RONSTADT**—When Will I Be Loved (Capitol)
- **GORDON LIGHTFOOT**—Rainy Day People (Reprise)
- ★ **JESSI COLTER**—I'm Not Lisa (Capitol) 14-7
- ★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 9-4

WLAC—Nashville

- **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
- **BAREFOOT JERRY**—Can't Get Off With Your Shoes On (W.B.)
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) EX-7
- ★ **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.) 15-6

WLCY—St. Petersburg, Fla.

- **HAROLD MELVIN**—Bad Luck (Philadelphia International)
- **CONSUMER RAPPORT**—Ease On Down The Road (Wing & A Prayer)
- ★ **GRAND FUNK**—Bad Time (Capitol) 39-25
- ★ **OZARK MOUNTAIN DAREDEVILS**—Jackie Blue (A&M) 34-24

WQAM—Miami

- **JOHN DENVER**—Thank God I'm A Country Boy (RCA)
- **CARPENTERS**—Only Yesterday (A&M)
- ★ **QUEEN**—Killer Queen (Elektra) 26-10
- ★ **BLACKBYRDS**—Walking In Rhythm (Fantasy) 27-17

WFUN—Miami

- **LINDA RONSTADT**—When Will I Be Loved (Capitol)
- **MICHAEL MURPHEY**—Wildfire (Epic)
- ★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 14-6
- ★ **BLACKBYRDS**—Walking In Rhythm (Fantasy) 10-2

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- **JOHN DENVER**—Thank God I'm A Country Boy (RCA)
- **DOOBIE BROTHERS**—Take Me In Your Arms (RCA)
- ★ **ACE**—How Long (Anchor) 25-16
- ★ **QUEEN**—Killer Queen (Elektra) 15-10

WQPD—Lakeland, Fla.

- **ELVIS PRESLEY**—Trouble (RCA)
- **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
- ★ **BAZUKA**—Dynomite (A&M) 29-18
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) 15-12

Mid-Atlantic Region

● **TOP ADD ONS:**

● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)

● **TAVARES**—Remember What I Told You (Capitol)

● **HERBIE MANN**—Hijack (Atlantic)

★ **PRIME MOVERS:**

● **JOHN DENVER**—Thank God I'm A Country Boy (RCA)

● **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic)

● **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.)

BREAKOUTS:

● **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)

● **JOHN DENVER**—Thank God I'm A Country Boy (RCA)

● **MICHAEL MURPHEY**—Wildfire (Epic)

WFIL—Philadelphia

- **TAVARES**—Remember What I Told You (Capitol)
- **HERBIE MANN**—Hijack (Atlantic)
- ★ **AL GREEN**—Love (Hi) 25-19
- ★ **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic) 7-2

WIBG—Philadelphia

- **JOE SIMON**—Get Down, Get Down (Spring)
- **JOHN DENVER**—Thank God I'm A Country Boy (RCA)
- **AMERICA**—Sister Golden Hair (W.B.) 21-13
- ★ **CHICAGO**—Old Days (Columbia) 26-21

WPGC—Washington

- **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
- **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot)
- ★ **LED ZEPPELIN**—Trampled Underfoot (Swan Song) 26-16
- ★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 22-14

WRC—Washington

- **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
- **BOOMER CASTLEMAN**—Judy Mae (Mums)
- ★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 21-17
- ★ **MICHAEL MURPHEY**—Wildfire (Epic) 18-15

WCAO—Baltimore

- **MICHAEL MURPHEY**—Wildfire (Epic)
-
- ★ **GRAND FUNK**—Bad Time (Capitol) 21-14
- ★ **CHICAGO**—Old Days (Columbia) 29-25

WGH—Newport News, Va.

- **LINDA RONSTADT**—When Will I Be Loved (Capitol)
- **ALICE COOPER**—Only Woman (Atlantic)
- ★ **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.) 29-17
- ★ **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic) 28-19

WYRE—Annapolis, MD.

- **CHICAGO**—Old Days (Columbia)
- **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.)
- ★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 21-15
- ★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 20-13

WLEE—Richmond, Va.

- **CHICAGO**—Old Days (Columbia)
- **PURE PRAIRIE LEAGUE**—Amie (RCA)
- ★ **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot) 20-13
- ★ **OZARK MOUNTAIN DAREDEVILS**—Jackie Blue (A&M) 12-5

Northeast Region

● **TOP ADD ONS:**

● **MICHAEL MURPHY**—Wildfire (Epic)

● **JOHN DENVER**—Thank God I'm A Country Boy (RCA)

● **VAN MCCOY**—The Hustle (Avco)

★ **PRIME MOVERS:**

● **KRAFTWERK**—Autobahn (Vertigo)

● **CONSUMER RAPPORT**—Ease On Down The Road (Wing And A Prayer)

● **AMERICA**—Sister Golden Hair (W.B.)

BREAKOUTS:

● **VAN MCCOY**—The Hustle (Avco)

● **JOHN DENVER**—Thank God I'm A Country Boy (RCA)

● **MICHAEL MURPHEY**—Wildfire (Epic)

WABC—New York City

- **VAN MCCOY**—The Hustle (Avco)
- **OZARK MOUNTAIN DAREDEVILS**—Jackie Blue (A&M)
- ★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 20-9
- ★ **CONSUMER RAPPORT**—Ease On Down The Road (Wing And A Prayer) 16-7

WPIX-FM—New York City

- **JOHN DENVER**—Thank God I'm A Country Boy (RCA)
- **CHICAGO**—Old Days (Columbia)
- ★ **VAN MCCOY**—The Hustle (Avco) 26-15
- ★ **CONSUMER RAPPORT**—Ease On Down The Road (Wing And A Prayer) 13-6

WBBF—Rochester, N.Y.

- **ALICE COOPER**—Only Woman (Atlantic)
- **TONY ORLANDO & DAWN**—He Don't Love You (Elektra)
- ★ **AVERAGE WHITE BAND**—Cut The Cake (Atlantic) 20-12
- ★ **B.J. THOMAS**—Hey Won't You Play (ABC) 19-11

WRKO—Boston

- **LINDA RONSTADT**—When Will I Be Loved (Capitol)
- **MICHAEL MURPHEY**—Wildfire (Epic)
- ★ **OZARK MOUNTAIN DAREDEVILS**—Jackie Blue (A&M) 2

Jukebox Programming

Owners Should Be 'Sold' by Routeman's Expertise

By GRIER LOWRY

KANSAS CITY—Overcoming objections of location management to a certain type of music, even though it's getting strong play on the house jukebox, can tax the PR expertise of the most talented routeman. But it's a factor that must enter into any good operator program.

Any campaign designed to generate the play potential of locations has to give this matter of tactful maneuvering location management's musical tastes prime consideration. It means when a routeman opens up a jukebox in a location and finds the popularity meter indicates strong play for country and decides to add more titles in this vein, and comes up against an owner who is anti-country, he knows what to do.

"A good routeman faced with this situation then starts selling his program," says Dick Mabry, general manager of Armour Amusement. "He looks the owner squarely in the eye and softly but positively points to the figures on the machine meter and perhaps says, 'fine, you're a pop music fan but look here how much money country is taking in on your jukebox.'

"The popularity meter is still the most reliable yardstick as to what is, and isn't playing, and a failure of a routeman, and location management, to use it and be guided by it is the sheerest of folly," Mabry believes. "There is a lot of mobility in many neighborhoods, and the change in residency tastes can be subtle and gradual. Routeman, and jukebox operators, must be sensitive to those changes. You're not long for a location if your routeman fails to keep on top of everything. And, among other things, he has to be a competent, enthusiastic public relations smoothie."

Armour Amusement services 500 locations with a game equipment and jukebox mix. The company added between 150 and 175 locations during the past year, notes Gene Smith, founder and president. The location mix includes cocktail lounges, taverns, truckstops, restaurants and game arcades. Armour has six men servicing music routes and a similar number on game equipment.

The five game arcades the company services feature jukeboxes and the young clientele is giving music of the '50s and '60s steady play. The Platters and Beatles are popular artists. Located in shopping centers, arcade traffic is brisk and records are changed weekly.

"We've changed our operating

philosophy in the past year or so," observes Smith. "At one time we were oriented to the plan of corner-

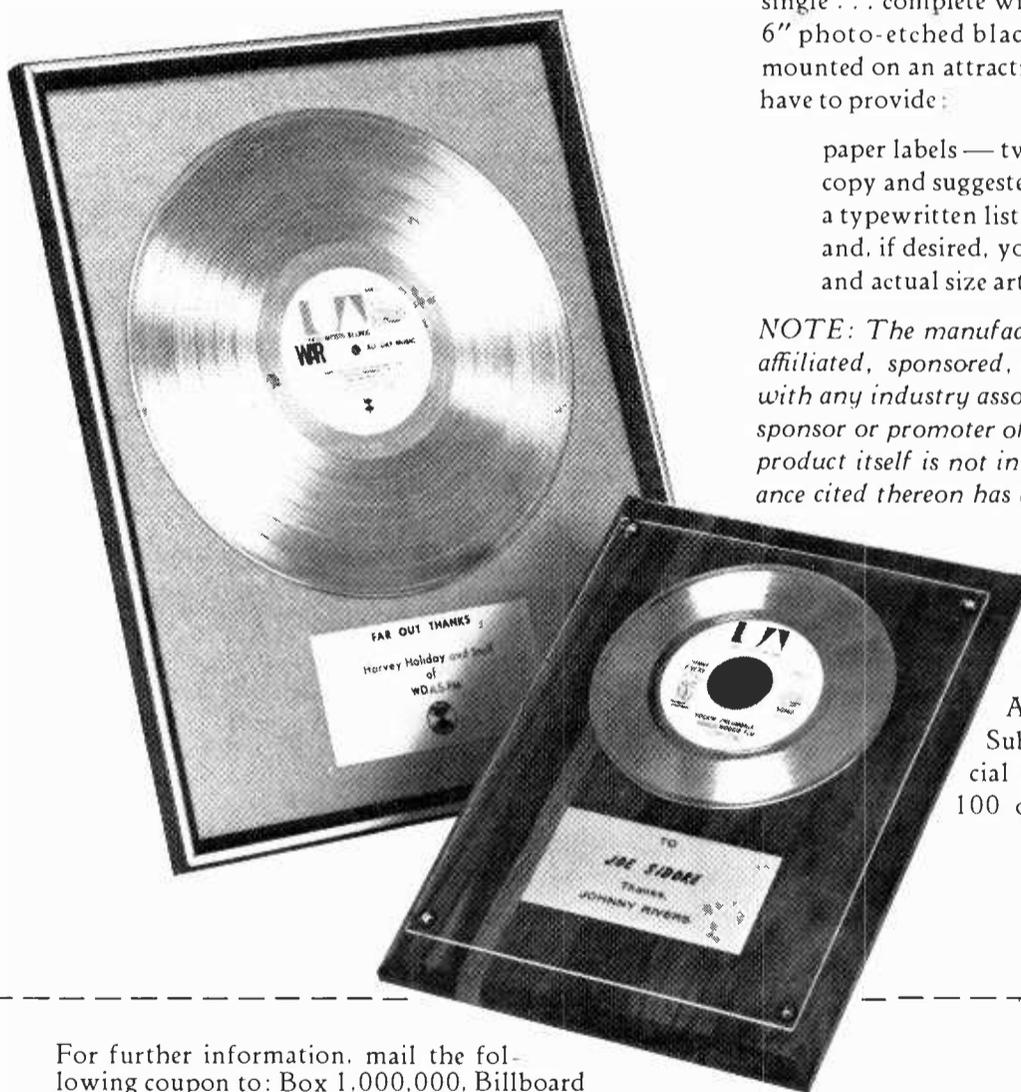
ing as many locations as possible on the theory that the more we had, the higher the return. Now we're screen-

ing prospective locations better and operating on the idea of getting top mileage out of each location.

"We're spending more time and effort on ironing out individual (Continued on page 53)

The Ultimate Symbol of Success

Personalized Simulated Gold Disk Presentation Plaques



The perfect way to say "thanks" to those who have contributed to your hit record . . . Personalized memento for those who deserve special recognition . . . DJ's . . . promotion people . . . producers . . . all who helped to bring it on home.

A unique new process enables us to produce a simulated golden disk mounted on a plaque at an appreciably lower cost than has been possible heretofore.

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- paper labels — two for each plaque ordered
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- and, if desired, your company logo
- and actual size artwork for the album cover

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\$60 per album plaque (15"x18")
\$40 per singles plaque (10"x14")
All prices FOB Los Angeles, Calif.
Subject to state and local taxes. Special price quotation on quantities of 100 or more.

Time-Saving Hint: Separate Workers

CHICAGO—In the latest 1975 federal graduated withholding tax tables, a time-saving hint suggests that employees first be separated into groups of "single" and "married" by payroll period.

Then use the applicable income tax withholding period and marital status table to determine the income tax withholding amount for each employee in a particular group. Finally, consult the social security-medicare tax table for each employee's social security-medicare tax. The procedure, the government explains, will eliminate shuttling among the tables to determine each employee's total tax.

The new tax tables are being distributed free to members by the Music Operators of America. Additional booklets are available from the MOA, 228 N. LaSalle St., Chicago, for a \$2.50 fee.

For further information, mail the following coupon to: Box 1,000,000, Billboard Publications, 9000 Sunset Blvd., Los Angeles, CA. 90069

Name _____ Title _____

Company _____

Address _____

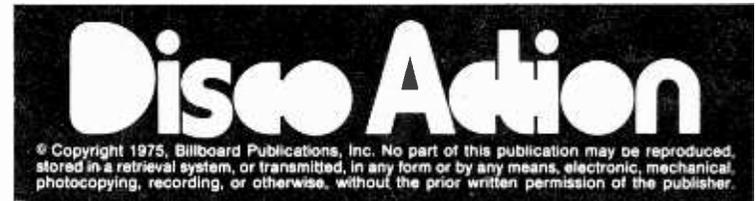
City _____ State _____ Zip _____

Please send me further information concerning the gold record presentation plaques for () singles () albums. _____ Signature

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.



By TOM MOULTON

- 1 LEON RUSSELL, WILL O' THE WISP, Shelter:** KMET, WMMS, WQFM, WHCN, WNEW, WQIV, WZMF, WBRU, WZZQ, KZEL, KYTD, KUDL, KWST, WOUR, WABX, WRAS, WKTK, WIOT, WAER, WLIR, KSHE, KPBI, KSN, KGB, WBAB, CJOM, WORJ, WQSR, KLQJ, KLB, KFM, CHUM, KSML, KMYR, WSDM, KOME, KZAP, KZEW
- 2 CARLY SIMON, PLAYING POSSUM, Electra:** WMMS, WLIR, WQIV, KWST, WSDM, KZAP, KOME, CJOM, WMMR, WKTK, WQSR, WHCN, WABX, WRAS, KZEW, WZMF, WORJ, WIOT, WOUR, WNEW, KLOL, KLB, KZEL, KYTD, KGB, KSML, KUDL, KMET, WBAB, WZZQ
- 3 STEELERS WHEEL, RIGHT OR WRONG, A&M:** KWST, WQFM, WABX, WAER, WHCN, WKTK, WLIR, WQIV, WBAB, WMMS, WQSR, WORJ, KMET, KMYR, WBRU, WRAS, WIOT, WNEW, KSHE, KZAP, CJOM, CHUM, KLOL, KZEL, KFM, WSDM, KOME, WZMF, KUDL
- 4 ELVIN BISHOP, JUKE, JOINT, JUMP, Capricorn:** WABX, WLIR, WQIV, KSHE, WMMS, WHCN, WORJ, WPLR, KUDL, KWST, KZAP, KOME, CJOM, WMMR, WKTK, WQSR, WZMF, WIOT, WOUR, WNEW, KLOL, KLB, KZEL, KSML, KMET, KSN, WZZQ
- 5 MANHATTAN TRANSFER, Atlantic:** KZEL, KWST, WABX, WMMR, WNEW, WOUR, WBAB, WMMS, KFM, WIOT, WAER, WQIV, CJOM, WORJ, KMET, WBRU, WQSR, WLIR, CHUM, KSMI, KSN
- 6 MUDDY WATERS, MUDDY WATERS AT WOODSTOCK, Chess:** WBRU, WKTK, WQIV, WHCN, KZEL, WPLR, KFM, KSML, KZAP, KOME, WMMR, WQSR, WLIR, WABX, WOUR, KLOL, KUDL, KWST
- TOMITA, PICTURES FROM AN EXHIBITION, RCA:** WNEW, WHCN, WQSR, WORJ, WZZQ, KSML, KUDL, KYTD, KWST, CJOM, WABX, WRAS, WIOT, KSHE, KLOL, WMMS, KMET, WQIV
- 7 ARMAGEDDON, A&M:** WAER, WKTK, WOUR, WQSR, KSN, WRAS, WQIV, WMMS, KMYR, KWST, KPBI, KOME, WLIR, WZMF, CHUM
- GREENSLADE, TIME & TIDE, Mercury:** WLIR, KZEL, WQSR, WABX, WAER, WOUR, WIOT, KSHE, WBAB, WHCN, KMYR, WSDM, KOME, KUDL, WQIV
- MICHAEL QUATRO, IN COLLABORATION WITH THE GODS, United Artists:** WMMS, WQIV, KSHE, WABX, WMMR, WIOT, WAER, CJOM, CHUM, KCFR, KUDL, WSDM, WHCN, WOUR, WBAB
- 8 MCKENDREE SPRING, GET ME TO THE COUNTRY, MCA Pye:** WKTK, WQIV, WOUR, KWST, WLIR, WBAB, WQSR, KZEL, KFM, KUDL, KPBI, KOME, KZAP, WIOT
- 9 BRECKER BROTHERS, ARISTA:** WAER, WOUR, WABX, WNEW, WPLR, KZAP, WLIR, WORJ, WIOT, KSML, KSN, KWST, WQIV
- JOHN HAMMOND, CAN'T BEAT THE KID, Capricorn:** WLIR, WQIV, WHCN, WPLR, WMMR, WKTK, WQSR, WIOT, WOUR, WNEW, KZEL, KSML, WBAB
- FLASH FEARLESS VS. THE ZORG WOMEN, Chrysalis:** WOUR, WABX, WLIR, WMMS, WORJ, KUDL, WIOT, WNEW, WBAB, KLOL, KWST, WPLR, WQIV
- ROBERT HUNTER, TIGER ROSE, Round:** WLIR, WQSR, KSML, KMYR, WOUR, WMMR, WHCN, WNEW, KFM, KUDL, KYTD, KMET, WQIV
- 10 CHANGO, ABC:** WBAB, WNEW, WLIR, KSML, WQIV, WPLR, WOUR, WABX, WKTK, KYTD, KPBI, KOME
- MIKE GREENE, PALE PALE MOON, GRC:** WPLR, WHCN, WBRU, WRAS, KLB, KSML, WLIR, WIOT, WOUR, KLOL, KCFR, WZZQ

- HOT TUNA, AMERICAS CHOICE, Grunt:** KZAP, KOME, WLIR, WNEW, KLOL, KZEL, KYTD, KMYR, KSML, KSN, KWST, WQIV
- NATIONAL LAMPOON, GOLD TURKEY, Epic:** WAER, WLIR, WOUR, WBRU, WABX, WBAB, KLOL, KOME, KZAP, WKTK, WIOT, KMET
- SUSIE QUATRO, YOUR MAMA WON'T LIKE ME, Arista:** KEMT, WABX, WMMS, WLIR, WQIV, WOUR, WBAB, CJOM, KZEL, KUDL, KLOL, KSN
- 11 RUSTY WEIR, DON'T IT MAKE YOU WANNA DANCE, 20th Century:** KZEW, KLB, WOUR, KLOL, KFM, KSML, KBPI, WHCN, WABX, KWST, WBAB
- 12 PETE SEEGER & ARLO GUTHRIE, TOGETHER IN CONCERT, Reprise:** WLIR, KUDL, WAER, CJOM, WQSR, WHCN, WORJ, WNEW, KCFR, KWST
- 13 FREDDIE KING, BEST OF, Shelter:** WQFM, WQSR, WZZQ, KWST, WABX, WRAS, WIOT, KOME, WKTK
- AL KOOPER, UNCLAIMED FREIGHT, Columbia:** WHCN, WKTK, WMMS, KWST, KSHE, WQFM, KLB, WLIR, KMYR
- BOBBY WOMACK, I DON'T KNOW WHAT THE WORLD IS COMING TO, United Artist:** WABX, WOUR, KWST, KZAP, KMET, WAER, WHCN, KSN, WBAB
- 14 JOHN FAHEY, OLD FASHION LOVE, Takoma:** WORJ, KFM, KSML, WAER, WLIR, KLOL, KMYR, WPLR
- JAN HUNTER, Columbia:** WABX, KWST, WMMS, WZMF, WIOT, WOUR, WPLR, WQIV
- KOKO TAYLOR, I GOT WHAT IT TAKES, Alligator:** WOUR, WHCN, KZEL, KMYR, KSML, KYTD, WBRU, WQSR
- TANGERINE DREAM, RUBYCON, Virgin:** KSHE, KCFR, WQSR, WHCN, WABX, WOUR, KMYR, WBAB
- 15 CURVED AIR, LIVE, BTM:** WOUR, WKTK, WLIR, WPLR, KZAP, WABX, KMYR
- JIM DAWSON, ELEPHANTS IN THE RAIN, Victor:** WAER, WLIR, WQIV, WKTK, WHCN, WOUR, WBAB
- 16 GEORGE DUKE, THE AURA WILL PREVAIL, BASF:** WSDM, WHCN, WABX, KSHE, KSML, KWST
- ELOY, FLOATING, Janus:** WBAB, KZEL, WPLR, KWST, WABX, KUDL
- BEN E. KING, SUPERNATURAL, Atlantic:** WQIV, WAER, WMMS, KZEL, KSML, KWST
- STRING DRIVEN THING, PLEASE MIND YOUR HEAD, 20th Cent.:** WLIR, WNEW, KSHE, WMMS, KZEL, WBAB
- PETER YARROW, HARD TIMES, Warner Brothers:** WLIR, KWST, CJOM, WORJ, WOUR, WNEW
- 17 KEITH CHRISTMAS, BRIGHTER DAY, Manticore:** KCFR, KSML, WIOT, KMYR, KWST
- METERS, CISSY STRUT, Island:** WHCN, WPLR, WOUR, WBRU, WAER
- RABBIT, DARK SALOON, Island:** KSML, WSDM, WIOT, KZEL, WKTK
- STEVE WRIGHT, HARD ROAD, Atco:** WLIR, WNEW, WMMS, WIOT, KWST
- 18 PATTI DAHLSTROM, YOUR PLACE OR MINE, 20th Cent.:** WMMS, KSML, WBAB, KWST
- AMON DUUL II, HIJACK, Atco:** WZMF, WNEW, WBRU, KUDL
- MARGIE JOSEPH, MARGIE, Atlantic:** WOUR, KZEL, WAER, KYTD

- PARLIAMENTS, CHOCOLATE CITY, Casablanca:** WMMS, WPLR, WBRU, KMET
- JAMES & BOBBY PURIFY, YOU AND ME TOGETHER FOREVER, Casablanca:** WNEW, WQSR, KZAP, WOUR
- JIM STAFFORD, NOT JUST ANOTHER PRETTY FOOT, MGM:** WNEW, WBAB, KZAP, WQIV
- TRAFFIC, HEAVY TRAFFIC, United Artists:** WQFM, WLIR, KLOL, WBRU
- STANLEY TURRENTINE, IN THE POCKET, Fantasy:** WABX, KYTD, WSDM, WPLR
- 19 AYERS ROCK, A&M:** KOME, WQIV, WIOT
- BEACH BOYS, SPIRIT OF AMERICA, Capitol:** WLIR, WNEW, WMMS
- KAREN BETH, NEW MOON RISING, Buddha:** WOUR, WNEW, WAER
- JOHNNY BRISTOL, FEELING THE MAGIC, MGM:** KSML, KZAP, WSDM
- BUCKINGHAMS, MADE IN CHICAGO, Columbia:** WHCN, WOUR, WLIR
- DAVE CLARK FIVE, GLAD ALL OVER AGAIN, Epic:** WLIR, KFM, WMMS
- BILL EVANS, INTUITION, Fantasy:** KCFR, KYTD, KSML
- STEVE HARLEY/COCKNEY REBEL, BEST YEARS OF OUR LIVES, EMI:** WLIR, CHUM, WMMS
- KINKS, SOAP OPERA, Victor:** WMMR, WMMS, KWST
- PAT MARTINO, CONSCIOUSNESS, Muse:** WAER, KSML, KZEL
- ROBERT PALMER, SNEAKIN SALLY THROUGH THE ALLEY, Island:** KMET, KWST, WPLR
- MONTY PYTHON, MATCHING TIE AND HANDKERCHIEF, Arista:** WLIR, WRAS, WPLR
- SLY & THE FAMILY STONE, HIGH ENERGY, Epic:** WQFM, WLIR, KWST
- JOHN STEWART, WINGLESS ANGEL, RCA:** KZAP, WORJ, KWST
- SUGARLOAF/CORBETTA, DON'T CALL US WE'LL CALL YOU, Claridge:** KMET, WBAB, KLB
- 20 MICHAEL BACON, LOVE SONG BELIEVER, Monument:** WNEW, WLIR
- DAVID ALLEN COE, ONCE UPON A RHYME, Columbia:** KFM, KMYR
- DEADLY NIGHT SHADE, Phantom:** WMMS, WHCN
- LEWIS FUREY, A&M:** WHCN, KSML
- HATFIELD & THE NORTH, ROTTERS CLUB, Virgin:** KWST, KMYR
- HEARTWOOD, NOTHIN' FANCY, GRC:** KLB, WOUR
- JANIS JOPLIN SOUNDTRACK, JANIS, Columbia:** WABX, WMMS
- RONNY LANE, SLIM CHANCE, Island:** WLIR, KSN
- GENE McDANIELS, NATURAL JUICES, Ode:** WQSR, KZAP
- RIGHTEOUS BROTHERS, SONS OF MRS. RIGHTEOUS, Haven:** WBAB, KYTD
- TERJE RYPDAL, WHENEVER I SEEM TO BE FAR AWAY, ECM:** KZAP, WIOT
- WAYNE SHORTER, NATIVE DANCER, Columbia:** WAER, WPLR
- SOFT MACHINE, BUNDLES, (Import) Harvest:** WAER, KMYR
- COLE YOUNGER, ABC/Anchor:** WABX, WBAB

NEW YORK—MFSB's "Universal Love" LP (Philadelphia International) is by far its best album to date. There are three strong disco cuts: "Sexy" (starts off with a very strong r&b rhythm and builds to the complete orchestration), "T.L.C." and "KG" (the same song that the Nitelites had out two years ago, or very similar to it).

There is also another cut on the LP called "Let's Go Disco" which sounds nothing like MFSB and has some male vocals singing, "Let's go disco." It's not a dance record (compared with the other cuts on the LP). On the whole, this LP is one of the best soulful LPs to ever come out.

Scepter has obtained the rights in this country for the European smash "El Bimbo" by Bimbo Jet. Already, a number of clubs all over the country are picking up on this record (as a import), and from the response it looks like it will do the same here as it did in France. It is being rush-released this week.

Private Stock is releasing Frankie Valli's disco smash, "Swearin' To God" as a single this week. There had been reports that this LP cut would not be Valli's next single because of the different direction it marks for the artist and the

length of the cut (10:09). But, because of its popularity in the clubs this was the natural follow-up to his last hit.

RCA is releasing the debut record of New Orleans-based group Chocolate Milk. Its first single is "Action Speaks Louder." It has a very funky r&b sound on the slow side, but strong rhythm and lyrics make the record. Also on the label is Charles Drain's "Is It Really Love," which is being rush-released. This is a record that was cut in St. Louis with a "Detroit sound." Producer Kent Washburn was able to capture the feel as well as the sound of Detroit. There will be a short and long version. There is a lot of talk around town about a record called "7654321 (Blow Your Whistle)." We finally tracked the record down, and it is by Gary Tom's Empire on the PIP label. It seems that there were some unlabeled test pressings going around and it created a lot of excitement. The record is definitely a disco record with strong electric piano and sax along with strong female vocals. It has an exciting party feel to it, with whistles blowing to add to the excitement. The disk, with a disco version (5:00) and a short version (2:45), is being rush-released. There will also be a Gary Tom's Empire LP shortly.

Downstairs Records (New York) Best Sellers

- | This Week | |
|-----------|--|
| 1 | FREE MAN—South Shore Commission—Wand |
| 2 | THE HUSTLE—Van McCoy—AVCO |
| 3 | WHERE IS THE LOVE—Betty Wright—Alston |
| 4 | CRYSTAL WORLD—Crystal Grass—Polydor |
| 5 | WE'RE NOT GETTING ANY YOUNGER—Kaleidoscope—TSOP |
| 6 | FLATTERY—Jer-ee Palmer—Columbia |
| 7 | HELPLESSLY—Moment Of Truth—Roulette (Disco-Mix) |
| 8 | CASTLES—The Futures—Buddah |
| 9 | SUN GODDESS—Ramsey Lewis—Columbia |
| 10 | BIG NOISE FROM WINNETKA—Spaghetti Head—Private Stock |
| 11 | SHOTGUN SHUFFLE—The Sunshine Band—T.K. |
| 12 | EVERYBODY HUSTLE—Funky People—Roulette |
| 13 | IS IT TRUE—Barret Strong—Capitol |
| 14 | MORE SHAME—Seldon Powell And Company—Stang |
| 15 | PEACE AND LOVE—Ron Butler And The Ramblers—Playboy |

Melody Song Shops (Brooklyn, Queens, Long Island) Best Sellers

- | This Week | |
|-----------|---|
| 1 | FOOT STOMPIN MUSIC/DISCO STOMP—Bohannon—Dakar |
| 2 | EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer (Atlantic) |
| 3 | TRAMMPS DISCO THEME/STOP AND THINK—The Trammps—Golden Fleece |
| 4 | ARE YOU READY FOR THIS—The Brothers—RCA |
| 5 | I WANNA DANCE WIT' CHOO—Disco-Tex & The Sex-o-lettes—Chelsea |
| 6 | THE HUSTLE—Van McCoy—AVCO |
| 7 | ROLLING DOWN THE MOUNTAINSIDE—The Main Ingredient—RCA (LP) |
| 8 | AND YOU CALL THAT LOVE—Vernon Burch—UA (LP only) |
| 9 | CRYSTAL WORLD—Crystal Grass—Polydor |
| 10 | BAD LUCK—Harold Melvin And The Bluenotes—Phila. Intl |
| 11 | SURVIVAL—The O'Jays—Philadelphia Intl (LP only) |
| 12 | MR. MAGIC—Grover Washington—Kudu |
| 13 | I CAN'T UNDERSTAND IT—Kokomo—Columbia |
| 14 | TAKE IT FROM ME—Dionne Warwick—Warner Bros. |
| 15 | GLASS HOUSE—The Temptations—Gordy (LP only) |

Most Played in N.Y. Discos (Top 15)

- | This Week | |
|-----------|---|
| 1 | BAD LUCK—Harold Melvin And The Bluenotes—Phila. Intl |
| 2 | EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer (Atlantic) |
| 3 | HELPLESSLY—Moment Of Truth—Roulette (Disco-Mix) |
| 4 | SWEARIN TO GOD—Frankie Valli—Private Stock (LP Version) |
| 5 | TRAMMPS DISCO THEME/STOP AND THINK—Trammps—Golden Fleece (LP) |
| 6 | WHERE IS THE LOVE—Betty Wright—Alston |
| 7 | HIJACK—Herbie Mann(45) Barrabas (LP)—Atlantic |
| 8 | TAKE IT FROM ME—Dionne Warwick—Warner Bros. |
| 9 | FREE MAN—South Shore Commission—Wand |
| 10 | I WANNA DANCE WIT' CHOO—Disco-Tex & The Sex-o-lettes—Chelsea |
| 11 | FOOT STOMPIN MUSIC/DISCO STOMP—Bohannon—Dakar |
| 12 | THE HUSTLE—Van McCoy—AVCO |
| 13 | CRYSTAL WORLD—Crystal Grass—Polydor |
| 14 | ARE YOU READY FOR THIS—The Brothers—RCA |
| 15 | LOVE IS EVERYWHERE—City Limits—TSOP |

Colony Records (New York) Retail Sales

- | This Week | |
|-----------|---|
| 1 | FREE MAN—South Shore Commission—Wand |
| 2 | EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer (Atlantic) |
| 3 | SWEARIN TO GOD—Frankie Valli—Private Stock—(LP) |
| 4 | BAD LUCK—Harold Melvin And The Bluenotes—Phila. Intl |
| 5 | CRYSTAL WORLD—Crystal Grass—Polydor |
| 6 | WHERE IS THE LOVE—Betty Wright—Alston |
| 7 | BIG NOISE FROM WINNETKA—Spaghetti Head—Private Stock |
| 8 | ARE YOU READY FOR THIS—The Brothers—RCA |
| 9 | THE HUSTLE—Van McCoy—AVCO |
| 10 | LOVE SHORTAGE—T.U.M.E.—MGM |
| 11 | LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol |
| 12 | PEACE AND LOVE—Ron Butler And The Ramblers—Playboy |
| 13 | CASTLES—The Futures—Buddah |
| 14 | FLATTERY—Jer-ee Palmer—Columbia |
| 15 | DOWN WHERE IT'S AT—Peaches And Herb—B & S (Instrumental) |

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

- ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack; 1, 3, 7, 9, 10, 13, 14, 15, 17, 20
- ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 6, 7, 10, 13, 19
- AUSTIN, TEXAS: KLBJ-FM, Greg Thomas; 1, 2, 4, 10, 11, 13, 19, 20
- BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 3, 5, 7, 8, 9, 10, 11, 13, 14, 15, 16, 18, 19, 20
- BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 3, 4, 6, 7, 8, 9, 10, 13, 15, 17
- CHICAGO, ILL.: WSDM-FM, Burt Burdean; 1, 2, 3, 7, 16, 17, 18, 19
- CLEVELAND, OHIO: WMMS-FM, John Gorman; 1, 2, 3, 4, 5, 6, 7, 9, 10, 13, 14, 16, 17, 18, 19, 20
- DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 2, 11
- DENVER, COL.: KPBI-FM, Jean Valdez; 1, 7, 8, 10, 11
- DENVER, COL.: KCFR-FM, Bob Stecker; 1, 2, 4, 10, 12, 14, 17, 19
- DETROIT, MICH.: WABX-FM, Jim Sotet; 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 13, 14, 15, 16, 18, 20
- DETROIT, MICH.: CJOM-FM, Bill Robertson; 1, 2, 3, 4, 5, 6, 7, 10, 12, 16
- EUGENE, ORE.: KFM-FM, Mark Sherry; 1, 3, 5, 6, 8, 9, 11, 14, 19, 20
- EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 14, 16, 17, 18, 19
- HARTFORD, CONN.: WHCN-FM, Paul Payton; 1, 2, 3, 4, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 17, 19, 20
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20
- HOUSTON, TEXAS: KLOL-FM, Jim Hilly; 1, 2, 3, 4, 6, 9, 10, 11, 14, 18
- JACKSON, MISS.: WZZQ-FM, Keith Carter; 1, 2, 4, 6, 10, 13
- KANSAS CITY: KUDL-FM, Mark Cooper; 1, 2, 3, 4, 6, 7, 8, 9, 10, 12, 16, 18
- KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford; 1, 2, 4, 5, 6, 9, 10, 11, 14, 16, 17, 18, 19, 20
- LOS ANGELES, CA: KMET-FM, Joe Collins; 1, 2, 3, 4, 5, 6, 9, 10, 13, 18, 19

- LOS ANGELES, CA: KWST-FM, David Perry; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20
- MILWAUKEE, WISC.: WZMF-FM, John Houghton; 1, 2, 3, 4, 7, 14, 18
- MILWAUKEE, WISC.: WQFM-FM, Mark Bielinski; 1, 3, 13, 18, 19
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 4, 6, 9, 10, 14, 15, 16, 17, 18, 19, 20
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 2, 3, 4, 5, 6, 9, 10, 12, 16, 17, 18, 19, 20
- NEW YORK, N.Y.: WQIV-FM, Karyn Jo Streicher; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 14, 15, 16, 18, 19
- ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 5, 6, 9, 12, 14, 16, 19
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 2, 4, 5, 6, 7, 9, 19
- PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 3, 5, 6, 10, 14, 17, 18
- SACRAMENTO, CA: KZAP-FM, Robert Williams; 1, 2, 3, 4, 6, 8, 9, 10, 13, 15, 18, 19, 20
- SAN DIEGO, CA: KGB-FM, Art Schroeder; 1, 2
- SAN FRANCISCO, CA.: KSN-FM, Bonnie Simmons; 1, 4, 5, 7, 9, 10, 13, 20
- SAN JOSE, CA: KOME-FM, Ed Romig; 1, 2, 3, 4, 6, 7, 8, 10, 13, 19
- SANTA BARBARA, CA.: KTYD-FM, Laurie Cobb; 1, 2, 6, 9, 10, 14, 18, 19, 20
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 1, 3, 4, 6, 7, 13, 14, 16
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 18, 19, 20
- SYRACUSE, N.Y.: WAER-FM, George Gilbert; 1, 3, 5, 7, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20
- TAMPA, FLA.: WQSR-FM, Mark Beltaire; 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 13, 14, 18, 20
- TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 13, 14, 17, 19, 20
- TORONTO, CANADA: CHUM-FM, Benjy Karch; 1, 3, 5, 7, 19

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MILLION
FRENCHMEN
CAN'T BE
WRONG

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WBLS—N. Y. C.
KKSS—St. Louis

KYOK—Houston
WGPR—Detroit
WMBM—Miami

WRBD—Ft. Lauderdale
WCKO—Ft. Lauderdale
KGFJ—Los Angeles #37



8th Radio Forum In S.F. Shaping Up Solidly With Jack G. Thayer Keynoter

LOS ANGELES—Jack G. Thayer, president of NBC Radio, will present the keynote address at the eighth annual International Radio Programming Forum in San Francisco Aug. 13-16.

The Forum—largest radio programming meeting in the world—will explore various facets of radio and this year, as in the past, will tap outside information sources. For example, an authority on research will speak on programming applications of audience bio-feedback techniques and a doctor of transactional analysis will talk on how you can communicate better with your staff and the station's audience.

There will also be workshops on basics of station finances and how they reflect in programming, "Effective Programming Uses Of Clusters, Transitions, Blends," "Are You Doing Enough For Your FCC?" use of albums in radio programming and specifically "Demographics Of LP Buyers As Opposed To Those Who Buy Singles," plus countless other workshops, including the applications of satellites and how they'll affect future radio programming.

A special general session this year will be devoted to "Putting Sex In Radio—How Women Can Get Into Radio; How They Can Advance; What The Future Of Women In Radio Is."

George Wilson, head of the radio division of Bartell Media and chairman of this year's Forum, is planning a series of roundtable sessions with individual tables or groups of tables devoted to specific topics such as "The Beautiful Music Format," "Country Music Radio—Traditional Versus Modern And

Music Director Bows Oldies Tape Library

CHESTNUT HILL, Mass.—The Music Director programming service here has launched a basic oldies library on tape. The service, available only to radio stations, features key oldies 1960-'69, reports Herb Jackson, editor and client relations director of the firm. It comes on 10 reels of tape in either monaural or stereo. The Music Director publishes an MOR playlist and provides a music supply service to radio stations in the U.S., Canada, South Africa and Australia.

How Far Should Modern Formats Go," "Where Has The MOR Station Gone," "Record Promotion With The Discotheque Deejay—How, Where, And How Effective," and "Why Is Radio So Difficult To Sell; Is The Rep Firm At Fault, The Economy, Or The General Manager." In these sessions, during

which a buffet lunch will be served, the registrants choose the particular topic they feel most interested in and sit at that table or in that group of tables. He or she will be able to talk on a shoulder-to-shoulder basis with the communicator in charge of that topic; in some cases, two or three

(Continued on page 24)

Century 21 Debuts a Z-Format

DALLAS — Playing one-upmanship on the so-called Q format, Century 21 Productions here has introduced the Z-format, according to general manager Dick Starr. The format is based on KFMZ in Columbia, Mo., which was the pilot station for the automated programming service.

New Disks Aired In L.A.

LOS ANGELES—XPRS is now combining Mexican rock with contemporary, according to general manager Rick Ward. The format 6 a.m.-7 p.m. will be Mexican language with top Mexican rock artists. From 7 p.m. until 3 a.m., the format will be top hits of the 50s and 60s weaved in with new records.

"We will be doing what no other station seems interested in—playing new records," says Ward. "Not just hits, but new records. We'll feature three to four new records an hour and play them two to three times a night for at least two weeks.

"New exposure is sorely needed in the record industry and I personally feel a station that serves 17 states and three countries with 50,000 clear channel watts should start breaking new artists and new hits by established artists."

Ward will be doing the 8-midnight show night. Jo Jo Ryan, formerly with KSLY in San Luis Obispo, Calif., will be doing the midnight-3 a.m. show. The playlist of the station will be published weekly.

XPRS has a transmitter located in Mexico; studio facilities are in Los Angeles.

Got \$75 Mil? Hear This . . .

WHITE PLAINS, N.Y.—Knowledge Industry Publications here has completed a study that reveals the potential and feasibility of a CATV network. Cost would be \$75 million in capital; it would operate at a loss for four years. Programming would be critical to the success of the cable TV network and the study showed that concert performances, opera, and theater would be prime programming material. The network should not attempt to duplicate the kind of programming on which mass audience broadcast TV depends, the study said.

Along with the music programming, the "success package," says Starr, includes audio engineering consulted by Eric Small. Production of the package is by Dave Scott.

The Z-format is available in two basic sounds—adult contemporary (gentle rock) or mass appeal Top 40. Most stations will use both styles, each day-parted. "In addition, emphasis categories of music can be included to maximize appeal to either adults, teens, blacks, or college students," Starr says.

In the system, tapes are changed every four hours. The music library features 20 to 25 reels of oldies and five reels of recent past hits. Both of these categories are constantly updated and revised. The station gets

Ballance Guaranteed Save Money, Win Rebate

LOS ANGELES—Creative Radio Shows, headed by Darwin Lamm here, are now "guaranteeing" the "Bill Ballance Show." The show is proven and tested, says Lamm. "We guarantee that stations will save money and get proven results with the show or we suffer a rebate penalty."

The show is available in different lengths. The daily show runs three hours per day. "The Best Of Bill Ballance" runs one hour per day. Then there's a weekend version available in lengths from one hour to five hours. Ballance records in and out

'Stop Cable TV's Radio Programming' Is Demand Of FM Broadcasters Org.

SAN FRANCISCO—The National Assn. of FM Broadcasters is petitioning the Federal Communications Commission for a rule asking the government to stop cable TV systems from originating radio programming.

James J. Gabbert, president of KIOI-FM-AM here and president of the NAFMB, claims that, "Currently, there is nothing to prevent a cable company from originating as many as 20 different formats on the FM section of the TV cable and selling spots and competing with the broadcasters."

Such would be unfair, Gabbert states, because radio broadcasters have considerable costs such as news and public affairs.

"If the cable companies are allowed to originate radio programs, it could wipe out small market radio

Concept's Concept: 4 Different Formats

FRESNO, Calif.—Concept Productions, a radio syndication firm that was an outgrowth of the programming on KFYE here, is now getting into high gear, according to national sales manager Frank Frasher.

He points out that the firm already has its programming products on four stations, including KFYE and KBTM in Jonesboro, Ark. But the company is only now—after a year—starting to actively market its four different formats. These are a

contemporary MOR format, a soft Top 40 format, a progressive Top 40 format, and a familiar progressive rock format.

Each of the formats features announced music on the current tunes, but the voice tracks are separate and come in two variations:

- Custom voice tracks for an individual station for each day, with localized comments, etc.;
- Standard one-time only voice tracks that do not contain any specific market data.

KFYE is owned by Stereo Broadcasting Corp. Several months ago, Concept Productions was created as a separate division for syndication. The president of CP is Dick Wagner, an engineer and vice president and operations manager of the radio station. Also involved in the syndication firm are Frank (Lindsey) Frey, sales manager of KFYE; Warren

(Continued on page 24)

Illinois Station Shifts To E.L.

BENTON, Ill.—WQRX, a stereo station here, has shifted to an easy listening format, according to new program director George Sterling Smith. Previously, the station was a "mishmash," he says.

During the day, the station will play music from Billboard's easy listening chart, plus new records and some oldies. Smith will do the morning show, followed by John Tate, then Tim Lewis in afternoon drive and at night Brent Hamilton will do a progressive rock show featuring LP cuts.

Bubbling Under The HOT 100

- 101—NO CHARGE, Shirley Ceasar, Hob 12402 (Scepter)
- 102—GOOD VIBRATIONS, Troggs, Pye 71015 (ATV)
- 103—TRYIN' TO BEAT THE MORNING HOME, T.G. Shepard, Melodyland 6006 (Motown)
- 104—A PIRATE LOOKS AT FORTY, Jimmy Buffett, ABC/Dunhill 15029
- 105—MIDNIGHT BLUE, Melissa Manchester, Arista 0116
- 106—CRYSTAL WORLD, Crystal Glass, Polydor 15101
- 107—JUST LIKE ROMEO & JULIET, Fallen Angels, Arista 0113
- 108—ALL CRIED OUT, Lamont Dozier, ABC 12076
- 109—SAVE ME, Silver Convention, Midland International 10212 (RCA)
- 110—ASTRAL MAN, Nektar, Passport 7904 (ABC)

Bubbling Under The Top LPs

- 201—ELVIN BISHOP, Juke Joint Jump, Capricorn CP 0151 (Warner Bros.)
- 202—GORDON LIGHTFOOT, Very Best Of, United Artists UA-LA243
- 203—ENGELBERT HUMPERDINCK, Greatest Hits, Parrot 71067 (London)
- 204—THE DYNAMIC SUPERIORS, Motown M6 822 S1
- 205—ALLEN TOUSSAINT, Southern Nights, Reprise MS 2186 (Warner Bros.)
- 206—STATUS QUO, On The Level, Capitol ST 11381
- 207—BOB MARLEY & THE WAILERS, Natty Dread, Island ILPS 9281
- 208—STARDUST/SOUNDTRACK, Arista AL 5000
- 209—RAY CONNIFF, Laughter In The Rain, Columbia KC 33332
- 210—WENDY WALDMAN, Warner Bros. BS 2859

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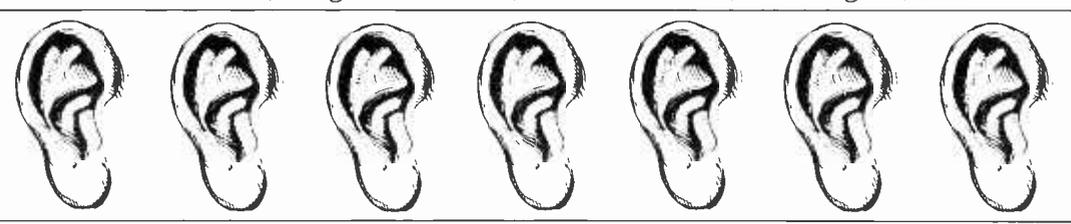
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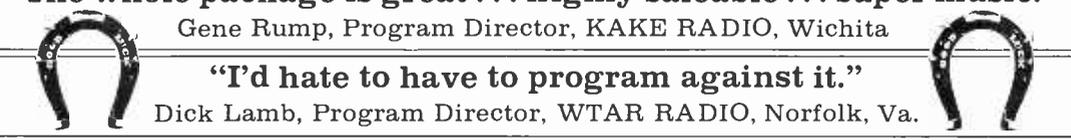
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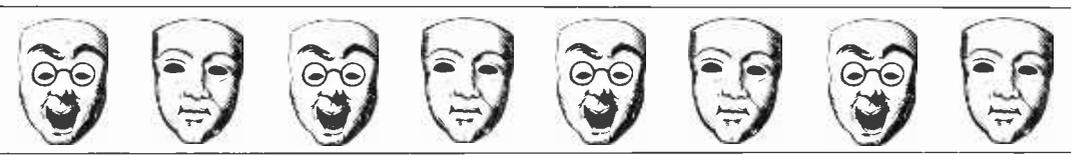
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Radio-TV Programming

Vox Jox

By CLAUDE HALL

LOS ANGELES—After a couple of years as a newsmen at WLIP in Kenosha, Wisc., the station gave Dave Garland the chance at being what he wanted—the 6-10 a.m. personality. Station features an MOR format, but weaves in country and rock. . . . Free radio programs are being offered on America's bicentennial. Those interested in the 100 one-minute program can write RAEI, P.O. Box 94013, Tacoma, Wash. 98494. . . . WHPA in Honesdale, Pa., is now featuring a Big Band format, according to 2-6 p.m. personality Barry Mitchell. "At WHPA, we decided about a month ago to feature solid gold music from the past 40 years rather than the same 20 we were playing. Public response to the idea of older gold has been good enough to justify four selections hourly from the 1935-to-1950 period." Lineup at the daytime station includes Terry Clark 6-10 a.m., Al B. Lake until 2 p.m., Barry Mitchell, then Jeff Walker until signoff.

John Lingua has a first ticket and several years of experience as an air personality, plus the last three years as program director. Most previously he'd been at WACE in Springfield, Mass., but is now looking; 413-788-7843. . . . Billy Jack Jackson reports that he's now doing the midnight-5 a.m. slot at KRDG in Redding, Calif. "All those hours I put in last year have paid off." A guy named Koroluck does 5-11 a.m.; Jerry Q. McGee, a 19-year veteran of the station, does 11 a.m.-4 p.m., Mike Dorn 4-7 p.m., Don Murray 7-midnight. Jim Albertson and Doug Michaels are swingmen.

Ruth Meyer, program director of WNEW-AM in New York, writes: "Saw your comment about Joe Thomas in Vox Jox this week and couldn't let it pass without adding a comment of my own. I hear from Joe occasionally, and, of course, remember him with great respect from his WPRO days. In my opinion, he's one of the ones with something spe-

cial. He always had that unique quality that made listeners care about him and believe in him. I never had an opportunity to hire him, but I've always thought a great deal of his ability and of his willingness to give on the air. Hope he gets a good gig soon."

Driving home from a fantastic barbeque at Dan McKinnon's ranch near San Diego I heard Gary Owens of KMPC in Los Angeles welcoming a new assistant program director to the station—Bill Watson. Fortunately, I was buckled into the Golden Goose (an MGB) and couldn't fall out of my chair.

The barbeque was a lot of fun. Mike Maitland, Wesley Rose, Roy Horton, Bert Whalen, Jo Walker, Charley Pride, Bill Anderson, Col. Al Audick and son Ron and Bud Windom of the AFRTS, Frank Mancini of RCA Records, and all of the gang of the Brush Arbor, plus another dozen or two good friends, were there.

Dick Whittington is about to sign papers to go on the air at KFI in Los Angeles; Paul Compton, KFI veteran of many years, may step down in May. . . . Kenny Roberts is the new music director and 7-midnight personality at KASH in Eugene, Ore.; he'd been with KFIV in Modesto, Calif. I got this word from Bo Donovan, national program director of the SRO radio chain, who came by just recently.

Jack Alexander, music director of KEZY in Anaheim, Calif., for several years, is leaving the station to devote full time to his record tip-sheet—Input. Input is a broadbased publication when it comes to music. A sub is \$50 a year, but you might get a free sample by writing Jack at 5116 Chateau Circle, Irvine, Calif. 92805. . . . Chuck Logan shifted across the street to KOB in Albuquerque, N.M., which is being consulted by Kent Burkhardt. Gary Diamond was promoted to program director of KQEO, replacing Logan.

(Continued on page 25)

Jack G. Thayer Keynotes

• Continued from page 22

communicators will be assigned to a given topic. This series of roundtables will be in session for about three hours; thus the registrant will be able to move onto another topic and communicator when he has benefitted from a given topic. Other topics will cover radio syndication, the Top 40 playlist, and the lack of believable qualitative research and how the radio station can analyze its audience to aid both programming and sales.

Thayer was chairman of last year's Forum and is a member of the advisory committee this year, along with past chairman David Moorhead, general manager of KMET in Los Angeles; Rochelle Staab, music coordinator of the Bartell Media radio chain; Luis Burnini, director superintendent, Sistema Globo de Radio, Rio de Janeiro, Brazil; Kevin O'Donohue, general manager, 2SM, Sydney, Australia; Sherrie Lau, director of media services, Eisaman, Johns, & Laws, Los Angeles; Rick Frio, vice president of marketing, MCA Records, Los Angeles; Jim Gabbert, president, KIOI, San Francisco; Stan Kaplan, president, WAYS, Charlotte, N.C.; Paul Drew, vice president of programming, RKO General Radio, Los Angeles; Ron Alexenburg, vice president,

Epic Records, New York; and others.

News, public service, quadraphonic radio, record distribution, and virtually every aspect of radio programming will be discussed.

Registration fees include lunches, continental breakfasts, all work material, entrance to all sessions including the awards banquet, and other involvements yet to be announced. To register, send \$185 to International Radio Programming Forum, 9000 Sunset Blvd., Suite 1200, Los Angeles, Calif. 90069. After July 11 the fee will be \$200 per person.

Early registrants will be entitled to low rates on hotel rooms in the Fairmont Hotel, site of the convention, or another hotel nearby.

Concept Prod.

• Continued from page 22

Earl, manager and president of Warren Earl Associates; and Janne Livacich, who specializes in market and media research.

Each of the four programming concepts is updated weekly (for current material) and monthly (for older material). Various special programs, such as a "Quad Showcase" hour or two-hour weekly program featuring SQ and QS matrix quad material, are also available.

Vox Jox

• Continued from page 24

and then **Frank Ragan** was promoted to music director of KQEO and the whole market has suddenly grown a lot more competitive.

★ ★ ★

Would you know it, a station has finally acquired an air personality named **Scott Joplin**. It's KPOK in Portland, Ore. The current lineup at the rockin' country format station includes **Jay Hamilton** midnight-6 a.m., **Ted Rogers** 6-9 a.m., program director **Joe Ferguson** 9-noon, music director **Bob Taylor** noon-3 p.m., **Glynn Shannone** 3-7 p.m., and **Buzz Hill** 7-midnight. Station is giving away money on the street to anyone who answers the question: "What radio station do you listen to?" which the answer is: "KPOK." The street giveaways are taped and played back on the air as contest promos.

★ ★ ★

John Carter, known on the air as **Big John Carter**, has joined the weekend roster of KHJ in Los Angeles. . . . In Lewiston, Me., **Alan Edwards** of WLAM is attempting (or has attempted, perhaps, by the time) to set a new on-air record. Unfortunately, the station won't be on the air one hour a night, so the record wouldn't count. But every two or three weeks, I get a phone call from some program director wanting to know what the national record is for staying on the air continuously. **Paul Villa**, program director of WLAM, says it was 104 hours and eight minutes set recently in nearby Brunswick, Me. I think it was longer. Does anyone really know?

★ ★ ★

Roger W. Morgan reports in from KROY in Sacramento, Calif. He'd been the program director of KYA. He came down to spend one afternoon with me shortly before leaving KYA. We had a good time talking radio. . . . When I mentioned earlier about the continuous on-air records, I should have also mentioned **Dave Christian** at WKYX in Paducah, Ky., trying the same thing. But I think he's going around the clock; he wants disk jockeys, record promotion men, record artists, to call at 502-442-1248 and help him keep awake. He'll put you on the air.

★ ★ ★

Scott Regen who'd been at CKLW in Detroit is now looking for an MOR air position. Call him at 313-356-0491. . . . **Shaun Holly**, with KNUS in Dallas the past year and a half, has been promoted to music director of the Top 40 FM station. He replaces **Ronnie Ralphael**, who has joined Mercury Records as their Dallas regional promotional man.

★ ★ ★

When you hear that a **Bobby Wooten** is retiring from KAYO in Seattle to return to his native Arkansas, it sort of disturbs your whole day. Bobby has programmed the country station for more than 10 years. . . . **Ray Potter**, morning personality at XEROX in El Paso, notes: "Had a bloody mary with **John Walton** and he said he'd be packin' it up for Northern California pretty soon. He also told me that **Stan Wilson** had signed off as manager at KFJZ in Fort Worth." Potter used to program KFJZ; Walton, of course, is the leader of the Walton Gang (the managers of the radio stations that he owns from Texas to Monterey, Calif.). . . . **Pat Reilly**, a program director and air personality of note, has joined the staff of Programmer's Digest. The Programmer's Digest is a magazine devoted to radio pro-

gramming on record. Old buddy **Buddy Blake** is editor and publisher. Reilly will be providing a humor service to the monthly records. If you'd like to know more about the disk-magazine, I suggest you send **Buddy Blake** \$5 for a sample copy care of: Audio Video Corp. of America, P.O. Box 15721, Nashville, TN 37215. Be one of the best \$5 you ever spent.

★ ★ ★

Don French is now program director of KANC, a new country music station going on the air May 1 in Anchorage, Alaska 99509. He needs records desperately for the new station. Don is a heavy from the old days, having programmed such as WNBC in New York and KFWB in Los Angeles. **John Garland** is general manager of the new station. Send the records care of P.O. Box 42287.

★ ★ ★

Christopher, evening personality at an FM station in Kelowna, B.C., Canada, has an hour documentary on "Are Plants Human" for sale. Demo and rates available on request to him via Conception Immaculate Productions, ICP Building, 129 Second St., New Westminster, B.C. V3L 2K4, Canada. . . . **Lee Duncan** just called and he wants back in a major market. Has 16 years experience, mostly in rock. Has been cooling his heels at KMMT in Mammoth Lakes, Calif. You can reach him via 805-833-1712.

★ ★ ★

I guess one of the most interesting facets of radio, when historians began massive studies of the medium as it exists now in the days to come, will be the aspect that it constantly changes. For instance, **Chuck Southcott**, program director of KGIL in Los Angeles, is leaving the station to launch a radio syndication firm. As he puts it: "I grew up with the station." He'd been there 13 years. **Jim Martin** will take over Chuck's evening slot and do a talk show 8-11 p.m.; this follows a 7-8 p.m. sports talk show hosted by **Stan Brown**. Chuck sort of believed that **Rick Scarry** would take over music chores at the station. **Dave Bandelbaum** is operations director; Chuck probably won't be replaced.

★ ★ ★

Grant West is now doing the 6-midnight show on WJBQ in Portland, Me. He'd been at WJTO in Bath, Me. **Christy Max** is now the all-night personality on WJBQ and **Joe McMillian** has been appointed the station's music director. **Wally Brine** does the morning show. McMillian middays; program director **Jeff Ryder** afternoons. **Scott McCann** does weekends. The station also has a new Sunday morning talk show hosted by **Joan Winter**. . . . **Ira Gordon**, 213-398-2707, says: "I am currently interested in setting up a progressive country show at any country station in the mood to give this new trend a try." Ira had been at KDAC in Fort Bragg, Calif., until economic conditions hit the station.

★ ★ ★

Tom Straw. Where are you? . . . "The Lone Ranger" rides again on KODA, an adult music station in Houston. Charles Michelson Inc., New York, continues to score time and time again with old radio shows. **Ed Shane** programs the station. Starting April 14, the station began broadcasting 52 half-hour shows. . . . Now and then, the real legend—**Matty (Humdinger) Singer**, ABC/Dunhill Records, Philadelphia drops me a note. Makes my whole day. (Continued on page 40)

Latin Scene

The Royal Jesters with "Their Second Album." The Jesters, under the direction of **Oscar Lawson**, are at work on their fourth album. **Henry**

Balderrama has a new group on the scene. Calling themselves **La Patria**, they have an album out on the Mr G label. **LUPE SILVA**

NEW YORK

A month of heavy happenings on the Latin Scene. **Frankie "Hollywood" Crocker**, popular WBLB-DJ is presenting "Salsa At The Felt Forum" here (25). The event will be a reunion for **Tito Puente** and vocalist **Santito Colon**. Also, popular **Cheo Feliciano** will be united with the exciting **Joe Cuba**, and **Willi Colon** with **Hector LaVee** and also **Pete "Conde" Rodriguez** will perform. This awaited show promises excitement as all the performers have been separated and successfully continued their careers. For many of them, this will be the first time together in many years.

WRVR and **Don Friedman** presented at Avery Fisher Hall three of the most important names in music. From the Coast, the awaited return to the New York scene of the immensely popular **Eddie Palmieri** and his new orchestra. The madman from Argentina: **Gato Barbieri** and the Brazilian Rhythm Machine: **Airto**.

"Latin Lib," "Latin Salsa," "Latin Disco," some of the names as yet undecided to call the new dance emporium which opened at 1674 Broadway. Also going strong: **Levittious, Corso**. The **Hisocampo, Casino-14**; in Queens: **The Monastery**; in Staten Island: **The Hadar**; in Brooklyn: **El Dorado, Casa Borinquen** and **Red Plum**. . . . A definite upswing in Latin music is happening.

Inca announces good sales in the new **Tipica 73** single: "Canuto." **Ricardo Rey** and **Bobby Cruz** new single out: "Juan Sebastian (Bach) Fuga," very interesting. **Chivirico**, has a new single on **Cotique Records**: "Frio en el Alma," a fine arrangement by **Jorge Millet**. "Matrimonio . . . Para que? is the new **Paquito Gusman** single on **Inca** and the incomparable **Celia Cruz** in "Lo Tuyo es Mental," a very popular composition of young **Anam Munar**. . . . In town for promotion of their new release: **Te Vas a Arrepentir** and "Matilde Linda" is the **El Gran Combo**. Also on the EGC label "Un Mundo Raro" and "Salsa Na'mas" by **Nacho Sanabria**. EGC is distributed by **Rico**. **Tony Fabon**, a&r director of **Rico Records** and **Solo**, announces the first release especially for **Mother's Day**: "Madre" with **Nestor Sanchez** in the vocals and **La Protesta**. **Primitivo Santos** also has a new single: "Honorina" and "Cracias A Dios," cuts from his LP: "Amorosa."

RALPH LEW

TEXAS

Freddie Records has acquired three of **Little Joe Y La Familia's** latest masters, plus their soon to be released LP, from **Buena Suerte Records**. These albums will now be distributed, along with other products in the **Freddie** catalog, by **Cruz Cuerrero** on the West Coast. In addition to **Freddie Martinez** and the newly acquired **La Familia** albums, **Freddie Records** now features **La Raza, Zavala, Tony De La Rosa** and a new group from San Antonio: **The USA Band**, featuring **Adalberto Gallegos** on vocals.

As soon as they complete the installation of their new 16-track studio facilities. **Ace Martinez** and **Jim West** will be heading for New York City to prepare for **Freddie Martinez's** coming appearance at **Madison Square Garden**. **Martinez** will be part of the star studded **Arnulfo "Gordo" Delgado** promotion which last year attracted some 34,000 fans to the Garden.

Joe Bravo's latest LP, on **GC Records**, seems to be doing well. This one is titled "El Panda Manda." Other recent releases at **GC** include:

Billboard SPECIAL SURVEY for Week Ending 5/3/75

Billboard Special Survey Hot Latin LPs™

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IN NEW YORK

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

IN TEXAS

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

MAY 3, 1975, BILLBOARD

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Solti, Chicago Will Record Opera Here

• Continued from page 1

James McCracken and Adriana Maliponte, with Leonard Bernstein conducting the Metropolitan Opera Orchestra.

The cost of the recording, mounted by Deutsche Grammophon, was said to be \$250,000—not an easy pill or bill—to swallow.

In 1967 RCA Records released the City Opera Co. version of Handel's "Julius Caesar." Production costs for this package would not be revealed by RCA executives but the recording was given a foundation grant of \$20,000. The package took seven sessions, from April 27 to May 2, and featured Beverly Sills, Maureen Forrester and Norman Triegel. Julius Rudel conducted the New York City Opera Co.

RCA also was involved in the other two operas recorded here. Wagner's "Lohengrin," a five-record set, was recorded in 1965 in Boston, after a performance at Tanglewood. The session cost RCA about \$170,000. Among its cast were Lucine Amara, Jerome Hines and Sandor Konya. Erich Leinsdorf conducted the Boston Symphony Orchestra. The other opera package was Verdi's "Macbeth." Recorded in 1958, its performers included James Warren and Carlo Bergonzi. Erich Leinsdorf led the Metropolitan Opera Orchestra.

Tchaikovsky On Melodiya/Angel

NEW YORK—Angel Records, now in its eighth year of affiliation with the Soviet recording sales agency Mezhdunarodnaya Kniga, continues to add new product to its Melodiya/Angel series of Russian-originated performances. This month the label announces the completion of another major cycle of recordings. An authoritative documentation of the complete Tchaikovsky Symphony Cycle (including "Manfred") is presented as a series of seven LPs featuring Genady Rozhdestvensky and the Moscow Radio Symphony Orchestra.

Although Melodiya/Angel's previously issued cycle (also complete, played by the U.S.S.R. Symphony, Yevgeny Svetlanov conducting) is a continuing seller and will be retained in the catalog, a new recording, the caliber of this one, is indeed merited.

The cycle has been issued as individual LPs: No. 1, 2, 3, 4, 5, 6 and "Manfred" thereby enabling the consumer market the convenience of purchase (one or in a combination of two or more) at the least possible price.

Horowitz Concert—Wait Is Rewarded

NEW YORK—The patient are rewarded—at least in the concert world. Ask the fans who could not buy tickets after waiting on line for Vladimir Horowitz's Metropolitan Opera House performance last winter. Those that signed their names on a waiting list were recently given the opportunity to obtain tickets for the Horowitz concert April 27 at Carnegie Hall here.

Tickets helped raise funds for the Musicians Foundation, the Carra-moor Festival and the Carnegie Hall Foundation.

Columbia Records had a recording arrangement in the early 1950's with the Metropolitan Opera and recorded "La Boheme" and "Der Fledermaus," among others. The deal was dropped in the mid-fifties.

Jim Frye, DG classical vice president, puts the present cost of recording an opera here at about \$180,000, depending, of course, on the number of sessions, the type of work and the principals involved. He estimates that the same opera, if done overseas, would cost about \$90,000 to \$100,000. If produced in an Eastern-block country, the cost is even less, he says.

Classical Notes

"The Listening Room," hosted by Robert Sherman, program director of station WQXR, New York, premiered posthumous works of lost scores of Arthur Farwell, Neely Bruce, pianist, and David Barron, baritone, performed the works April 16 of the American composer, who died in 1952. . . . Helen Quach appointed musical director of the Manila Symphony. . . . ASCAP writers who received 1975 Guggenheim Fellowships include Claus Adam, Morton Subotnick, Arthur Berger and Kurt Sone.

Gov. Hugh Cary sent a telegram to Schuyler Chapin congratulating the Metropolitan Opera's completion of its 90th season. The telegram ended by saying, "Its (Metropolitan) survival is certainly a high priority in maintaining New York City's eminence as the cultural center of America." . . . Suzanne Ciani, Barbara Kolb, Harold Vick, Billy Harper and Charles Dodge among those receiving Creative Artists Public Service Program fellowships. Fellowships are designed to aid working artists

Karajan, Berlin Orchestra Ink Pact With DG, EMI

NEW YORK—Herbert von Karajan and Polydor International's president Dr. Werner Vogelsang signed a new long-term contract April 21 in Berlin. It provides for a large-scale program of symphonic recordings on the Deutsche Grammophon label, with Karajan leading the Berlin Philharmonic, of which he was appointed Conductor-for-Life in 1955. At the same time a second major agreement was signed covering the Berlin musicians for the disks.

Under the terms of the new contracts, more than 70 new LPs will be made for DG by Karajan and his orchestra. Highlights of the new repertoire will be symphonies of Beethoven, Bruckner, Brahms, Mozart, Sibelius, Haydn (the "Paris" symphonies) and Mahler (whose "Fifth" will be released later this year as the first in the long-awaited cycle). Works by Bach, Liszt, Stravinsky and Berlioz are among others slated for new disks.

"I am delighted," said Dr. Vogelsang, who also serves as president of Polygram U.S., the operating company of Polydor, Phonogram, Chappell Music and Phonodisc, "that this contract will insure the continued close working relationship between Herber von Karajan, his orchestra, and our yellow label."

3 LP's In Boot Series

NEW YORK—Boot Records, independent record firm based in Canada, has opened a Nashville office and has issued the first three releases on its Boot Master Concert Series, its classical label.

In addition, the company has set up the following distributors: H.W. Daily, Houston; Floyd's Wholesale Records, Ville Platte, La.; Merit Distributors, Detroit; Commercial Music Co., St. Louis; Music City Record Dist.; Nashville; Hot Line Record Dist., Memphis; Pan American Record Supply, Denver.

The firm also services the following stores direct: Rose, Chicago; Sam Goody, New York; King Karol, New York.

and to encourage public participation in the arts throughout New York State.

Chicago Symphony and Sir Georg Solti come to Carnegie Hall for remaining New York season on Tuesday, Wednesday and Friday (29, 30 and 2). Sir Georg has planned a five-month sabbatical, beginning July 1. Of his sabbatical, the music director says, "I've planned this for a long time to refuel the musical batteries and to be uninterruptedly with my family." Meanwhile, the four concerts, set for next year by the Symphony for Carnegie Hall, will be conducted by Sir Georg and Carlo Maria Giulini.

The Houston Grand Opera will present, as the highlight of its free spring season, Scott Joplin's opera "Treemonisha" on May 23. Repeat performances are on May 24, 25, 27, 31, June 2 and 4 and it will mark the first time the opera has been done by a professional opera company. Gunther Schuller will do a new orchestration for the opera.

LOS ANGELES—Herbert von Karajan signed a new long-term contract April 20 in Berlin with Electric & Music Industries Ltd. Representing EMI was Peter Andry, general manager-International Classical Division. In conjunction with the agreement, a second contract was signed between EMI and the Berlin Philharmonic Orchestra. Andry stated that he was extremely pleased with both contracts. In the U.S. the product will be made available via Angel Records.

The contract between EMI and the conductor marks the continuation of an association that started some 30 years ago. During his affiliation with EMI, the company has recorded 15 complete operas and over 150 orchestral and choral recordings. A wide range of orchestral, choral and operatic recordings reaching from Haydn to Mahler will be made—the first major recordings under provisions set down in the new contracts being an all-star cast production of Wagner's "Lohengrin" and the Beethoven Piano Concertos with soloist Alexis Weissenberg.

Numbering among Karajan's most recently issued recordings internationally released by the affiliate EMI companies are Bartok's "Concerto for Orchestra," Beethoven's "Piano Concerto No. 5," Beethoven's "Missa Solemnis," and Verdi's "Otello."

Billboard
Top 50

Billboard SPECIAL SURVEY for Week Ending 5/3/75

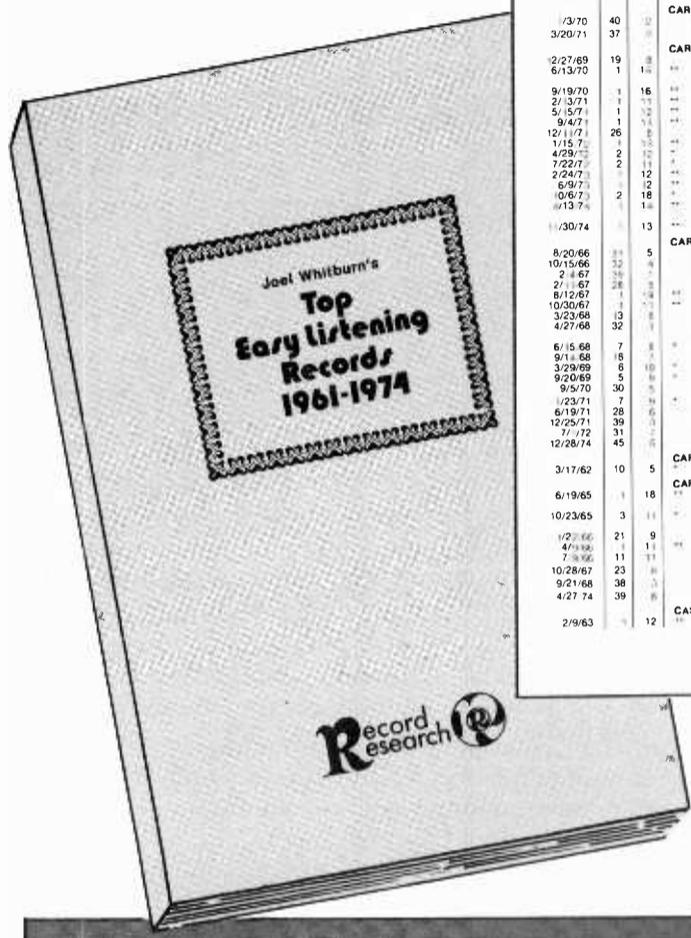
Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	5	ONLY YESTERDAY Carpenters, A&M 1677 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
2	7	7	THE IMMIGRANT Neil Sedaka, Rocket 40370 (MCA) (Don Kirshner, BMI/Kirshner, ASCAP)
3	1	8	IT'S A MIRACLE Barry Manilow, Arista 0108 (Kamikazi, BMI)
4	9	5	RAINY DAY PEOPLE Gordon Lightfoot, Reprise 1328 (Warner Bros.) (Moose, CAPAC)
5	2	7	DON'T TELL ME GOODNIGHT Lobo, Big Tree 16033 (Atlantic) (Famous, ASCAP)
6	12	7	99 MILES FROM L.A. Albert Hammond, Mums 8-6037 (Columbia) (Landers-Roberts/April/Casa David, ASCAP)
7	5	8	BEER BARREL POLKA Bobby Vinton, ABC 12056 (Shapiro/Bernstein, ASCAP)
8	10	6	THANK GOD I'M A COUNTRY BOY John Denver, RCA 10239 (Cherry Lane, ASCAP)
9	4	9	THE LAST FAREWELL Roger Whitaker, RCA 50030 (Arcola, BMI)
10	6	8	HE DON'T LOVE YOU (Like I Love You) Tony Orlando & Dawn, Elektra 45240 (Conrad, BMI)
11	14	6	MISTY Ray Stevens, Barnaby 614 (Chess/Janus) (Vernon, ASCAP)
12	8	7	I DON'T LIKE TO SLEEP ALONE Paul Anka, United Artists 615 (Spanka, BMI)
13	11	13	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. Thomas, ABC 12054 (Press/Tree, BMI)
14	21	3	WONDERFUL BABY Don McLean, United Artists 614 (Unart/Yahweh, BMI)
15	25	4	ANYTIME Frank Sinatra, Reprise 1327 (Warner Bros.) (Spanka, BMI)
16	17	6	I'M STONE IN LOVE WITH YOU Johnny Mathis, Columbia 3-10112
17	13	12	WALKING IN RHYTHM Blackbyrds, Fantasy 736 (Blackbyrd, BMI)
18	24	5	LOVE WILL KEEP US TOGETHER Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
19	19	8	BEFORE THE NEXT TEARDROP FALLS Freddie Fender, ABC/Dot 17540 (Fingerlake, BMI)
20	20	7	AMIE Pure Prairie League, RCA 10184 (McKenzie/Dunbar, BMI)
21	23	6	I'LL PLAY FOR YOU Seals & Crofts, Warner Bros. 8075 (Dawnbreaker, BMI)
22	16	10	YOU ARE SO BEAUTIFUL Joe Cocker, A&M 1641 (Almo/Preston, ASCAP/Irving/WEP, BMI)
23	35	3	WILDFIRE Michael Murphy, Epic 50084 (CBS) (Mystery, BMI)
24	30	4	CRY SOFTLY Andy Williams, Columbia 3-10113 (Tree/Algee, BMI)
25	27	5	WHEN THE PARTY'S OVER Janis Ian, Columbia 3-10119 (Mine/Limited & April, ASCAP)
26	22	11	HOT SAUCE Jan Davis Guitar, Ranwood 1015 (Laurabob, BMI)
27	42	3	SISTER GOLDEN HAIR America, Warner Bros. 8086 (Warner Bros., ASCAP)
28	34	4	GROWIN' Loggins & Messina, Columbia 3-10118 (Savona/Sugartree, BMI/Gnossos, ASCAP)
29	26	9	SORRY DOESN'T ALWAYS MAKE IT RIGHT Diana Ross, Motown 1335 (Jobete, ASCAP/Stone Diamond, BMI)
30	33	4	HOW LONG Ace, Anchor 21000 (ABC) (American Broadcasting, ASCAP)
31	37	3	WORLD OF DREAMS Perry Como, RCA10257 (Roncom/ASCAP)
32	39	3	MIDNIGHT BLUE Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
33	32	6	(If You Add) ALL THE LOVE IN THE WORLD Mac Davis, Columbia 3-10111
34	28	8	YOU'RE A PART OF ME Susan Jacks, Mercury 73649 (Phonogram) (Chappell/Brown Shoes, ASCAP)
35	43	2	AND THEN WAS GINA Bobby Goldsboro, United Artists 633 (Unart/Pen In Hand, BMI)
36	45	4	WHEN THE LOVE LIGHT SHINES The Boones, Motown 1334 (Stone Agate, BMI)
37			NEW ENTRY OLD DAYS Chicago, Columbia 10131 (Make Me Smile/Big Elk, ASCAP)
38	41	5	INDIANA GIRL Pat Boone, Melodyland 60058 (Motown) (Wilber/Martin Cooper, ASCAP)
39	38	4	YOU TURN ME ON Nino Tempo & April Stevens, A&M 1674 (Broadside/Daddy Sam, BMI)
40	46	2	PART TIME LOVE David Gates, Elektra
41	49	2	WHEN WILL I BE LOVED Linda Ronstadt, Capitol 4050 (Acuff-Rose, BMI)
42	40	5	EMMANUELLE Peter Nero, Arista 0112 (Screen Gems-Columbia, BMI)
43	50	2	I'M NOT LISA Jessi Colter, Capitol 4009 (Baron, BMI)
44			NEW ENTRY LIZZIE & THE RAINMAN Tanya Tucker, MCA 40402 (House Of Gold, BMI)
45	47	3	DION BLUE Tim Weisberg, A&M 1680 (Elusive Sounds, ASCAP)
46	48	2	AUTOBAHN Kraftwerk, Vertigo 203 (Phonogram) Intersong USA, ASCAP)
47			NEW ENTRY ALL I WANNA DO Su Shifrin, Motown 1343 (Colgems, ASCAP)
48	44	5	HANDS OF TIME Atlantic & Pacific, P.I.P. 6501 (Col-Jems, ASCAP)
49			NEW ENTRY THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
50			NEW ENTRY SMILE ON ME Ronnie & Natalie D'Hara, Legacy 104 (Happy Girl, ASCAP)

Joel Whitburn
announces the release
of his new Easy Listening Book
and the 1974 Record
Research Supplements.



Date	Pos	Wks	ARTIST - RECORDING	Label
12/7/63	2	7	CARAVELLES YOU DON'T HAVE TO BE A BABY TO CRY	Smash 1852
10/19/74	15	11	CARLTON, CARL EVERLASTING LOVE	Back Beat 27001
1/3/70	40	12	CARNIVAL LARA LADADA	World Pacific 77932
3/20/71	37	10	CARNIVAL WHEN THERE'S A HEARTACHE	United Artists 50749
2/27/69	19	11	CARPENTERS TICKET TO RIDE	A&M 1142
6/13/70	1	14	CARPENTERS (THEY LONG TO BE) CLOSE TO YOU	A&M 1183
9/19/70	1	16	CARPENTERS WE'VE ONLY JUST BEGUN	A&M 1217
2/13/71	1	15	CARPENTERS FOR ALL WE KNOW	A&M 1243
5/15/71	1	12	CARPENTERS RAINY DAYS AND MONDAYS	A&M 1260
9/4/71	1	11	CARPENTERS SUPERSTAR	A&M 1289
12/1/71	26	8	CARPENTERS BLESS THE BEASTS AND CHILDREN	A&M 1289
1/15/72	1	10	CARPENTERS HURTING EACH OTHER	A&M 1322
4/29/72	2	12	CARPENTERS IT'S GOING TO TAKE SOME TIME	A&M 1351
7/22/72	2	11	CARPENTERS GOODBYE TO LOVE	A&M 1367
2/24/73	1	12	CARPENTERS SING	A&M 1413
6/9/73	1	12	CARPENTERS YESTERDAY ONCE MORE	A&M 1446
0/6/73	2	18	CARPENTERS TOP OF THE WORLD	A&M 1468
1/13/73	1	14	CARPENTERS I WON'T LAST A DAY WITHOUT YOU	A&M 1521
1/30/74	13	11	CARPENTERS PLEASE MR. POSTMAN	A&M 1646
8/20/66	1	5	CARR, VIKKI MY HEART REMINDS ME SO NICE (SUMMER SAMBA)	Liberty 55897
10/15/66	1	10	CARR, VIKKI UNTIL TODAY	Liberty 55917
2/1/67	28	8	CARR, VIKKI NOW I KNOW THE FEELING	Liberty 55937
2/1/67	1	14	CARR, VIKKI IT MUST BE HIM	Liberty 55937
8/12/67	1	14	CARR, VIKKI THE LESSON	Liberty 55986
10/30/67	1	14	CARR, VIKKI SHE'LL BE THERE	Liberty 56012
3/23/68	1	13	CARR, VIKKI YOUR HEART IS FREE	Liberty 56026
4/27/68	32	7	CARR, VIKKI JUST LIKE THE WIND	Liberty 56039
6/15/68	7	8	CARR, VIKKI DON'T BREAK MY PRETTY BALLOON	Liberty 56092
9/11/68	18	10	CARR, VIKKI A DISSATISFIED MAN	Liberty 56092
3/23/69	8	10	CARR, VIKKI WITH PEN IN HAND	Liberty 56132
9/20/69	5	10	CARR, VIKKI ETERNITY	Liberty 56185
9/5/70	30	8	CARR, VIKKI SINGING MY SONG	Liberty 56185
1/23/71	7	11	CARR, VIKKI I'LL BE HOME	Columbia 45296
6/19/71	28	10	CARR, VIKKI SIX WEEKS EVERY SUMMER	Columbia 45403
12/25/71	39	11	CARR, VIKKI I'D DO IT ALL AGAIN	Columbia 45510
7/1/72	31	11	CARR, VIKKI THE BIG HURT	Columbia 45622
12/28/74	45	11	CARR, VIKKI WIND ME UP	Columbia 10058
3/17/62	10	5	CARROLL, DAVID THE WHITE ROSE OF ATHENS	Mercury 71917
6/19/65	1	18	CARTER, MEL HOLD ME, THRILL ME KISS ME	Imperial 66113
10/23/65	3	11	CARTER, MEL (ALL OF A SUDDEN) MY HEART SINGS	Imperial 66138
1/27/66	21	9	CARTER, MEL LOVE IS ALL WE NEED	Imperial 66148
4/11/66	1	11	CARTER, MEL BAND OF GOLD	Imperial 66165
7/18/66	11	11	CARTER, MEL YOU YOU YOU	Imperial 66183
10/28/67	23	11	CARTER, MEL BE MY LOVE	Liberty 56000
9/21/68	38	11	CARTER, MEL I PRETEND	Dei 743
4/27/74	39	11	CARTER, MEL I ONLY HAVE EYES FOR YOU	Romar 716
2/9/63	1	12	CASCADES RHYTHM OF THE RAIN	Valent 6026

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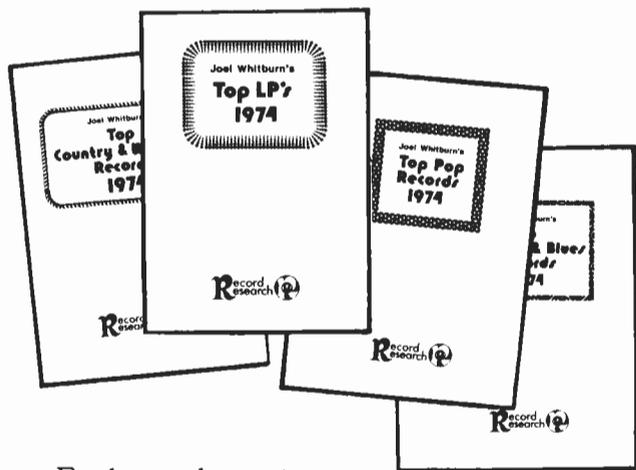
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Denver-Sinatra Coup

• Continued from page 1

where he can be a major cabaret attraction. And even though there's far more money to be made on a concert tour, it's good for an artist to keep growing with new challenges that keep him interested. I like new challenges as a manager too."

Weintraub decided to play Denver at Lake Tahoe because the high-mountain resort would be a comfortable environment for the Colorado-based singer and his troupe. He then got the "wild idea" of playing Sinatra at the midnight show and Denver doing the dinner show, thus making the engagement a worldwide music event rather than simply another superstar Nevada debut.

Within 24 hours he had discussed the concept with Sinatra's top advisor, attorney Mickey Rudin, and Denver. Denver, a lifelong Sinatra admirer, was almost shy in his first reaction. Rudin was enthusiastic if all elements could be worked out.

The historic co-billing was finalized when Weintraub flew to Las Vegas to present it to Sinatra after a show. "Frank bought the idea even before I finished explaining it," says Weintraub. "He gave the fastest acceptance of anyone involved. And he immediately said he wanted Denver's name billed before his because John would be playing the early spot."

At this point, Weintraub and Rudin got on a conference call to Harrah's talent buyer Holmes Hendrickson. Owner Bill Harrah, an old friend of Sinatra, was on vacation in Africa.

Weintraub recalls Hendrickson's first reaction as "quit kidding" and his next responses as "What can we give you? When do they want to start? How long do they want to play?"

"The primary commitment we got from Harrah's was for the biggest international advertising and promotion campaign ever put on by a Nevada casino," says Weintraub. "The salary for the artists was negotiated by Mickey later. Obviously Sinatra and Denver could command any price they wanted and setting an all-time club fee record was never our objective."



Management III photo
Jerry Weintraub: "A music event like the Denver-Sinatra co-billing at Harrah's is good for everybody."

Both headliners are getting paid an equal salary. Sinatra regularly gets over \$100,000 in Nevada while Denver's current concert tour has established him as a draw on the level of Led Zeppelin or the Stones.

"It hasn't been decided yet if Frank and John will sing any songs together," says Weintraub. "But presumably something along those lines will eventually be worked out."

Also still to be set are whether there will be an opening act for either artist and how many of the same augmented house orchestra musicians they will share.

Harrah's minimum for the shows will be held to about \$20 per person at the request of the artists.

That would mean that a couple desiring to catch both acts would pay a minimum of \$80.

"The bottom line is that co-billing Frank and John becomes a music event of worldwide importance because there's nothing new about either of these artists selling out on their own anywhere they want to play," says Weintraub.

"And a major music event is good for the entire industry and for all the press because of the excitement it generates."

Since Weintraub also is the main U.S. promoter for Led Zeppelin and Elvis Presley, there may be some more spectacular co-billings coming along eventually.

Belkin Gets Rose Bowl's Contract

LOS ANGELES—Pasadena's city board over-rode protests by local concert promoters Pacific Presentations and Wolf & Rissmiller to award an exclusive contract for two Rose Bowl daylight rock concerts this year to a Cleveland combine headed by Mike Belkin.

By a unanimous vote, with only a few local residents appearing at the hearing to object, Pasadena granted Belkin, Star Concepts and Mel Green Productions a deal for two concerts at the 110,000-capacity Rose Bowl between June 1 and Oct. 31 during the hours of noon to 7:30 p.m.

Pasadena will receive a 5 percent seat tax at maximum of 50 cents per ticket plus 10 percent of gross concert receipts against a minimum guarantee of \$30,000. Pasadena changed its long-standing ban on Rose Bowl rock in order to increase revenues from the facility.

Talent In Action

PINK FLOYD

Cow Palace, San Francisco

The two Pink Floyd concerts here April 12 and 13 were more successful as true multimedia experiences than as music.

The first show was a sellout, the second nearly so, and the Floyd received much adulation from the crowds, who were dazzled by such things as the group's spinning mirrored wheel, a missile that shot from the rear of the auditorium over the startled heads of the crowd and disappeared into the recesses behind the stage; loud explosions and vast amounts of smoke; a large circular screen upon which a continuous barrage of quickly shifting images were played, and a sleek quadraphonic system that gave a truly exciting and enveloping dimensionality to the sound.

Nonetheless, the music itself was often tedious. The Floyd played a three-hour show (there was no supporting act) with a 20-30 minute intermission. The first segment featured some new material; the second half was mostly selections from "Dark Side Of The Moon." The lengthy encore was "Echoes." The group was accompanied by two female backing voices and a saxophone player, who added welcome depth.

The group is doing a series of six West Coast dates (including four nights, April 23-26 at the Los Angeles Sports Arena, for which all 56,000 tickets sold in one day) and then will lay off until June, when its long-delayed new Columbia LP is expected. They will then play the major cities of the Midwest and East. The Columbia LP will be its first for that label, to which they were signed by Clive Davis shortly before he was dismissed by the CBS hierarchy. Capitol, however, is realizing profits from the tour; "Dark Side," recorded for that company two years ago, is back on the charts again. **JACK McDONOUGH**

TOWER OF POWER DIVIDED WE STAND

Bottom Line, New York

Sporting a new lead singer Tower Of Power treated New York to a tight, impressive display of East Bay funk. Showing none of the complacency that seemed to plague many of their recent shows the band kept the SRO audience hopping with its hustling horn-oriented rock.

Though new lead singer Hubert Tubbs does not have the polish or the style of his predecessor, Lenny Williams, his voice is much funkier. The April 2 show spotlighted Tubbs' earthy singing, reminiscent of David Ruffin and the fine sax work of Lennie Pickett. Standout numbers included "Knock Yourself Out" which featured a fine tenor saxophone solo by Pickett and "So Very Hard To Go" which sounded more soulful in the hands of Tubbs.

It is very good to see that Tower Of Power has found the groove again and hopefully the band's new energy will carry it to greater heights.

(Continued on page 30)

SCORING AS VOCAL STAR

Now I'm a Singer, Barry Mann Admits

By BOB KIRSCH

LOS ANGELES—"For the first time in my career," says Barry Mann, "I can think of myself not as a songwriter who sings but as a singer and a songwriter. There's no heavy or deep reason why I feel this way. It's just that 15 years in the business seem to be coming together."

There is certainly nobody in the music business who does not already think of Mann as a songwriter of the first order. With wife Cynthia Weil, Mann has penned countless hits over the years for the likes of Steve Lawrence, Tony Orlando, the Crystals, Wayne Newton, Eydie Gorme, the Drifters, Jay & The Americans, Gene Pitney, the Righteous Brothers, Animals, Paul Revere & the Raiders, Bill Medley, B.J. Thomas, Barbra Streisand, Dusty Springfield, Johnny Rodriguez and Helen Reddy—among others.

And with the release of his third album, "Survivor," there are more and more people beginning to think of Mann as a singer as well.

True fans will remember a Top 10 hit from Mann in 1961, "Who Put The Bomp (In The Bomp, Bomp, Bomp)" and a resulting LP that did something less than rock the industry. Four years ago he came up with "Lay It All Out" on New Design Records, a critically acclaimed set that apparently sold only to the critics. The new LP, on RCA, however, marks a fresh start as far as Mann is concerned.

Mann, of course, has one disadvantage at the start which is no fault of his own. People are bound to think of him as the writer who is simply satisfying an ego by turning performer.

"I'm very naive about that kind of thing," Mann says, "and I don't analyze it. But things really have changed for me. I listened to the New Design LP recently for the first time in two years and I couldn't believe it was me. It sounded like such an MOR crooned album. I really don't want to screw around anymore. I look at my friends (who include Carole King and Neil Sedaka from the Aldon publishing office where Mann and Weil worked) I know I'm good, too!

"In the early days," Mann continues, "I don't think I really wanted to make it as an artist. Basically, I didn't want to pay the dues. I'd give away things like 'We Gotta Get Out Of This Place' and 'Rock 'n' Roll Lullabye' because I thought I should be doing deeper things."

Probably the first step in his new career phase, Mann strongly believes, was getting away from New York a year ago and moving to Los Angeles. "The city was just strangling me," he says. "The musicians are uptight, not like here where you can stretch a session because everyone is really into the music. It's fun, like when I was cutting demos in the old days."

Upon arriving in Los Angeles, Mann worked with producer Richard Podolor, but things simply did not work out between them for various reasons. He then began with Terry Melcher, and the "Survivor" LP is the result.

The album features Mann with a powerful, almost Bill Medley vocal style (Mann has worked with Medley, writing songs for him in the Righteous Brothers days and producing him as a solo), strong productions that project rather than



RCA photo

Barry Mann: Don't call him golden oldie.

protect the vocals (this is the first LP where Mann has really been up front as a vocalist) and the expected excellent songs (co-written with Cynthia for the most part) dealing with old friends, some biographical material and a humorous look at the uncomfortable life styles of today.

"I directed Cynthia's lyrics more than usual this time," Mann says, "because I really wanted to relate to the songs more. I've got to take a more active part in the storylines and production as well. And, Cynthia continues to improve incredibly as a lyricist."

There are no "oldies" on this album. For one thing, Mann is not an oldie, though he realizes his past is certainly an important part of his career. "I just can't go back to the old things. I love what I'm writing and I'm dying to cut new things. In an act

(Continued on page 30)

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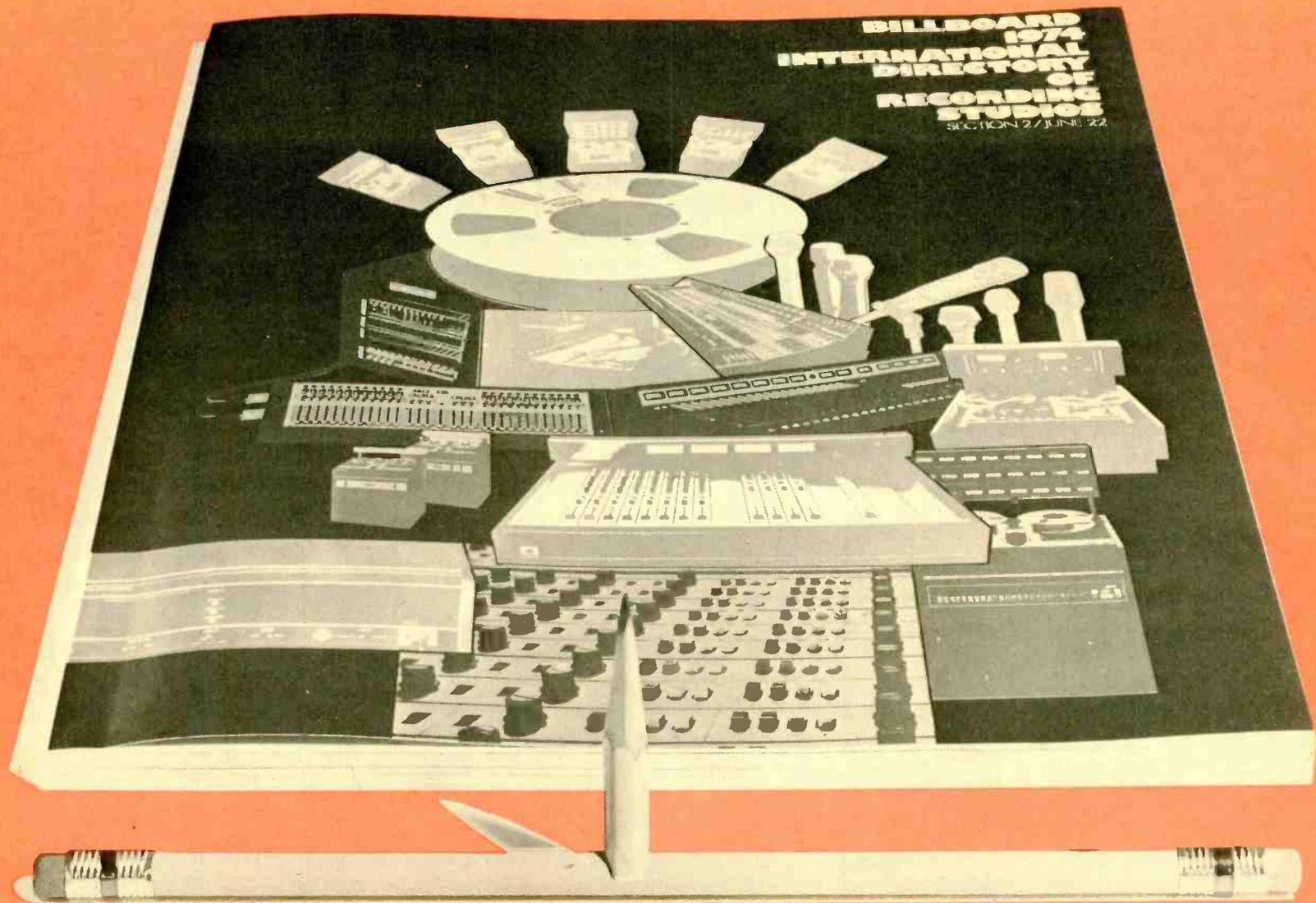
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I'm a Singer, Mann Admits

• Continued from page 28

I'll do the old things. On an album, no.

"Not that I would ever put down the things we wrote in the old days. I feel very good about the fact that none of the group we were a part of in the '60s are really considered historical pieces now, but are felt to be

contemporary. But I am proud of a lot of what we wrote and I think we helped rock music do some growing up.

"I think 'Uptown' was ahead of its time and I think 'on Broadway' was the kind of sociological statement that was ahead of its time. Sure, we wrote a lot of songs that were nothing more than follow-ups for other hits. But we did some very good things as well."

Mann and Weil will obviously continue writing. "I stopped for two months while I was doing the LP," he says, "and I felt like I'd never write again. I love writing and always will."

"I may do some performing," he says, "if I can find the right manager and get the right advice. I really don't know how to go about that."

"As for the next album," he says, "I'm going to do things differently. I'll record a song I find exciting as soon as I can, rather than waiting to finish 10 tunes and then go into the studio after some of the excitement has worn off. I feel like I'm good now and I don't know if I've ever felt that way before. I'm not going to blow it."

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Talent

New On The Charts



VAN MCCOY
The Hustle—80

While Washington, C.C.-born Van McCoy may have moved out of the recording artist limelight in the last decade, his musical imprint as composer and producer remained constant. McCoy and partner Joe Cobb have publishing and/or production credits with such artists as Aretha Franklin, Vikki Carr, Roberta Flack, Nina Simone, Tom Jones and Nancy Wilson.

With a new album and a chart single, "The Hustle," once again the time has come for the AVCO artist to step into the recording limelight.

Penned by McCoy, the song has already garnered substantial discotheque response, not to mention radio airplay. A happy, up-tempo number, "The Hustle" speaks of city lights and fits perfectly into the musical beat and flow so popular today. A strong disco following isn't anything new for McCoy, as his material has long been sought after by club spinners.

It's produced by Hugo & Luigi.

Alongside McCoy's interests and talents in the contemporary field is a desire to become a "serious composer" and become involved with classical music. McCoy's personal manager is Charlie Kipps.

Louisiana Club To Book Name Artists

SHREVEPORT, La.—Somewhere Else Inc. is a new 1,200-capacity club being remodeled here from the former Country & Western Palace. Somewhere Else will concentrate mainly on big-name easy listening acts after the \$250,000 remodeling job.

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Unarmed Athletes Keep Concert Peace

By FRANK BARRON

LOS ANGELES—The old days of armed security personnel and police at pop concerts is over, according to a man who should know, since crowd management is his business.

New England Patriots football pro Bob Geddes works for National Event Services, a Santa Monica company headed by president Bob Bartlett. NES consists of big, burly athletes, who wear no uniforms, carry no sidearms or clubs, but whose mere physical presence usually deters gate crashers and those youngsters in a rock audience who would storm the stage.

NES is a California corporation, but licensed in every state, and soon to open an East Coast office. Under Bartlett, the firm has handled security and ancillary services at every major outdoor rock festival held last year. Geddes says the NES men have worked at the California Jam, Roosevelt Raceway in Yonkers, plus tours by Elton John, George Harrison and Crosby, Stills, Nash & Young.

Firm also will be heavily involved in every major outdoor show this coming summer, across the nation. About 20-30 key men, all experienced in handling concept crowds, fly to any location in the United States, then recruit local help.

Geddes thinks the company will work a couple thousand different kinds of shows during 1975, since it has the manpower to send to several concerts a night, if needed. Bartlett is seeking to take over complete crowd control at several major auditoriums and arenas around the nation, thus taking the security burden off management's shoulders.

Geddes says the size of the NES men at concerts impresses the youngsters. "Our job is to keep the kids away from the stage." He acknowledges, too, that "certain acts can tend to incite."

Under certain conditions he admits his men get a little rough with some youngsters. Security guards at concerts have been known to push and throw troublesome youths, but only as a last resort. "Every man interviewing for a job with us is screened, physically and psychologically."

NES takes anywhere from a month to 45 days to prepare for a major festival, checking out the entire facility, including ticket windows, parking lots, adjacent areas, exits and entrances, and even the roof. "We prepare fully for every event," Geddes notes. "Nothing is left to chance."

The security men are on hand at every point of a building or outdoor site where a concert is held. They assist ushers in checking ticket stubs and escorting ticket holders to their seats. NES men keep unauthorized persons out of the backstage and dressing room areas.

They work with the local police and fire departments, as well as the concession people, promoters and facility managers. "The concert promoters pay us," Geddes says, "but we take orders from the building manager."

Geddes jokes, "You can't miss us at a concert. We're all about 250 pounds or heavier, wear the NES identifying armband or sweater—and we all stand about six feet, six. The kids know we're there."

Talent In Action

• Continued from page 28

Opening was a young comedy group Divided We Stand. These three young men had some bright creative ideas, but at times pressed a little too hard to get laughs. Experience should help.

ROBERT FORD

ROBIN TROWER JOE VITALE'S MADMEN Academy of Music, New York

Robin Trower's virtuosity as a guitarist exists to such a degree that one expects perfection every time he steps on a stage. Plagued at the outset of his April 18 set by a lengthy technical foulup, Trower attempted to make up for the delay by exhibiting every note in his considerable repertoire, and earned acknowledgment of his legendary reputation.

Trower's set was an even distribution of material from his three albums, allowing him to dominate one song with rapid-fire lead work, and play spare phrases on the next. Vocals were admirably handled by bassist Jim Dewar, but the efforts of new drummer Bill Lordan did not fare as well. Lordan is more of a straight-out rocker than was Trower's original drummer, Reg Isidore, and fell out of his depth when he tried to accompany Trower's jazz-flavored compositions. "Daydream," in particular, required a much lighter touch to match Trower's tasteful, widely separated note playing.

The ensemble played at its best in the rock tunes, creating widespread excitement throughout the soldout house on "Day Of The Eagle," "Gonna Be More Suspicious" and "The Fool And Me." Trower has moved into a much more energetic phase of guitar playing, perhaps to ease away from the Hendrix comparisons. Trower still might not yield perfection, but he's a leading contender for most instrumentally daring of any rock guitarist on the scene.

Just as Trower created a new kind of music after apprenticing with Procol Harum, so has Joe Vitale used his years with Joe Walsh to provide a foundation for his new unit. Aided by fellow Walsh alumnus, bassist Kenny Passarelli, Vitale

opened the show with a set that speaks highly of his new venture.

Vitale is the rarest of rock drummers—he plays with taste, facility, and refuses to dominate his band with meaningless solos. Add to that a gift for flute playing and an appealing lead voice, and Vitale gets his message across on a variety of levels.

The group's material is uptempo, straightforward rock, tempered by the harmony singing of Vitale and Passarelli, brought out of the ordinary by the considerable talents of guitarist Bobby Webb, who makes his guitar sound uncannily like a mellotron through a system of echoes and distortion. Vitale's Madmen are a group to watch closely—they could just be the biggest success of this year. **TOBY GOLDSTEIN**

Signings

Jennifer Warren to Arista. She previously recorded on London-Parrot and Warner Bros., was a Smothers Brothers TV regular and played the Los Angeles lead in "Hair." ... Dolly Parton re-signed to RCA. ... Dr. Hook to Capitol from Columbia. ... Jerry Butler to Motown. His biggest hits were on Mercury and Vee-Jay.

Carlton the Doorman to UA. He's an unseen figure who speaks over the lobby intercom to the apartment of "Rhoda" on the TV series. ... Linda Carr & The Love Squad to Roxbury. Their debut single is "Highwire," written and produced by Kenny Nolan. ... Boomer Castleman to Mums Records. His rush-released "Judy Mae" single charted this week.

Edwin Starr to ATV Music and Granite Records. ... Bobby Vee to Jaricco Management. ... Muledeer & Moondog to DAI management. ... Tim Buckley to Company of Artists for management. ... Stanley Turrentine to Associated Booking Corp. ... Hello People to Apogee Management. ... Dohnn Jamison to Mark Roy Management.

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By BOB KIRSCH

LOS ANGELES—The Burbank Studios' president Robert Hagel reports that the Groves & Rice Sound Complex is currently booked at 100 percent capacity.

Activity in the complex at the moment includes the Doobie Brothers working on their upcoming LP with Ted Templeman producing; the Native Sons cutting a single under the eye of producer David Kirshenbaum; James Taylor working on some overdubs for his next LP; the Firesign Theatre working on its "The Next World" LP; and a solid month's booking from producer Nik Venet, who is set to cut three albums through his Summerwind Productions, including a Dory Previn LP, a Maxine Sellers set and a Guthrie Thomas album.

Busy doings at RCA in Los Angeles over the past couple of weeks. Three days of sweetening on some new Elvis Presley material while the Hues Corp. was in with producer David Kershenbaum and Nilsson was in with engineer Richie Schmitt. Terry Melcher was in working with Hank McGill, and Jack Jones is working with Mickey Crofford on his next effort, which is the most contemporary outing for him yet, according to some reports. The Main Ingredient have also been in, producing themselves as is their custom.

Davlen Studios, a new facility in Los Angeles, is beginning to get lots of action. Van Dyke Parks is cutting another LP, with Andy Wickham producing and Richie Moore engineering. Seals & Croft's latest LP is being mixed to 4-channel, under the eyes of producer Louie Sheldon and engineer Tom Knox. New artists Flat Top & Cookie are cutting with producer Gregg Shannon and Moore, while the next Focus album is being sweetened. The group produces itself and Eric Prestidge handles the engineering. Finally, Focus guitarist Thu van Leer is working with producer Paul Buckmaster and Prestidge.

Got a nice letter and brochure

from Quad Recording & Sound Stage Inc. in Pensauken, N.J. The studio features a 16-track room, a mixdown room, a mobile studio featuring 16-track facilities (two crew men are also provided) and video recordings are also available. Pensauken, by the way, is not as far out as it sounds. It's only a few minutes from Philadelphia and Trenton and a bit over an hour from New York. Other features of the studio include a lighted sound stage, 24-channel board, 3M and Ampex recorders, echo chamber and editing and assembling facilities.

Things are moving along well at Art Polhemus's studio in New York City, Coordinated Sound. In for De-Lite Records were Nebeus, Electrified Action and the Rhythm Makers. De-Lite, of course, is the home of Kool & The Gang. George Fishoff came by to do some work, while Ralph Murphy is producing Doug McClure of Flamingos fame. Vicki Allen and Ginny Reddington are also cutting with Murphy. Roger Cook, who penned "Doctor's Orders," is producing himself, and owner Polhemus is producing Freddy Scott, Richie Snyder, Sam Taylor, Jr., Gene Skinner and Steve Karliski. The Essex Four are in, with Bob Yorey.

Willie Nelson has wrapped up his first Columbia LP, "Red Headed Stranger." Nelson produced the set himself. Columbia's Nashville Studios A and B have been busy over the past few weeks. Working recently have been CBS artists Sonny James, David Allan Coe, Connie Smith, The Oak Ridge Boys, Barbara Fairchild, Brenda Smith, Susan Hudson, Charlie Rich and Bob Luman. Non CBS artists in recently include Dallas Holmes, the Imperials and the Blackwood Brothers from Heartwarming Records, MGM's Eddy Arnold, Capitol's La Costa, Darrell McCall, Fargo Tanner and Grady Edwards from Avco and Tucker Williams from Pot-O-Gold Records. From Ovation Records, Ben Wasson and Ladysmith also used the studios.

Campus Briefs

WILC, the carrier current AM station at Illinois College in Jacksonville, Ill., returned to the air after a month-long remodeling job designed to make the studio more efficient, and music director Dick McGeath says he would like to hear from record companies concerning service. The station, which programs rock, jazz, progressive and a variety of other promotional programs, is considering the options of going either to a higher-wattage AM or 10-watt FM format in the near future. McGeath would like to hear from other stations regarding this procedure.

A new student-operated radio station has been started at the Univ. of Southern California. KSCR was started by students as an alternative to KUSC, the university's classical station, and it will use a varied style of programming called "free-flowing radio." At the present time, the station is broadcasting only to the local USC food complex, but hopes to become a carrier current station by this summer, according to general manager Robert Moore.

9 Colleges At Meet

Continued from page 4

FM's interest in college radio is twofold: it wants feedback from a market it considers important and it wants to teach the stations to be more professional.

"Although we are presently concerned with California college stations, we are willing to communicate with any college station," Artman says. "We can help them get concert tickets and interviews, as well as educate them on the business."

Artman scheduled the gathering after California college stations snubbed FM's initial concert concerning the SNACK show. All of these stations were offered a simulcast, but most didn't come through with any interest until it was too late.

Because of this response and other previous bad contact with college radio, Artman has become vehement in his opinions.

"I'm considered the goose that lays the golden tickets and I resent that. We're one variable in a two-way communication."

Artman says his main objective in dealing with college radio is "education."

"Colleges must take an initiative to make contact with the industry in a professional way," he states. "We are still not sure who the collegiate market consists of and this is why we are hoping to get better rapport with campus radio."

"We want to teach these people how to deal with industry people and we hope that the things they learn will be of use."

Among the nine attendee schools at the meeting were Stanford, San Francisco State, San Jose State, Foothills College, Univ. of California at Berkeley, and San Mateo. Also attending the meeting was a local representative of Columbia Records.

Other meetings are planned for the future and Artman is hopeful that college radio stations will contact him concerning FM's proposition.

Carl Flothow, music director of KFJC at Foothills College, says this gathering was a very valuable experience and that schools should take the initiative to contact Artman.

"I was personally disappointed with the student turnout at this

54TH TIME FOR ACU-I

Fewer Entertainment Reps At Florida College Meet

By SARA LANE

HOLLYWOOD, Fla.—More than 1,000 delegates representing more than 500 colleges, universities and junior colleges attended the 54th annual Assn. of College Unions-International here April 13-17. Representatives from the U.S. and Canada were joined by officials from New Zealand, Sweden and England at the Diplomat Hotel for the five-day confab and there were several noticeable changes at this year's gathering.

According to Robert F. Kershaw, a 19-year convention veteran who coordinates product exhibits, there were 36 new companies exhibiting this year including six in the entertainment field.

"Of the total 80 booths, I'd say one-third was represented by entertainment," he states. "There has been an attrition rate in the participation of mass entertainment at this event and there are a variety of reasons for this."

He lists several contributing factors, including the fact that artists have priced themselves out of the college market and the tightness of the economy is cutting into collegiate entertainment budgets.

Talent managers and agencies exhibiting at ACU-I represented a variety of acts including lecturers, rock groups and even karate specialists.

"You're not looking for the mass audience, when you put on certain types of acts like mentalists and a karate specialist," Kershaw says. "Between 200-400 persons usually attend these events, and the price is especially good for the most part because it falls within most programming budgets."

"All unions are doing outstanding work in the film area, and it is partly due to the economics," he explains. "The schools may not have the budget to spend on major musical attractions so they are diversifying and using film as another means to entertain."

The pricing structure of movies on campus is also a big drawing card. Tickets are scaled at less than half the cost of a commercial theater and this is very attractive to most students with less pocket money.

Next year's ACU-I convention will be held in Kansas City at the Hotel Muehlebach, Nov. 28-31.

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Hattiesburg Kids Taking To the Air

By JEAN WILLIAMS

LOS ANGELES—WORV-AM, Hattiesburg, Miss., has initiated a class in radio programming at a local high school. The graduates, after at least six weeks of training, will take over 15-minute segments programming a show on WORV, says president and general manager Vernon Floyd.

The program was instituted to develop interest from the high school level in radio programming and announcing.

WORV is a soul station and has recently applied for FM frequency. The action is still pending, says Floyd.

Gospel is played daily 9 a.m.-11 a.m. with Thelma Floyd hosting the program.

"We lean toward choirs and quartets because we have found that although a great portion of our audience is young people, they seem to prefer the older standard gospel music," says Floyd.

Sundays are devoted to jazz and gospel.

Al Willard, (a new addition at the station) hosts the Saturday 1 p.m.-7:30 p.m. (signoff), Papa Soul, Monday-Friday, 1:30 p.m.-7:30 p.m., Eastman Mose, 5:30 a.m.-9 a.m. and 11 a.m.-1:30 p.m. and James Harris, Sunday 1:30 p.m.-7:30 p.m. with a jazz and MOR program.

Del Shields, general manager of KAGB, L.A., has been dismissed by Clarence Avant, owner of the station. Shields has no definite plans for his future in radio. Cal Shields, program director of KAGB and brother of Del, remains at the station.

"Clarence wanted to cut the personnel and I did not approve of that," says Del Shields.

"When we could not agree on the personnel cuts, I felt that it was best to leave the station," he adds.

"Clarence has and always will be a good friend. There are few blacks in the record industry who can say that Clarence has not helped them in some way."

Tony Troutman who writes his own material has released his first single "I Truly Love You" on Gram-O-Phon Records. Troutman has been performing for the past eight years in the southern areas.

Monday Talent Management, an organization whose primary function is to manage acts that are produced by singer Barry White, has hired Jeffrey Cheen as assistant to Blanchard Montgomery, president of the company.

Cheen formerly handled the personal appearances for the Average White Band, Deodato and Bloodstone through the Heller-Fischel agency.

Hosea Wilson, vice president of 20th Century's r&b department, has completed a national tour of major cities sparking a promotional drive on albums and single releases on 20th Century and Westbound labels.

Included in the promotional package are releases by Barry White, Love Unlimited and the Love Unlimited Orchestra, Carl Douglas, The Imaginations, Funkadelic, De-

(Continued on page 33)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 5/3/75

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	2	9	WHAT AM I GONNA DO—Barry White (B. White), 20th Century 2177 (Sa-Vette/January, BMI)	33	16	10	ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain (Mystro, Lyric, Roulette 7163 (Big Seven/Steals Bros, BMI)	68	46	15	SUPERNATURAL THING, Part 1—Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)	
2	1	9	SHAKY GROUND—Temptations (J. Bowen, E. Hazel, A. Boyd), Gordy 7142 (Motown) (Jobete, ASCAP)	34	35	8	LET THE GOOD TIMES ROLL EVERYDAY—Little Beaver (W. Hale, W. Clarke), Cat 1995 (TK) (Sherlyn, BMI)	69	49	17	THE BERTHA BUTT BOOGIE—Jimmy Castor (J. Castor, J. Britt), Atlantic 3232 (Jimpire, BMI)	
★	8	7	GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (R. Gerald, J. Simon), Spring 156 (Polydor) (Gaucho/Belinda, BMI)	35	19	13	SHINING STAR—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagittaire, ASCAP)	★	70	→	ME AND MRS. JONES—Ron Banks & The Dramatics (K. Gamble, L. Huff), ABC 12090 (Assorted, BMI)	
4	4	12	MY LITTLE LADY—Bloodstone (C. McCormick), London 1061 (Crystal Jukebox, BMI)	36	43	10	HOMEWRECKER—Tyrone Davis (S. Dees, D. Cannon, T. Davis), Dakar 4541 (Brunswick) (Moon Song, BMI)	★	21	84	4	MISTER MAGIC—Grover Washington Jr. (R. Macdonald, W. Salter), Kudu 924 (Motown) (Antisa, ASCAP)
★	6	8	BABY THAT'S BACKTACHA— Smokey Robinson (W. Robinson), Tamla 54258 (Motown) (Bertam, ASCAP)	37	33	10	TAKE IT AWAY FROM HIM (Put It On Me)—Paul Kelly (P. Kelly), Warner Bros. 8067 (Tree, BMI)	★	73	90	2	I WANNA DANCE WIT' CHOO (Doo Dat Dance)—Disco Tex & The Sex-O-Lettes Featuring Sir Monti Rock III (B. Crew, D. Randell), Chelsea 3015 (Heart's Delight/Caseyem/Desiderata, BMI)
★	9	8	BAD LUCK (Part 1)— Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3562 (Columbia) (Mighty Three, BMI)	38	48	5	FRIENDS—B.B. King (D. Crawford, C. Mann, W. Boulware), ABC 12053 (American Broadcasting, DaAnn, ASCAP)	★	74	52	15	EXPRESS—B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple O/Jeff-Mar, BMI)
7	7	10	WE'RE ALMOST THERE—Michael Jackson (B. Holland, E. Holland), Motown 1341 (Gold Forever/Stone Diamond, BMI)	39	44	9	HIJACK—Herbie Mann Atlantic 3246 (Dunbar, BMI)	★	75	83	4	MY BRAND ON YOU—Denise LaSalle (D. LaSalle), 20th Century/Westbound 5004 (Odena/Bridgeport, BMI)
8	3	10	L-O-V-E (Love)—Al Green (A. Green, W. Mitchell, M. Hodges), Hi 2282 (London) (Jec/Al Green, BMI)	40	42	9	GET DOWN—Kay Gees (R. Bell, Kay Gees), Gang 1323 (PIP) (Delightful/Gang, BMI)	★	76	86	3	ALL CRIED OUT—Lamont Dozier (L. Dozier), ABC 12076 (Dozier, BMI)
9	5	13	ONCE YOU GET STARTED—Rufus (G. Christopher), ABC 12066 (Mocrip, ASCAP)	★	51	3	SHARE A LITTLE LOVE IN YOUR HEART—Love Unlimited (B. White), 20th Century 2183 (Sa-Vette/January, BMI)	★	77	→	THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (M. Hamlich, A. Bergman, M. Bergman/H. Schmidt, T. Jones), Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)	
★	17	6	CHECK IT OUT—Bobby Womack (B. Womack), United Artists 621 (Unart/Bobby Womack, BMI)	★	55	5	KEEP THE HOME FIRES BURNING—Latiimore (B. Latiimore, S. Alarmo), Glades 1726 (TK) (Sherlyn, BMI)	★	78	82	6	HELPESSLY—Moment Of Truth (R. Whitelaw, N. Bergen), Roulette 7164 (Planetary/Brookside/Seberg, ASCAP)
★	23	5	SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, D. Boyce, Kool & The Gang), De Lite 1567 (PIP) (Delightful/Gang, BMI)	43	25	9	I DIDN'T KNOW—Three Degrees (B. Sigler, J. Lang), Philadelphia International 8-3561 (Columbia) (Mighty Three, BMI)	★	79	89	2	GEMINI—Miracles (P. Perren, C. Yarian, P. St. Cyr), Tamla 54259 (Motown) (Jobete, ASCAP)
12	11	14	WALKING IN RHYTHM—Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)	44	28	12	BUMP ME BABY, Part 1—Dooley Silverspoon (S. Casella), Cotton 636 (Arista) (Springfield, ASCAP)	★	80	94	2	SOONER OR LATER—Impressions (T. Townsend), Curtom 0103 (Warner Bros.) (Cherritown, BMI)
13	10	11	SWING YOUR DADDY—Jim Gilstrap (K. Nolan), Roxbury 2005 (Kenny Nolan/Heart's Delight, BMI)	★	59	4	GRAND-DADDY Pt. 1—New Birth (J. Baker, M. Wilson, T. Churchill), Buddah 464 (Birthday, BMI)	★	81	79	5	HOLD ON (Just A Little Bit Longer)—Little Anthony & The Imperials (Barry, Hurtt, Bell, Hill, Brown), Avco 4651 (Cookie Box/Mom Bell, Cotillion, BMI)
★	18	7	ROLLING DOWN A MOUNTAINSIDE—Main Ingredient (J.D. Hilliard, L. Ware), RCA 10224 (Better Half, ASCAP)	46	64	3	SEX MACHINE—James Brown (J. Brown), Polydor 14270 (Dynatone/Belinda/ Unichappel, BMI)	★	82	85	3	WILLING TO LEARN—Tower Of Power (E. Castillo, S. Kupka), Warner Bros. 8083 (Kuptillo Music, ASCAP)
15	12	10	LIVING A LITTLE, LAUGHING A LITTLE—Spinners (T. Bell, L. Creed), Atlantic 3252 (Mighty Three, BMI)	47	31	10	ALL BECAUSE OF YOU—Leroy Hutson (L. Hutson), Curtom 0100 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	★	83	98	2	SLIPPERY WHEN WET—Commodores (T. McClary, Commodores), Motown 1338 (Jobete, ASCAP)
★	20	8	LOVE WON'T LET ME WAIT—Major Harris (B. Eli, V. Barrett), Atlantic 3248 (Mighty Three/ Friday's Child/W.M.O.T., BMI)	48	36	15	REMEMBER WHAT I TOLD YOU TO FORGET—Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI)	★	84	88	4	GOT TO GET YOU BACK IN MY LIFE—New York City (S. Marshall, P. Pugh), Chelsea 3010 (Mighty Three, BMI)
★	21	10	TOUCH ME BABY (Reach Out For Your Love)—Tamiko Jones (J. Bristol), Arista 0110 (Bushka, ASCAP)	★	71	2	GIVE THE PEOPLE WHAT THEY WANT— O'Jays (K. Gamble, L. Huff), Philadelphia International 8- 3565 (Columbia) (Mighty Three, BMI)	★	85	87	5	BODY HEAT—Quincy Jones (Q. Jones, L. Ware, B. Fisher, S. Richardson), A&M 1663 (Quicksand, BMI/Almo/Preston, ASCAP)
18	14	13	SHOESHINE BOY—Eddie Kendricks (H. Booker, L. Allen), Tamla 54257 (Motown) (Stone Diamond, BMI)	★	64	3	HERE I AM AGAIN—Candi Staton (P. Mitchell), Warner Bros. 8078 (Muscle Shoals, BMI)	★	86	→	WHY CAN'T WE BE FRIENDS?—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 629 (Far Out, ASCAP)	
★	34	4	I WANT TO BE FREE—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73675 (Phonogram) (Ohio Players/Unichappel, BMI)	★	51	7	IT ONLY HURTS FOR A LITTLE WHILE—Notations (G. Dickerson, H. Sandifer, R. Thomas), Gemigo 103 (Gemigo/Trina, BMI)	★	87	77	7	REMEMBER THE RAIN—21st Century (M. Smith), RCA 10201 (Kizzie, ASCAP)
20	22	8	SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (M. White, J. Lind), Columbia 3-10103 (Sagittaire, BMI)	★	52	3	HERE I AM AGAIN—Candi Staton (P. Mitchell), Warner Bros. 8078 (Muscle Shoals, BMI)	★	88	91	3	NO CHARGE—Shirley Caesar (H. Howard), Scepter 12402 (Wilderness, BMI)
★	27	7	ROCKIN' CHAIR—Gwen McCrae (C. Reid, W. Clarke), Cat 1996 (TK) (Sherlyn, BMI)	★	53	14	CRY TO ME—Loleatta Holloway (S. Dees, D. Cannon), Aware 047 (GRC) (Moonsong, BMI)	★	89	93	3	BEWARE—Ann Peebles (E. Randle, P. Carter), Hi 2284 (London) (Jec, BMI)
★	30	6	SHACKIN' UP—Barbara Mason (J. Avery), Buddah 459 (Groovesville, BMI)	★	54	7	DYNAMITE—Bazuka (T. Camilo), A&M 1666 (Tonob, BMI)	★	90	→	EASE ON DOWN THE ROAD—Consumer Rapport (C. Smalls), Wing And A Prayer 101 (Atlantic) (Fox Fanfare, BMI)	
★	40	4	THANK YOU BABY—Stylistics (H. Peretti, L. Creatore, G.D. Weiss), Avco 4652 (Avco Embassy, ASCAP)	★	55	13	WILL WE EVER COME TOGETHER—Black Ivory (R. John, M. Gately), Buddah 443 (Buddah/Jobete, ASCAP)	★	91	95	2	THE HUSTLE—Van McCoy & The Soul City Symphony (V. McCoy), Avco 4653 (Van McCoy/Warner- Tamerlane, BMI)
★	32	6	LEAVE IT ALONE—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1342 (Nick O'Val, ASCAP)	★	56	6	REACH OUT, I'LL BE THERE—Gloria Gaynor (Holland, Dozier, Holland), MGM 14790 (Stone Agate, BMI)	★	92	97	2	THE GLORY OF LOVE—The Dells (W. Hill), Cadet 5057 (Chess/Janus) (Shapiro/Bernstein, ASCAP)
25	26	12	COME ON DOWN (Get Your Head Out Of The Clouds)—Greg Perry (L. Perry, K. Oavis, M. Cowert), Casablanca 817 (Cafe American/Peabody & Co., ASCAP)	★	57	5	BILLY'S BACK HOME—Billy Paul (D. Wansel), Philadelphia International 8-3663 (Columbia) (Mighty Three, BMI)	★	93	→	TAKE IT FROM ME—Dionne Warwick (J. Ragovoy), Warner Bros. 8088 (Society Hill, ASCAP)	
26	29	6	WHERE IS THE LOVE—Betty Wright (H.W. Casey, R. Finch, W. Clarke, B. Wright), Alston 3713 (Sherlyn, BMI)	★	58	7	I'VE ALWAYS HAD YOU—Benny Troy (B. Terrell), De-Lite 1566 (PIP) (Delightful/Music In Motion, BMI)	★	94	96	2	PULL YOURSELF TOGETHER—Buddy Miles (S. Anderson), Columbia 3-10089 (Son Mike, BMI/ Bushka, ASCAP)
27	15	11	CHANGES (Messin' With My Mind)—Vernon Burch (V. Burch), United Artists 587 (Unart, BMI)	★	59	3	LOOK AT ME (I'm In Love)—Moments (A. Goodman, H. Ray, W. Morris), Stang 5060 (All Platinum) (Gambi, BMI)	★	95	99	2	PHILADELPHIA FREEDOM—Elton John Band (E. John, B. Taupin), MCA 40364 (Big Pig/Leeds, ASCAP)
★	47	4	CUT THE CAKE—AWB (White, Gorrie, McIntish), Atlantic 3261 (Average/ Cotillion, BMI)	★	60	3	HONEY BABY (Be Mine)—Innervation (R.K. Bass, L. Robinson, L. Turner), Private Stock 45015 (Nickel Show/Power House, BMI)	★	96	→	RAINY DAYS AND MONDAY—Intruders (P. Williams, R. Nichols), Top 8-4766 (Epic/Columbia) (Almo, ASCAP)	
29	24	9	GET READY FOR THE GET DOWN—Willie Hutch (W. Hutch), Motown 1339 (Jobete, ASCAP)	★	61	6	MAKIN' LOVE—Fred Wesley & The New JRs (J. Brown, F. Wesley), People 651 (Polydor) (Dynatone/Belinda/Unichappel, BMI)	★	97	→	IS IT TRUE—Barrett Strong (B. Strong), Caito 4052 (Beechwood/Sunbar, BMI)	
★	37	10	I BETCHA DIDN'T KNOW THAT—Frederick Knight (F. Knight, S. Dees), Truth 3216 (Stax) (Moonsong, BMI)	★	62	8	LOOK AT YOU—George McCrae (H.W. Casey, R. Finch), TK 1011 (Sherlyn, BMI)	★	98	→	GET OUT OF MY LIFE—Doe Dee Warwick (P. Vance, J. Keller), Private Stock 45011 (Music Of The Times, ASCAP)	
★	39	6	LEAVE MY WORLD—Johnny Bristol (J. Bristol), MGM 14702 (Bushka, ASCAP)	★	63	15	LOVIN' YOU—Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (DickieBird, BMI)	★	99	73	8	RED HOT MOMMA—Funkadelic (D. Worrel, C. Clinton, E. Hazel), 20th Century/ Westbound 5000 (Gold Forever, BMI)
★	32	12	LOVE FINDS ITS OWN WAY—Gladys Knight & The Pips (J. Weatherly), Buddah 453 (Keca, ASCAP)	★	64	7	SWEETER—Major Lance (G. Jackson, W. Henderson, C. Davis), Playboy 6020 (Dakar, BMI)	★	100	92	4	GET DOWN TONIGHT—K.C. & Sunshine Band (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI)

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	13	A SONG FOR YOU Temptations, Motown C6 96951	32	24	39	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)
★	3	10	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	★	44	2	TWO Bob James, CTI 6057 S1 (Motown)
3	4	6	AL GREEN'S GREATEST HITS Hi SHL 32089 (London)	34	26	13	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030
4	5	7	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	35	29	10	GOT MY HEAD ON STRAIGHT Billy Paul, Philadelphia International KZ 33157 (Columbia)
5	1	7	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	36	35	14	WOMAN TO WOMAN Shirley Brown, Truth TRS 4206 (Stax)
★	8	5	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131	37	38	4	SPANISH BLUE Ron Carter, CTI 6051 S1 (Motown)
★	10	18	SUN GODDESS Ramsey Lewis, Columbia KC 33194	38	42	13	HARD CORE POETRY Tavares, Capitol ST 11316
8	6	11	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)	39	41	3	SURVIVAL OF THE FITTEST The Headhunters, Arista AL 4038
9	7	23	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	40	39	4	PUT IT WHERE YOU WANT IT Average White Band, MCA 475
★	13	6	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867	★	NEW ENTRY		SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)
★	16	20	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)	42	47	5	COSMIC TRUTH Undisputed Truth, Gordy G6-970 S1 (Motown)
12	14	24	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	43	45	3	STANDING ON THE VERGE OF GETTING IT ON Funkadelic, 20th Century/Westbound W 208
★	17	19	AVERAGE WHITE BAND Atlantic SD 7308	44	48	5	I NEED SOME MONEY Eddie Harris, Atlantic SD 1669
★	23	3	JUST ANOTHER WAY TO SAY I LOVE YOU Barry White, 20th Century T-466	45	46	5	NATTY DREAD Bob Marley & The Wailers, Island ILPS 9281
15	9	18	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	★	NEW ENTRY		SOLID Mandrill, United Artists UA-LA408-G
16	11	22	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	★	NEW ENTRY		SUPERNATURAL Ben E. King, Atlantic SD 18132
17	12	22	FLYING START Blackbyrds, Fantasy F-9472	48	49	24	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458
18	20	6	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G	49	50	6	DISCOTHEQUE Herbie Mann, Atlantic SD 1670
★	28	14	URBAN RENEWAL Tower Of Power, Warner Bros. BS 2834	★	NEW ENTRY		A QUIET STORM Smokey Robinson, Tamla T6-337 S1 (Motown)
20	21	34	CAN'T GET ENOUGH Barry White, 20th Century T-444	51	53	7	MARK OF THE BEAST Willie Hutch, Motown M6-815 S1
21	25	6	TOM CAT Tom Scott & The L.A. Express Ode SP 77029 (A&M)	52	55	2	POLAR AC Freddie Hubbard, CTI 6056 S1 (Motown)
22	22	7	THE SUGAR MAN Stanley Turrentine, CTI 6052 S1 (Motown)	53	54	11	THE DYNAMIC SUPERIORS Motown M6 82251
23	27	23	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117	54	56	2	THE BLACK CAUCUS War, Curtis Mayfield, Kool & The Gang, Gladys Knight & The Pips, Jimmy Witherspoon, Chess CH 60037 (Chess/Janus)
24	15	12	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)	55	58	2	HOME WRECKER Tyrone Davis, Dakar DK 76915 (Brunswick)
25	18	9	THE BEST OF THE STYLISTICS Avco AV 69005-698	56	NEW ENTRY		DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698
26	30	24	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465	57	51	4	KEEP ON RUNNIN' Black Heat, Atlantic SD 18128
27	31	9	MY WAY Major Harris, Atlantic SD 18119	58	59	3	FUNK PUMP The Counts, Aware AW 2006 (GRC)
28	19	19	NEW AND IMPROVED Spinners, Atlantic SD 18118	59	NEW ENTRY		CHOCOLATE CITY Parliament, Casablanca NBLP 7014
29	34	10	BUTT OF COURSE Jimmy Castor Bunch, Atlantic SD 18124	60	NEW ENTRY		PEACH MELBA Melba Moore, Buddah BDS 5629
30	33	7	CAUGHT IN THE ACT Commodores, Motown M6 820 S1				
31	36	3	FEELING THE MAGIC Johnny Bristol, MGM M3G 4983				

BOX BLENDS RHYTHM PATTERNS

Graham Central Station Tabbed 'Progressive Funk' By Maestro

By JEAN WILLIAMS

LOS ANGELES—"Progressive funk is the label we have put on our music," says Larry Graham, leader of Graham Central Station.

"We interblend the rhythmic patterns among the musicians with our funk box," he adds.

"The funk box is a rhythmic synthesizer, manually operated, which is used to create our heavy driving sound," explains Graham.

Patryce "Chocolate" Bands operates the funk box with Robert "Butch" Sam on organ. David "Dynamite" Vega, guitar; Hershall "Happiness" Kennedy, clarinet; Manuel Kellough, drums, and Graham, bass guitar are other members of Warner Bros. Graham Central Station.

All tunes are produced and arranged by Graham with 90 percent of the material written by him. The group has two albums on Warner Bros., "Graham Central Station" and "Release Yourself."

"I learned at the beginning of my career that if I am to be a profes-

sional singer I should own my own publishing company," says Graham. In addition to his publishing com-

pany, BMI 1980 Soe Music, he is in the process of forming a production company.

Chocolate, Hershall, Robert and Larry are all lead singers. Graham says their popularity stems from personal appearances, with a Grammy nomination as 1974's new group of the year.

After years of formal music training Graham says that he has never learned to read music well. "I actually learned to play by listening to the radio and playing by ear. Because of my ear I do not have to read. I can listen to a song and immediately play it," he adds.

The group recently completed a month-long tour of Europe and they are preparing to embark on a tour of the U.S.



WB photo

Larry Graham; an advocate of the progressive funk sound.

Major Lance Turns To The Old 'Uncluttered' Charts

LOS ANGELES—"I have found that music is reverting back to the simple uncluttered sound, and in the final analysis I realized I was using too many instruments," says Play-boy artist Major Lance.

Following three gold records, "Um, Um, Um, Um," "Monkey Time," and "Hey Little Girl" in 1968, Lance moved to Europe to develop a new direction for his career.

"After a string of gold records, I discovered I no longer had the rhythm needed to continue releasing good product," he says.

"My method for bringing my career back into focus is to listen to my old records and decide where I went wrong with my music," he adds.

His newest single "Sweeter" is an example of his simplistic use of instruments.

"For awhile it seemed that the string instruments were dominating my sessions, but now I only use strings as a bottom and just for a feel.

"I have also returned to the old type of piano sound, with only two piano changes. Even with the very basic instruments, I maintain the hard-driving course that is necessary for a contemporary r&b sound, he says.

As to the disco craze Lance says, "discos are the best things that could happen for an artist like myself who is trying to rebuild his career.

"For the new artist who is trying to get exposure the disco is the best avenue for their records to be heard by the masses."

Five Jazz Clinics Firmed For Summer

LOS ANGELES—Summer jazz clinics and a summer jazz workshop will be offered at five locations beginning in June. The opener is set at Wichita State Univ. in Wichita, Kan., June 1-7 followed by another at Fort Qu'Appelle, Saskatchewan June 22-28, the Univ. of Northern Illinois Aug. 3-9 and Mt. Hood College in Portland, Ore., Aug. 10-16.

Big bands will be featured at all four sites.

The Univ. of Rochester's Eastman School of Music presents a lengthy jazz workshop June 23 to Aug. 1 with instructors Bill Dobbins, Pat Pasco, Manny Albam, Rayburn Wright, Ramon Ricker and Al Regni among those signed to appear personally.

Clinics devoted to small combos are firmed for June 1-7 at Wichita State and Aug. 10-16 at the Univ. of Southern Illinois.

Soul Sauce

• Continued from page 32

nise LaSalle. The Younghearts. Ahmad Jamal, Etta Jones and Walter Morrison and the Fantastic Four.

★ ★ ★

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

Isleys Victors In Motown Suit

NEW YORK—A federal jury here has returned a verdict in favor of the Isley Brothers in a suit against Motown Records over the ownership of the songs "It's Your Thing," "Turn On" and "Don't Give It Away."

The suit, begun in 1969, involved the question as to whether or not the Isley Brothers were still under contract to Motown when the songs were recorded. The case also involved Motown's seeking to recover all distribution profits on the records from Buddah Records, which had handled the Isley's T-Neck label after their departure from Motown and prior to their switch to CBS. The jury voted that Buddah was entitled to all distribution moneys.

Temptations Promo

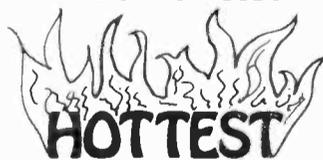
LOS ANGELES—Motown has scheduled a merchandising/advertising campaign for the Temptations' current album, "A Song For You," and the single from the album, "Shaky Ground." The merchandising program will include concentrated television advertising in pre-selected major markets.

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CONFLICTS DON'T MATTER

Old-Time Artists To Appear At Fan Fair's 'Reunion Show'

NASHVILLE—Some last-minute conflicts notwithstanding, Fan Fair this year will be the largest in its brief history, and the old-timers' "Reunion Show" may attract the largest number of veteran artists ever assembled.

Some 200 invitations have been sent out to performers of the past, and already there is a strong indication that many will attend the June function.

The conflicts stem from an Ar-

kansas show (see separate story) and a Bill Monroe Bluegrass Festival, both scheduled on June 15, the final day of Fan Fair.

Other than that, however, there is a growth rather than a diminishing of activities. Current plans call for the "Reunion" show to consist of old-timers who have not previously performed at the event, with others in the audience for recognition. There would be an invitation-only party for a period following the

show on Saturday afternoon, June 15. Some of the biggest names out of the past are expected to attend.

Virtually all major companies are taking part in this year's Fan Fair. The following agenda lists the events, including the Fan Fair Slow Pitch Softball Tournament:

Monday and Tuesday, June 9-10

Slow Pitch Softball Tournament
Two Rivers Park

Wednesday, June 11

Noon-5 p.m.
6 p.m.
Bluegrass Concert (Opry House)
IFCO Banquet and Show (Plaza deck & Auditorium)
Not included in registration.

Thursday, June 12

10 a.m. Exhibits Open (lower level)
10 a.m.-12 Noon CBS Records
12:30 p.m.-1:30 p.m. Mercury Records
Noon-3 p.m. Lunch (Plaza Deck)
3 p.m.-5 p.m. Capitol Records
7 p.m.-9 p.m. ABC/Dot Records
9:30 p.m.-11 p.m. Nashville Songwriters Show

Friday, June 13

10 a.m. Exhibits Open
10 a.m.-11:30 a.m. Hickory Records
11:30 a.m.-12 Noon Four Star Records
Noon-3 p.m. Lunch (Plaza Deck)
3 p.m.-5 p.m. MCA Records
7 p.m.-9 p.m. RCA Records
9:30 p.m.-10:30 p.m. Elektra Records

Saturday, June 14

10 a.m. Exhibits Open (Close 2 p.m.)
9:30 a.m.-11 a.m. MGM Records
11:30 a.m.-12:30 p.m. Warner Bros./Capricorn Records
2 p.m.-4:30 p.m. Reunion Show

Sunday, June 15

Noon-6 p.m. Grand Masters Fiddlin' Contest (Opryland)

All events will be held at the Municipal Auditorium unless otherwise stated.



RCA photo

MILSAP BAND—Ronnie Milsap's newly formed band leave for England tour with Glen Campbell. From left to right they are, Ronnie, Dickey Overby, Steve Collom, Johnny Cobb, Steve Holt and Ronnie's manager Jack D. Johnson.

Calling All Razorbacks; Come On Home June 15

LITTLE ROCK—Plans have been announced by a group known as the International Music Assn. Inc., headquartered here, to stage a "Welcome Home" show for Arkansas country talent June 15.

The show reportedly will feature such artists as Johnny Cash, Glen Campbell, Conway Twitty and the Wilburn Brothers, all natives of Arkansas, with Ralph Emery serving as master of ceremonies.

Richard Green is president of the group, with other officers listed as Ken Grange, Bob Walters and Tommy Thompson.

The organization was founded some time back by selling membership and establishing dues of \$60 annually. For this the stockholder receives discounts to shows staged by the IMA, a monthly issue of a country music magazine, voting privileges for a planned IMA Awards show, and "other benefits," all of these totalling \$157.50 annually.

This Father's Day show comes on the final day of Fan Fair in Nashville, but most contracts have been finalized, it was learned.

The IMA show, which would include Barbara Fairchild and Narvel Felts, plans to announced the beginning of an Arkansas Country Music Hall of Fame. It also plans to publish a book of country acts born in Arkansas, utilizing the same format as the "Grand Ole Opry" history

picture book. Officials also are working on a television network to pick up the June show. Syndicated and live broadcasts already have been arranged.

Plans already are being announced for next year, with local "heavies" such as politicians, bankers, businessmen and the like becoming involved in what is hoped will become an annual event.

Opryland Gets Second TV Unit

NASHVILLE—Opryland Productions, the television arm of Opryland USA, has purchased its second AVR-2, a fully-equipped mobile TV van.

The modified Grumman recreational vehicle is the world's first modular quadruplex videotape recorder manufactured by Ampex.

WSM, part of the Opryland complex, bought the first production model AVR-2 at the National Assn. of Broadcasters convention in Houston last year, and had it shipped here directly from the exhibit floor. Three days later it was on remote assignment. First priority today is on location at the theme park, a 370-acre country music showcase. It also is on call for any job within driving range. It has covered professional hockey in Atlanta and done a bank commercial on location in Alabama.

MAY 3, 1975, BILLBOARD

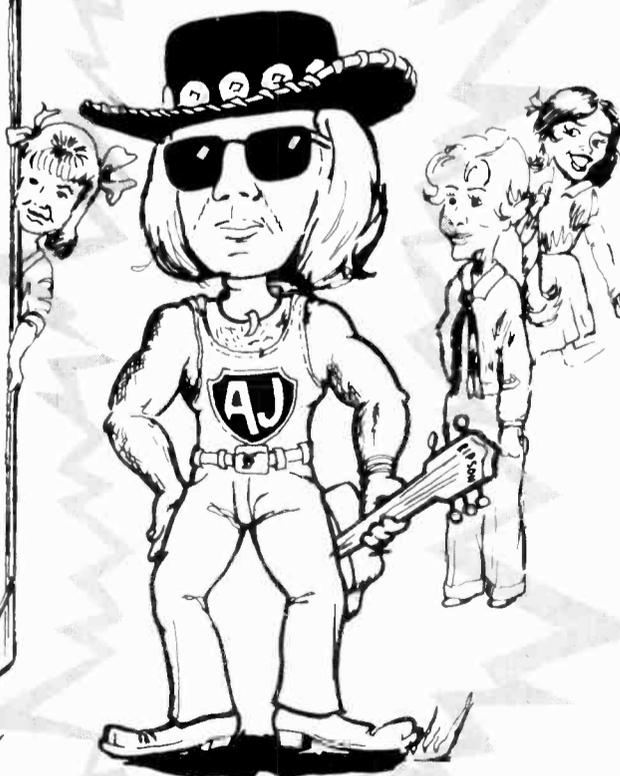
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Loudermilk Projects Tour Of U.K. With Pete Sayers

LONDON—Latest American writer-artist to do a tour of the United Kingdom will be John D. Loudermilk, who for the past several years has been doing a serious study of music at his home in Louisiana. Loudermilk, along with Britain's Pete Sayers, will do both concerts and record shows for television and radio. He has written hit songs in the past for such artists as Johnny Cash, Anne Murray, George Hamilton IV, Gene Vincent, Perry Como, Glen Campbell, Nancy Sinatra and dozens of others. His songs number more than 500.

Sayers, who spent considerable time in Nashville and did local television there, as well as the "Grand Ole Opry" warm-up show, now makes his home in England again. He and Loudermilk did considerable work together while Sayers was in the U.S.

Loudermilk, a native of North Carolina, spent more than a decade in Nashville, then moved to the Cajun country of Louisiana where he furthered his formal music education, continued to write, and developed his own act for the road.

Opryland Opens With 10 Shows Despite Past Flood

NASHVILLE—Despite a devastating flood which earlier inundated the entire park, Opryland USA opened here last week with 10 live music shows running continuously in the various theme areas of the park.

In addition to the country and big band music, there now are two live rock shows, a black light theater production, and other innovations. The park plans a whole season of special events to celebrate the 50th anniversary of the "Grand Ole Opry."

Sandi Burnett, who with Ernie Ford led last fall's State Department sponsored cultural exchange tour of the Soviet Union, is the featured singer for one of the rock productions, which will play in a newly de-

signed 1,000 seat outdoor theater.

Appearing in the live musical productions are 275 performers from across the nation. More than 3,000 were auditioned for the part, according to Dr. George Mabry, director of entertainment.

In addition to the shows, there will be another line-up of "Opry" performers appearing in the "Country Music Showcase" on stage at the Opry House during the summer schedule.

Porter Wagoner will tape 26 of his syndicated shows in the park, and there will be network television taping in the Opry House. Additionally, the park will host the fourth International Grand Masters Fiddling Contest.

Biff Collie New NSA Chairman

NASHVILLE—One-time air personality Biff Collie has been selected chairman of the board of the Nashville Songwriter's Assn. (NSA).

Serving with Collie on the board will be Bill Anderson, Jessi Coulter, Billy Davis, Pee Wee King, Glenn Martin, Kenny O'Dell, Ray Pennington, Porter Wagoner, Don Wayne and Dottie West, as well as these directors at large: Bob Best, Merle Haggard, Buddy Killen and Hank Snow.

Officers named previously are Mary Reeves Davis, president; Ron Peterson, vice president; John Denny, treasurer; Sharon Rucker, secretary, and Dick Glasser, sgt.-at-arms.

The organization plans to print and distribute a souvenir magazine to be distributed free to those registered for Fan Fair in June.

As noted earlier, NSA and Chappell Music are putting together a songbook for commercial sale, called the "NSA Hall Of Fame" Songbook. There also will be a Songwriter Showcase during the gathering of the thousands of consumers.

New Mgt. Co. Opens

NASHVILLE—A personal management company known as Choo-Choo Enterprises, Inc., has been chartered here with its first client black vocalist Ruby Falls.

Miss Falls is a stockholder in the company of which Donald Riis is president. He says the firm will sign a few more acts, but that such signings will be limited to those with unlimited potential.

Maggie Cavender, executive director of NSA, says membership in

the organization continues to grow at an exceptional pace.

BILLY PARKER



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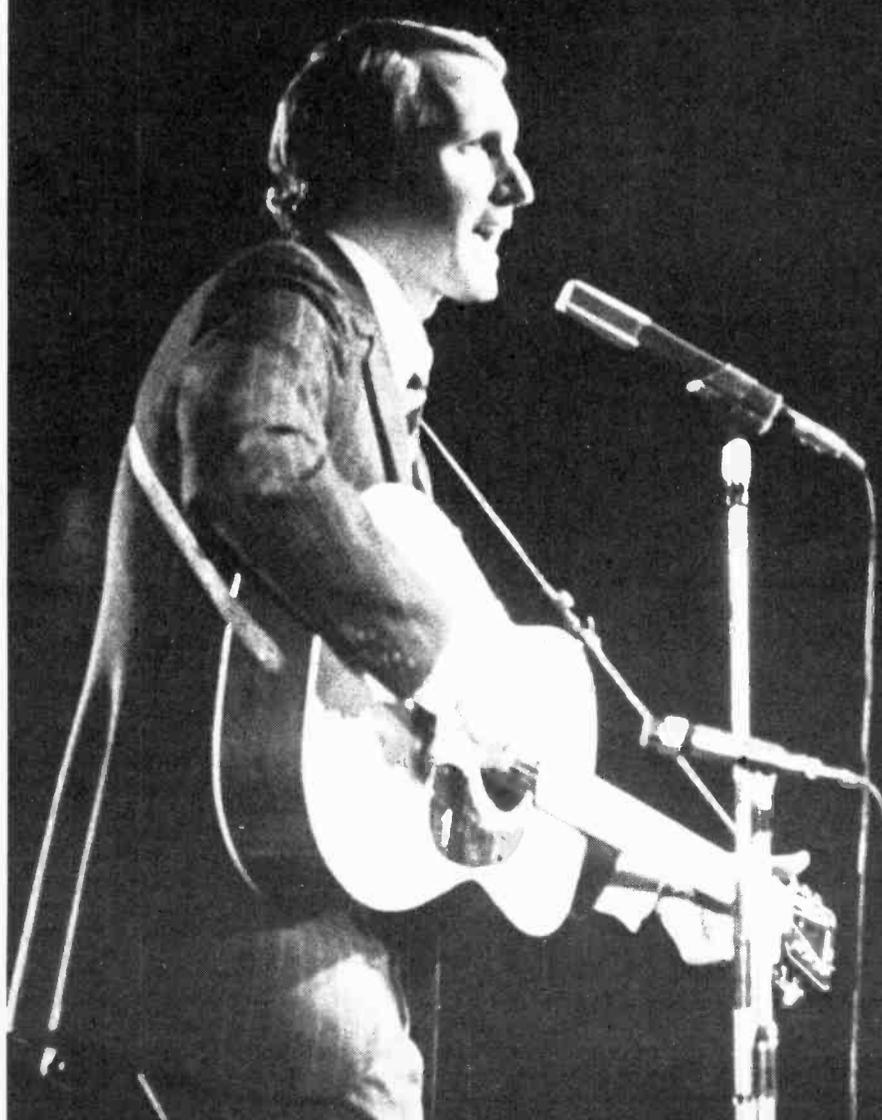
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MAY 3, 1975, BILLBOARD

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	ROLL ON BIG MAMA—Joe Stampley (D. Darst, Epic 8 50075 (Columbia) (Al Gallico/Algee, BMI)	35	26	10	LOVING YOU BEATS ALL I'VE EVER SEEN—Johnny Paycheck (J. Paycheck, Epic 8 50073 (Columbia) (Copperhead, BMI)	68	55	9	IT'S ONLY A BARROOM—Nick Nixon (E. Stevens, E. Rabbitt, Mercury 73654 (Phonogram) (Deb Dave/Briarpatch, BMI)
2	3	9	SHE'S ACTING SINGLE (I'm Drinkin' Doubles)—Gary Stewart (W. Carson, RCA 10222 (Rose Bridge, BMI)	★36	44	7	FORGIVE & FORGET—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45237 (Briar Patch/Deb Dave, BMI)	★59	80	3	BURNING—Ferin Husky (J. Foster, B. Rice), ABC 12085 (Jack & Bill, ASCAP)
3	1	14	BLANKET ON THE GROUND—Billie Jo Spears (Roger Bowling), United Artists 584 (Brougham Hall Music, BMI)	★37	50	5	RECONSIDER ME—Narvel Felts (M. Lewis, M. Smith), ABC/Dot 17549 (Shelby Singleton, BMI)	★70	85	2	SHE TALKED A LOT ABOUT TEXAS— Cal Smith (D. Wayne), MCA 40394 (Coal Miners, BMI)
★4	5	11	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas (C. Monan, L. Butler), ABC 12054 (Press/Tree, BMI)	38	43	6	YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Roy Clark (D. Fritts), ABC/Dot 17545 (Combine, BMI)	71	61	17	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (V. Keith, B. Peters), ABC/Dot 17540 (Shelby Singleton Music, BMI)
★5	6	12	(You Make Me Want To Be) A MOTHER—Tammy Wynette (B. Sherrill, N. Wilson), Epic 8-50071 (Columbia) (Algee, BMI)	★39	51	4	HE'S MY ROCK—Brenda Lee (S.K. Dobbins), MCA 40385 (Famous, ASCAP)	72	74	4	IT TAKES A WHOLE LOTTA LIVIN' IN A HOUSE—David Rogers (G. Paxton), United Artists 617 (Brushape, BMI)
★6	11	12	I'M NOT LISA—Jessi Colter (J. Colter), Capitol 4009 (Baron, BMI)	40	28	14	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (J. Farrar), MCA 40349 (AIV, BMI)	★73	83	5	BOILIN' CABBAGE—Bill Black Combo (G. Michael, B. Tucker, L. Roger), Hi 2283 (London) (Fi/Bill Black, ASCAP)
★7	8	10	I'D LIKE TO SLEEP 'TIL I GET OVER YOU—Freddie Hart (R. Bowling), Capitol 4031 (Brougham Hall, BMI)	41	31	13	PROUD OF YOU BABY—Bob Luman (B. Sherrill, N. Wilson), Epic 8-50065 (Columbia) (Algee, BMI)	74	76	4	(If You Add) ALL THE LOVE IN THE WORLD—Mac Davis (T. Pege), Columbia 3-10111 (Big Mitzi/Nashy, ASCAP)
★8	9	8	WINDOW UP ABOVE—Mickey Gilley (G. Jones), Playboy 6031 (Glad, BMI)	42	36	10	A MAN NEEDS LOVE—David Houston (N. Wilson, G. Ritchey, C. Taylor), Epic 8-50066 (Columbia) (Al Gallico/Algee, BMI)	75	77	5	INDIANA GIRL—Pat Boone (M. Cooper), Melodyland 60058 (Motown) (Wilber/Martin Cooper, ASCAP)
★9	17	6	THANK GOD I'M A COUNTRY BOY—John Denver (Sommers), RCA 10239 (Cherry Lane, ASCAP)	43	32	12	THE PILL—Loretta Lynn (L. Allen, D. McHan, T.D. Bayless), MCA 40358 (Coal Miners/Guaranty, BMI)	76	65	9	IF THAT'S WHAT IT TAKES—Ray Griff (R. Griff), ABC/Dot 17542 (Blue Echo, ASCAP)
10	4	11	STILL THINK 'BOUT YOU—Billy "Crash" Craddock (J. Christopher, B. Wood), ABC 12068 (Chriswood/Easy Nine, BMI)	44	47	6	BEYOND YOU—Crystal Gayle (B. Gatzimos, C. Gail), United Artists 600 (Stonehill, BMI)	77	79	4	I LOVE A RODEO—Roger Miller (R. Miller), Columbia 3-10107 (Alhron, BMI)
11	7	14	BEST WAY I KNOW HOW—Mel Tillis & Statesiders (J. Chesnut), MGM 14782 (Passkey, BMI)	★45	57	5	THERE I SAID IT—Margo Smith (M. Smith), 20th Century 2172 (Jidobi, BMI)	78	82	8	THE BEST IN ME—Jody Miller (D. Hall), Epic 8-50079 (Columbia) (Algee, BMI)
★12	16	8	TOO LATE TO WORRY, TOO BLUE TO CRY—Ronnie Milsap (A. Dexter), RCA 10228 (Hill & Range/Elvis Presley/Noma, BMI)	★46	56	4	WHERE HE'S GOING, I'VE ALREADY BEEN—Hank Williams Jr. (B. Cartee, E. Montgomery, H. Williams Jr.), MGM 14794 (Al Cartee/Tree, BMI)	★79	90	3	PERSONALITY—Price Mitchell (L. Price), GRT 020 (Chess/Janus) (Lloyd & Logan, BMI)
13	15	9	HE TURNS IT INTO LOVE AGAIN—Lynn Anderson (M. Kellum, G. Sutton, L. Cheshire), Columbia 3-10101 (Rodeo Cowboy, BMI)	47	54	6	BARROOM PAL, GOODTIME AGAIN—Jim Ed Brown (R. Porter, B. Jones), RCA 10233 (MaRee/Porter-Jones, ASCAP)	★80	NEW ENTRY	→	FIREBALL ROLLED A SEVEN—Dave Dudley (R. Banam), United Artists 630 (New Keys, BMI)
★14	25	6	I AIN'T ALL BAD—Charley Pride (J. Duncan), RCA 10236 (Roz Tense, BMI)	48	33	10	ALL AMERICAN GIRL—Statler Brothers (D. Reid, H. Reid), Mercury 73665 (Phonogram) (American Cowboy, BMI)	★81	94	2	HELLO, I LOVE YOU—Johnny Russell (R. Rogers), RCA 10258 (Newkeys, BMI)
★15	19	10	SMOKEY MOUNTAIN MEMORIES—Mel Street (Conley, Devereaux), GRT 017 (Chess/Janus) (Blue Moon, ASCAP)	★49	67	4	IT'S ALL OVER NOW—Charlie Rich (Cy Rich), RCA 10256 (Charlie Rich, BMI)	82	84	5	MIND YOUR LOVE—Jerry Reed (J.R. Hubbard), RCA 10247 (Victory, BMI)
16	18	11	THE TIP OF MY FINGERS—Jean Shepard (B. Anderson), United Artists 591 (Tree/Champion, BMI)	★50	72	2	LIZZIE & THE RAINMAN—Tanya Tucker (K. O'Dell, L. Henley), MCA 40402 (House Of Gold, BMI)	83	87	4	PLEASE COME TO NASHVILLE—Ronnie Dove (B. David, N. Shrode), Melodyland 6004 (Motown) (Dunbar, BMI/Sunbar, SESAC)
★17	21	8	BRASS BUCKLES—Barbi Benton (B. Borchers, M. Vickery), Playboy 6032 (Tree, BMI)	51	58	5	RAINY DAY PEOPLE—Gordon Lightfoot (G. Lightfoot), Reprise 1328 (Warner Bros.) (Moose, CAPAC)	★84	NEW ENTRY	→	FREDA COMES, FREDA GOES—Bobby G. Rice (Hazelwood, Cook, Greenaway), GRT 021 (Chess/Janus) (Cookaway, ASCAP)
★18	22	7	DON'T ANYBODY MAKE LOVE AT HOME ANYMORE—Moe Bandy (D. Frazier), GRC 2055 (Acuff-Rose, BMI)	52	53	7	MERRY-GO-ROUND—Hank Snow (R.L. Floyd), RCA 10225 (Four Tay, BMI)	★85	89	2	PICTURES ON PAPER—Jeris Ross (G.F. Paxton), ABC 12064 (Acoustic, BMI)
★19	23	9	HURT—Connie Cato (J. Crane, A. Jacobs), Capitol 4035 (Miller, ASCAP)	53	60	6	PUT YOUR HEAD ON MY SHOULDER—Sunday Sharpe (P. Anka), United Artists 602 (Spanka, BMI)	★86	NEW ENTRY	→	DREAMING MY DREAMS WITH YOU— Waylon Jennings (A. Reynolds), RCA 10270 (Jack, BMI)
★20	24	7	MISTY—Ray Stevens (E. Garner, J. Burke), Barnaby 614 (Chess/Janus) (Vernon, ASCAP)	★54	64	5	THE MOST WANTED WOMAN IN TOWN—Roy Head (R. Porter, B. Jones, D. Wilson), Shannon 829 (NSD) (MaRee, ASCAP)	87	88	4	GOD IS GOOD—Betty Jean Robinson (B.J. Robinson, D.D. Burns), 4 Star 1004 (R-Star, BMI)
21	13	11	I CAN STILL HEAR THE MUSIC IN THE RESTROOM—Jerry Lee Lewis (T.T. Hall), Mercury 73661 (Phonogram) (Hallnote, BMI)	★55	66	3	COLINDA—Fiddlin' Frenchie Burke & The Outlaws (J. Williams), 20th Century 2182 (Jack & Bill, ASCAP)	88	91	3	BABY—Tennessee Ernie Ford & Andra Willis (R. Griff), Capitol 4044 (Blue Echo, ASCAP)
★22	30	6	FROM BARROOMS TO BEDROOMS—David Wills (D. Wills, S. Rosenberg), Epic 8-50090 (Columbia) (Double R, ASCAP)	★56	71	3	(There She Goes) I WISH HER WELL—Don Gibson (D. Gibson), Hickory 345 (MGM) (Acuff-Rose, BMI)	89	95	3	TOO FAR GONE—Emmylou Harris (B. Sherrill), Reprise 1326 (Warner Bros.) (Al Gallico, BMI)
★23	29	7	THESE DAYS (I Barely Get By)—George Jones (G. Jones, T. Wynette), Epic 8-50088 (Columbia) (Altam, BMI)	57	59	10	WHILE THE FEELING'S GOOD—Mike Lunsford (R. Bowling, F. Hart), Gusto 124 (Brougham Hall, Hartline, BMI)	90	92	2	I'M AVAILABLE (For You To Hold Me Tight)—Kathy Barnes (D. Burgess, D. Farl), MGM 14797 (Golden West Melodies, BMI)
★24	34	4	TRYIN' TO BEAT THE MORNING HOME—T.G. Shepard (R. Williams, T.G. Shepard, E. Kahane), Melodyland 6006 (Motown) (Don Crews, BMI)	58	63	4	MY OLD KENTUCKY HOME—Johnny Cash (R. Newman), Columbia 3-10116 (January, BMI)	91	93	2	UNFAITHFUL FOOLS—Leroy Van Dyke (B. Fischer), ABC 12070 (Ricci Moreno, SESAC)
25	27	8	BACK IN HUNTSVILLE AGAIN—Bobby Bare (Shel Silverstein), RCA 10223 (Evil Eye, BMI)	★59	75	2	LITTLE BAND OF GOLD—Sonny James (J. Gilreath), Columbia 3-10121 (Beak, BMI)	92	96	2	I'D STILL BE IN LOVE WITH YOU— Brian Collins (D. Owens, W. Robb), ABC/Dot 17546 (Hill & Range, BMI)
26	12	12	ALWAYS WANTING YOU—Merle Haggard (M. Haggard), Capitol 4027 (Shady Tree, BMI)	60	42	10	WHO'S SORRY NOW—Marie Osmond (Synder, Kalman, Ruby), Kolob 14785 (MGM) (Mills, ASCAP)	93	97	3	STEALIN'—(Jacky Ward) (J. Foster, B. Rice), Mercury 73667 (Phonogram) (Jack & Bill, ASCAP)
27	20	10	MATHILDA—Donny King (Khoury, Thierry), Warner Bros. 8074 (Longhorn, BMI)	61	68	7	MAKING BELIEVE—Debi Hawkins (J. Work), Warner Bros. 8076 (Acuff-Rose, BMI)	★94	NEW ENTRY	→	BIRDS & CHILDREN FLY AWAY—Kenny Price (R. Pennington), RCA 10260 (Dunbar, BMI)
28	10	12	HE TOOK ME FOR A RIDE—La Costa (Taylor, Wilson, Tackitt), Capitol 4022 (Al Gallico/Algee, BMI)	62	69	7	THE ONE I SING MY LOVE SONGS TO—Tommy Cash (W. Holyfield), Elektra 45241 (Jack, BMI)	95	100	2	EVERYTHING'S BROKEN DOWN— Larry Hosford (L. Hosford), Shelter 40381 (MCA) (His & Hers/On Fire, BMI)
29	14	13	ROSES AND LOVE SONGS—Ray Price (J. Weatherly), Myrrh 150 (ABC) (Keca, ASCAP)	★63	73	3	SHE'S ALREADY GONE—Jim Mundy (J. Mundy), ABC 12074 (Chappell, ASCAP)	96	99	2	I WANNA KISS YOU—Nancy Wayne (B. Richards), 20th Century 2184 (New York Times, BMI)
★30	38	7	WORD GAMES—Billy Walker (R. Graham), RCA 10205 (Show Biz, BMI)	64	70	7	SHE WORSHIPPED ME—Red Steagle (G. Sutton), Capitol 4042 (Rodeo Cowboy, BMI)	97	98	2	LOVE SONG—Sherry Bryce (T. Brasfield, C. Shields), MGM 14793 (Music Mil, ASCAP)
★31	39	6	41st STREET LONELY HEARTS CLUB/WEEKEND DADDY—Buck Owens (J. Shaw, D. Knutson), Capitol 4043 (Blue Book, BMI)	★65	81	3	MISSISSIPPI YOU'RE ON MY MIND—Stoney Edwards (J. Winchester), Capitol 4051 (Fourth Floor, ASCAP)	★98	NEW ENTRY	→	THE DEVIL IN MRS. JONES—Billy Larkin (E. Conley, M. Larkin), Bryan 1018 (Blue Moon, ASCAP)
32	35	9	COMIN' HOME TO YOU—Jerry Wallace (K. Bach, J. Lane), MGM 14788 (Four Tay, BMI)	66	48	8	ONE STEP—Bobby Harden (S. Pippin, L. Keith), United Artists 597 (Windchime, BMI)	★99	NEW ENTRY	→	I THINK I'LL SAY GOODBYE— Mary Kay James (J. Rushing, M. Chapman), Avco 610 (Don Williams, BMI)
★33	46	4	YOU'RE MY BEST FRIEND—Don Williams (W. Holyfield), ABC/Dot 17550 (Don Williams, BMI)	67	78	3	GOOD NEWS BAD NEWS—Eddie Raven (P. Richards), ABC 12083 (Senor, ASCAP)	100	NEW ENTRY	→	HOMEMADE LOVE—Sue Richards (R. Mainegro), ABC/Dot 17547 (Unart, BMI)
★34	52	3	WHEN WILL I BE LOVED—Linda Ronstadt (P. Everly), Capitol 4050 (Acuff-Rose, BMI)	★67	78	3					



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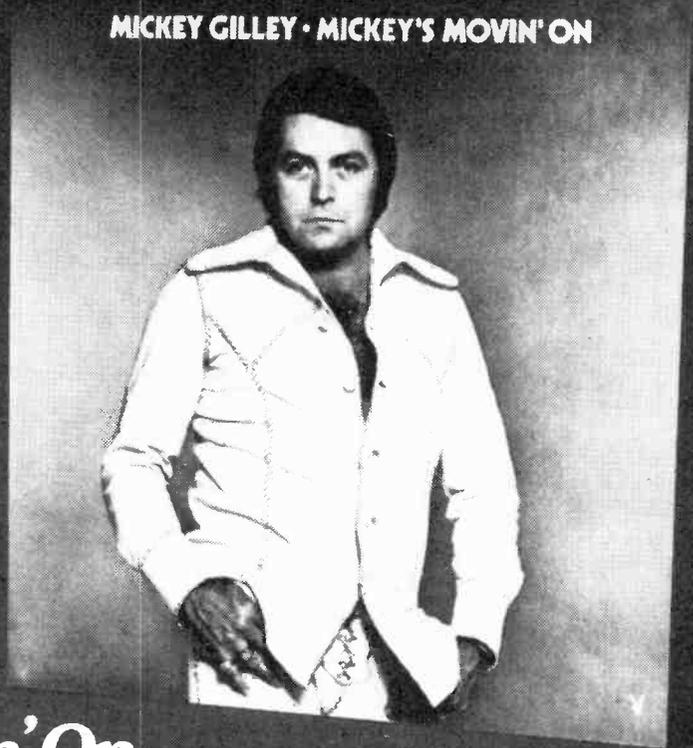
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Mickey Gilley
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Going For His Fourth
Consecutive Number One With
“**Window Up Above**”^{P6031}

From His New LP **Mickey's Movin' On** ^{PB405}

Nothin' But The Best  On Playboy Country

Saddy Super again



From her very first hit, Lynn Anderson has shown that she's the first lady of country song. And she just keeps on getting stronger and stronger. Last time out, it was "What A Man My Man Is" ³⁻¹⁰¹⁰⁰ that made it to the top of the country charts. Now she's teamed up with her golden producer, Glenn Sutton, on her new single, "He Turns It Into Love Again." And it looks like just the kind of song that Lynn is turning into a hit, again.

"He Turns It Into Love Again." ³⁻¹⁰¹⁰⁰
A new Lynn Anderson hit. Again.
On Columbia Records.

Country

GEORGIAN SCORES CASH

COMMERCE, Ga.—A Georgia broadcaster has issued a protest of the lyrics in the current Johnny Cash record, "My Old Kentucky Home," as a member of the National Audubon Society.

William Carson, chief engineer and country music disk jockey at WJJC Radio, says the lyrics: "shootin' at the birds on the telephone line and picking them off with this gun of mine." serve no useful purpose and add nothing to the song.

Carson notes that he belongs to several conservation organizations, including a number dealing directly with birds, and that his station has "endeavored to create a healthy interest and respect for wildlife."

Carson says he hopes "that Johnny Cash and other artists will seek out songs which exemplify a love for wildlife rather than this cheap disdain for it displayed in the current song."

Nashville Scene

By COLLEEN CLARK

Jim Stafford and Tanya Tucker did a duet on the "Opry" which they had worked up while doing the Timex Show. . . . Jeanne Pruett's father died, forcing her to cancel a few engagements. . . . Stonewall Jackson goofed again. He introduced Skeeter Davis as Dottie West. Earlier he had introduced her as Jean Shepard. . . . Charlie Louvin works even harder at home. Last Saturday he did the matinee show at the "Opry," then did two night performances, and then worked the "Ernest Tubbs Record Show." . . . Faron Young is fighting extradition to Tulsa. The matter is now up to Gov. Ray Blanton, since formal extradition is sought by Oklahoma authorities charging Young with indecent exposure. The alleged incident occurred on New Year's Eve at the Tulsa State Fairgrounds. The original plaintiff dropped her suit, but authorities refuse to do so. Faron's attorney is trying to get the charge reduced from a felony to a misdemeanor. As things stand now, he could face a 10-year prison term and a \$500 fine.

Paul Perry has signed Connie Eaton to a management contract. . . . While the Jordanares, Charlie McCoy and some Nashville musicians are in Paris at recording sessions in May, they'll do personal appearances for five nights in that city. . . . Bob Tucker, who now heads the Bill Black Combo, is joining the Top Billing Agency in Nashville. . . . Diane Jordan recording her first sessions under guidance of Marty Robbins.

The Rodeo Cowboy Assn. (RCA) made Moe Bandy an honorary member of the RCA in Mesquite, Tex., last week. Moe's brother, Mike Bandy, holds the second place world title in Brahma Bull Riding in the circuit. . . . Richard Dennison is the new piano player in Dolly Parton's Traveling Family Band. Dennison was formerly with LeRoy Van Dyke and Tanya Tucker. . . . Kansas City concert promoter Ray Adams has joined the Sy Rosenberg organization and will handle bookings for all the acts involved with Rosenberg, as well as Charlie Rich Enterprises. He will be working out of the Memphis office. . . . Don Gibson wrote both sides of the new Rosemary Clooney release on APCO Records, just re-

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 5/3/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	9	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
2	1	10	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
3	3	13	LINDA ON MY MIND—Conway Twitty, MCA 469
4	5	19	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
★	6	9	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
6	7	10	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
★	12	5	REUNION—B.J. Thomas, ABC A&M 858
8	8	8	OUT OF HAND—Gary Stewart, RCA APL1-0900
9	11	7	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
★	13	6	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
★	20	7	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
12	4	19	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
★	17	21	CITY LIGHTS—Mickey Gilley, Playboy PB 403
14	9	8	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
15	10	12	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
★	31	2	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Dot DOSD 2020
17	18	16	BARBI DOLL—Barbi Benton, Playboy PB 404
18	19	4	BOOGIE WOOGIE COUNTRY MAN—Jerry Lee Lewis, Mercury SRM-1-1030 (Phonogram)
19	16	8	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
20	21	6	WHO'S SORRY NOW—Marie Osmond, MGM M3G 4979
21	25	41	BACK HOME AGAIN—John Denver, RCA CPL1-0548
22	14	11	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
23	15	9	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot DOSD 2015
24	22	13	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
25	24	29	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
26	29	5	JOE STAMPLEY—Epic KE 33356 (Columbia)
27	26	13	PROMISED LAND—Elvis Presley, RCA APL1-0873
★	34	3	SOUTHBOUND—Hoyt Axton, A&M SP 4510
29	32	5	TAMMY'S GREATEST HITS, Vol. 3—Tammy Wynette, Epic KE 33396 (Columbia)
30	23	26	DON WILLIAMS, VOL. III—ABC/Dot DOSD 2004
31	35	8	GREATEST HITS—Tanya Tucker, Columbia KC 33355
32	33	3	ALIVE & PICKIN'—Doug Kershaw, Warner Bros. BS 2851
33	27	27	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
34	28	20	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
35	36	5	HAPPY TRAILS TO YOU—Roy Rogers, 20th Century T 467
★	47	2	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
★	NEW ENTRY	4	A LITTLE BIT SOUTH OF SASKATOON—Sonny James, Columbia KC 33428
38	43	4	CHARLIE MY BOY—Charlie McCoy, Monument KZ 33384 (Epic/Columbia)
★	NEW ENTRY	4	SINCERELY—Brenda Lee, MCA 477
★	NEW ENTRY	4	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
41	42	3	GREATEST HITS—Jerry Wallace, MGM M3G 4990
42	44	6	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
43	46	2	VASSAR CLEMENTS, Mercury SRM-1-1022 (Phonogram)
44	30	7	CRYSTAL GAYLE, United Artists UA-LA365
45	50	2	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
46	37	6	MEL TILLIS AND THE STATESIDERS—MGM M3G 4987
47	49	31	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
★	NEW ENTRY	3	WRITER ME A LETTER—Bobby G. Rice, GRT 8003 (Chess/Janus)
49	NEW ENTRY	3	DON'T LET THE GOOD TIMES FOOL YOU—Melba Montgomery, Elektra 7E-0598
50	40	6	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064

leased. Ms. Clooney follows this with a two-week engagement in Hawaii. . . . Loretta Lynn has completed her tenth appearance on the "Dinah Shore Show." . . . Melodyland recording artist T.G. Shepard has signed an exclusive booking contract with the Hubert Long International Agency.

With top Nashville musicians on their way to the West Coast for Frank Sinatra's upcoming country LP, the session was cancelled due to the death of actor Richard Conti, a close friend of Sinatra's. . . . Bonnie Guitar recently appeared for the fifth time at the Washington State (Continued on page 39)

Nashville Scene

• Continued from page 38

Penitentiary in Walla Walla, Wash. ... **Hank Williams Jr.** had to cancel several Texas dates and is reported to be in a local hospital. ... **Dolly Parton** set for debut appearance on the "Mike Douglas Show" to be taped in Nashville. ... **Dolly and Porter Wagoner** are working on their seventh duet album consisting of all new material, written by both Porter and Dolly. ... **Roy Clark** received a singing telegram in his backstage dressing room at the Frontier Hotel in Las Vegas from his friends in Los Angeles. ... **Dennis Weaver** has signed a long-term, exclusive recording contract with Ovation Records. His first album, produced by **Marty Cooper**, is being released this week to coincide with the ABC-TV Special, "Opryland, U.S.A.—A Circus of American Music" which is being hosted by Weaver and on which he will sing two songs from the LP. The Special will air May 14. Other singing appearances are scheduled on "The Tonight Show," "The Merv Griffin Show," "Dinah" and "Hee Haw."

Loretta Lynn is a grandmother for the fifth time, this time by her daughter, Sissy, who gave birth to a boy, **Harold Wayne Lyell**, last week. ... Melodyland recording artist, **Jerry Naylor**, has been named the honorary mayor of Calabasas, Calif. Naylor is currently on his tenth tour of Europe. ... **Don Drumm's** first release on Country Showcase America is now being shipped. Formerly on Chart Records, Drumm is still being produced by MGB Productions. ... **Little David Wilkins** was on hand to provide musical entertainment for

Dickens Single To Get S-S Distrib.

NASHVILLE—National distribution of the Brite Star label will be handled by the Skylite-Sing company here for a single release by long-time artist Jimmy Dickens.

The session, produced by Jimmy Dempsey, is the first for the artist on this label. He recorded for Columbia for some 20 years and had his biggest hit in 1965. He first became a member of the "Grand Ole Opry" in 1948.

In addition to the distribution arrangement worked out on this record, Brite Star has added Bill Browning to the staff to work the road on a promotional basis for the label. The firm also has taken over promotion for Doyle Holly.



RCA photo

MORE GOLD—RCA Vice President Jerry Bradley and Charley Pride hold two new gold records (bringing his total to 11) Charley received for his "Country Charley Pride" and his religious lp "Did You Think To Pray."

the first annual Butter Bean Eating Contest in Soddy Daisy, Tenn. The contest was inspired by Wilkins' new single "Butter Beans" on the MCA label, and sponsored by radio station WEDG in cooperation with

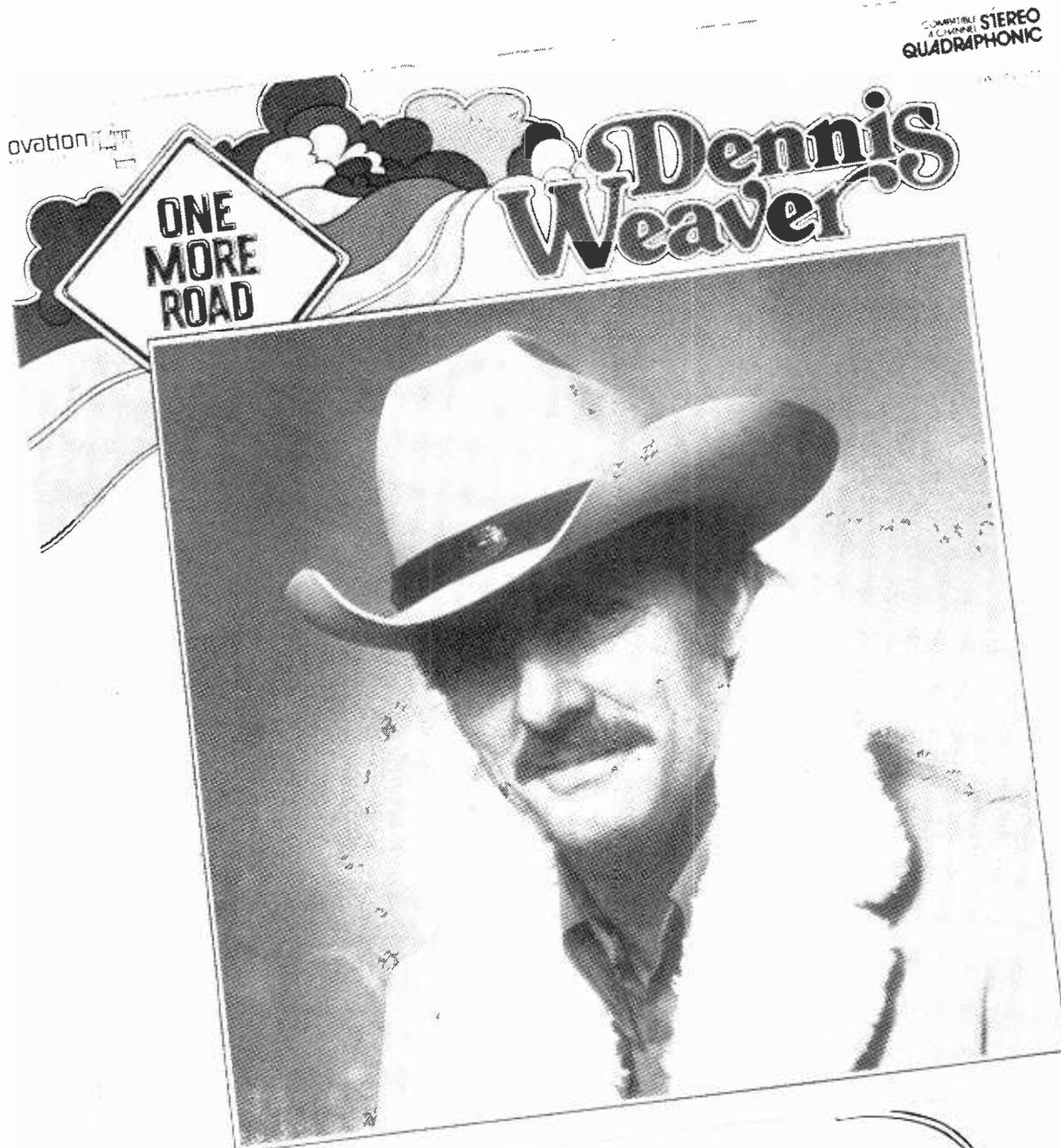
Skillet's Restaurant. A Soddy Daisy truck driver won over 16 opponents by eating over 70 ounces of butter beans in 60 minutes.

The Watkins Family, Kimball Family, Cooksey Family, Cliff Yount

and the **Bluegrass Strings** and the **Flatwoods Bluegrass Boys** were among artists appearing on the Galloway Bluegrass Festival May 3. ... **Marty Robbins** is busy rehearsing his band for his appearance May 15-

28 at the Sahara in Las Vegas. Appearing with Robbins will be **Bobby Sykes** and **Don Winters**, who have been with him more than 15 years and have been featured on many of his biggest hits.

ALBUM NO. OVQD 1440



Travel down **ONE MORE ROAD** with

Dennis Weaver

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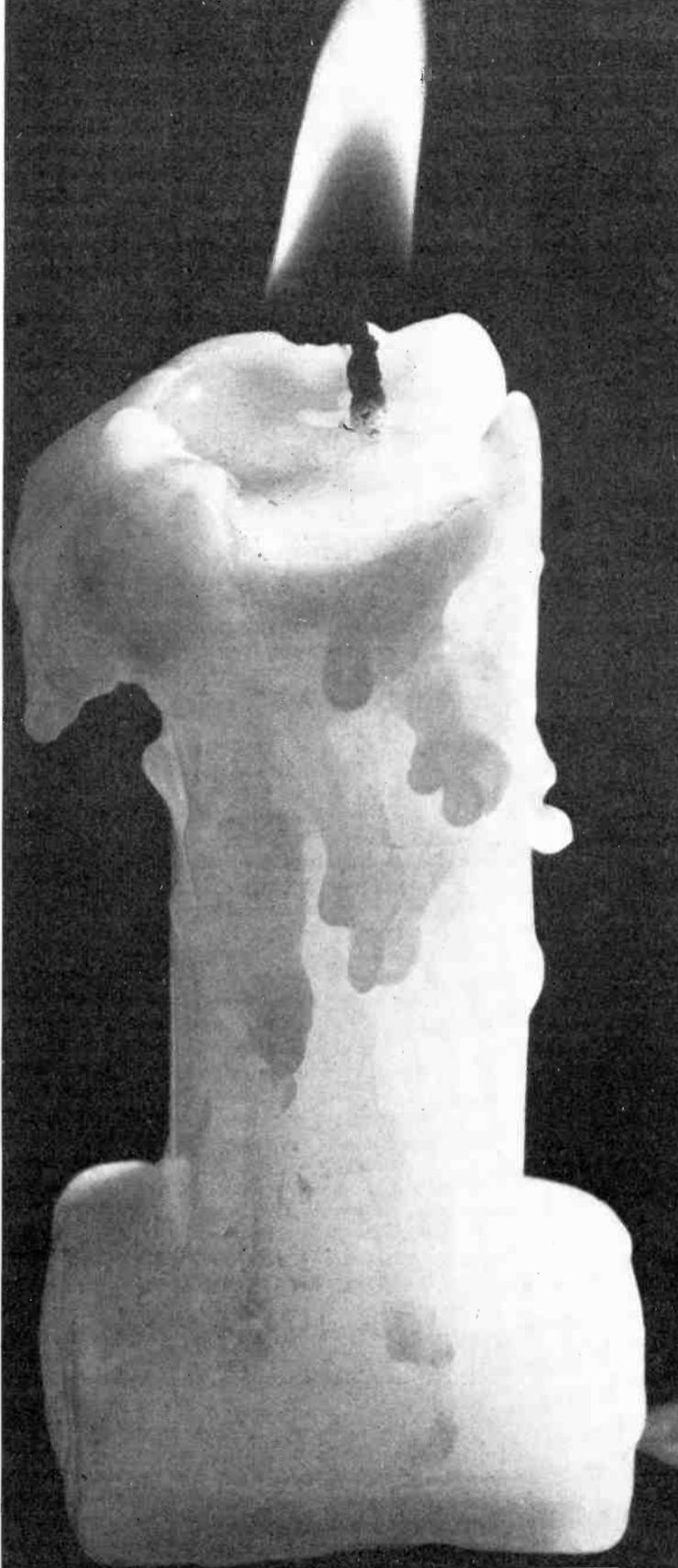
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Country

'Jamboree' Party May 17

WHEELING, W. Va.—The annual homecoming show here May 17 will feature many of the artists of the past, and the widow of one accepting an award in his behalf.

The WWVA "Jamboree" will bring back such old-timers as Wilma Lee and Stony Cooper, the Osborne Brothers, Shug Fischer and the Doc Williams Show.

Jeannie Shepard, widow of the late Hawkshaw Hawkins, will be on hand to receive a special award. Hawkins was a part of the "Jamboree" from 1946 until 1954, when he became a member of Red Foley's "Jubilee" and then, a year later, part of the "Grand Ole Opry." He was killed in a plane crash near Camden, Tenn., in March of 1963.



Bob Schanz Studio photo

TALENT SEARCH—Winners of the Grand Ole Opry's 50th Anniversary Talent Search will receive an exclusive writer's contract with Tree International, the world's largest country music publisher. Mike Slatery, Talent Search Coordinator and Buddy Killen, Executive Vice President of Tree, look over the contract.

Vox Jox

• Continued from page 25

James Gabbert, owner of KIOI-FM-AM in San Francisco, comes up with the interesting information that WRCA in New York was the first station to broadcast stereo on AM. These stereo AM field tests were performed Dec. 7, 1959, to Jan. 11, 1960, and the only reason Gabbert knew about it was that **Eric Leyton**, an engineer with RCA lab who had something to do with the development of the system, gave Gabbert the papers on the tests about three years ago during a meeting of the National Quadraphonic Radio Committee in New Orleans. Leyton is dead now, the station is now WNBC-AM. And, by the way, at least two others firms have stereo AM systems in progress. So, if and when the time comes, it's going to be another three- five-year hassle with a National Stereo AM Radio Committee, etc., in all likelihood.

★ ★ ★

Dale Turner at WTHI in Terre Haute, Ind., tells his boss that he reads Vox Jox as "show prep." And: "Would appreciate it if you would mention that my buddy **Bob Casteel** of WBOW just moved to Springfield, Ill., to do afternoon drive at WMAY. His move was good for me, since he was my only real competition."

★ ★ ★

Dale Eichor, music director of KWMT in Fort Dodge, Iowa, reports: "We have a new morning man—**Tom Torrance**—who comes to us from KQWC in Webster City, Iowa. Program director **Skip Nelson**, who was doing mornings, goes off air to handle administrative duties. I have moved from midday to afternoon drive. Record persons, please note and call before 2 p.m. **Shannon Reed** moves to the midday slot. Our new evening man is **Barry James**."

★ ★ ★

Drive Time, a service of Royal Artists Enterprises, is a radio series on driving laws and other information on driving. It's free on two LPs. Each program is 60 seconds long. For a copy, contact RAE at P.O. Box 94013, Tacoma, Wash. 98494. . . . So, I get this invite to a screening of "Monty Python and the Holy Grail" and I'm all excited and I keep calling the RSVP number until I finally get the idea: The screening is to be in New York. **George and Judy Burns** forced me and **Tom Rounds** to listen to **Monty Python** the other day; the LP was monstrous. Python is now on Arista Records. Funniest thing since that last time I heard **Joe Smith** speak. **Clive Davis** of Arista (which I still can't pronounce like you say it, Clive) has scored another winner in Python.

★ ★ ★

Ernest Elliott, 3833 Estrella Ave., Apt. #3, San Diego, Calif. 92105, is blind; he wants a job in radio. There are two or three blind people in radio that I know of; all do quite well and with no problems. Ernest is willing to work for virtually nothing just for the chance to be in the craft he loves. Can any of you guys help

him? If you could write him advice, that might, too, be beneficial. . . .

Ron Longacre has taken over as program director of KXLF, Butte, Mont. "I totally reprogrammed the station in a contemporary adult format with dayparting." Says he learned about programming from **Jay Gardiner**, now owner of KMOR, Salt Lake City. Lineup includes **Ron Lange** 6-10 a.m., **Mark David** until 3 p.m., **Len Perna** 3-7 p.m., and **Fred Kenny** 7-midnight. "I'm signing off for now at midnight until I find the right man for the all-night slot." News director is **Ken Woosley**, music director is **Mark David**, production manager is **Sam Rickey**.

★ ★ ★

Bill Moran, Billboard magazine, probably knows more about record artists than your grandmother. If any radio station wants to do a phone interview on air or tape with him, call 213-273-7040. Moran, national talent coordinator with the magazine, has been doing a lot of radio stints as a guest lately. Sat in the other night with **Carole Hemingway** at KABC, Los Angeles, the night of the Grammys (on which he did the color) and is now going to do a stint with **Ron McCoy** on KFI, Los Angeles, Friday (2) at midnight. Moran has the gift of gab of the Irish and usually knows what he's saying and when he doesn't at least lies well.

★ ★ ★

Doug Andrews and **Ann Van Beeber** have departed Oidar Wavelength. Ms. Beeber immediately started work with **Darwin Lamm**, who syndicates "The Bill Ballance Show" for radio and another for TV. No reports yet on what Doug plans to do. . . . **Don Eberle** has been named network coordinator for MOR programming offered by London Wavelength, the New York radio syndication firm. He'd been a research assistant with McGavren-Guild, the rep firm based in New York. . . . **KMET** in Los Angeles is now distributing Phonograph Record Magazine, according to magazine publisher **Martin R. Cerf**.

★ ★ ★

Casey Piotrowski, who bills himself as one of America's 5,823 truly great nighttime air personalities, is launching a humor service for air personalities called Instant Piotrowski. It costs \$5 for a month's trial sub and you can contact Casey at 3199 Considine Lane #124, Cincinnati, 45205. . . . Pittsburgh major **Peter F. Flaherty** is now a regular on the KQV morning show. . . . **Dave Donahue**, program director of WHK in Cleveland, spoke at the annual convention last week in Monticello, N.Y., of the Eastern States Country Music Assn.

★ ★ ★

Charles Murdock, general manager of WLW in Cincinnati and senior vice president of all AVCO broadcasting, keeps getting local and state awards. Latest is from the Ohio Federation of Women's Clubs—a certificate for improving the environment through good communications. . . . Remember the old

Kentucky Plans Heritage Fest

BOWLING GREEN, Ky.—An American Heritage Festival, with three one-hour shows, will be offered free to the public by Mac Wiseman and others at Beech Bend Park here May 4.

Appearing with Wiseman will be Lester Flatt & his Nashville Grass, and the Shenandoah Cut Ups of Hollins, W. Va.

The occasion marks a first for the park, but initial response has caused park owner Charles Garvin to express the possibility of making it an annual event.

Writer Murdered; His Wife Arrested

NASHVILLE—A charge of murder has been filed in the death of songwriter Robert Eugene Rogers, who wrote for Buzz Cason Enterprises here.

Accused in the unusual murder is his wife, Marcelle Colleen Rogers, 24, who is charged with hitting him on the head with a cast iron skillet with such force that the skillet was broken.

Some hours after the alleged murder, Mrs. Rogers was admitted to a local hospital suffering from a drug overdose.

Doyle Holly To NIC Guidance

NASHVILLE—Nashville International Corp., a relatively new talent agency here, has added its first "name" artist to its roster, and expanded to a dozen acts.

Jim Jones, talent director of the firm, says it is now representing Doyle Holly of Barnaby Records both as a single and with his band.

Holly thus joins Rayburn Anthony of Buddah Records, Clay Jerrolds and Dick Shuey of Phoenix Records, and artists such as James Allen, Blue Haze, Don Chapel, Johnny Dollar, Jim Fisher, Elmer Mudpucker, the Mueller Brothers and the Spoon River Band at the agency.

In addition to talent, Nashville International is involved in graphic designs, album production, public relations and promotion.

"Have A Happy Day" promotion used by radio stations everywhere? Well, Market Power Inc., an Indianapolis firm, has a new promotion for radio called "I Like You" and it includes everything from buttons to bumper stickers and apples to local advertising agencies and T-shirts, etc. WIRE in Indianapolis is using the whole shebang.

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	18	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy MG 14322
2	1	60	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
3	5	26	SEANSATIONAL NIGHTINGALES My Sisters And Brothers, ABC/Peacock PLP 59209
4	3	74	SENSATIONAL NIGHTINGALES It's Gonna Rain, ABC/Peacock PLP 175
5	7	64	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
6	6	51	JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I'll Do His Will, Savoy MG 14284
7	4	18	SUPREME ANGELS Shame On You, Nashboro 7141
8	10	31	MIGHTY CLOUDS OF JOY It's Time, ABC/Dunhill DSX 50177
9	19	60	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy MG 14352
10	22	13	SENSATIONAL NIGHTINGALES You & I & Everyone, ABC/Peacock PLP 177
11	29	5	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
12	8	31	DIXIE HUMMINGBIRDS Who Are You, ABC/Peacock PLP 52905
13	24	13	N.Y.C. COMMUNITY CHOIR Great Is Thy Faithfulness, Savoy MG 14337
14	15	13	REVEREND ISAAC DOUGLAS Do You Know Him, Creed 3059 (Nashboro)
15	NEW ENTRY		REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR Goodbye Loneliness, Hello Happiness, Gospel Truth GTS 3506
16	25	39	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
17	9	78	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
18	16	39	SHIRLEY CAESAR WITH CAESAR SINGERS & THE VOICES OF THE WHITE ROCK BAPTIST CHOIR Millennial Reign, Hob HBX 2170 (Scepter)
19	13	10	JACKSON SOUTHERNAIRES Look Around, ABC/Songbird SBLP 249
20	NEW ENTRY		DOROTHY LOVE COATES & HER SINGERS When It's All Over, Nashboro 7138
21	NEW ENTRY		JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
22	12	18	SAM COOKE WITH THE SOUL STIRRERS The Gospel Soul Of, Vol. 2, Specialty SPS 2128
23	11	51	SAM COOKE WITH THE SOUL STIRRERS The Gospel Soul Of, Vol. 1, Specialty SPS 2116
24	26	78	INEZ ANDREWS Lord Don't Move The Mountain, ABC/Songbird SBLP 225
25	20	22	SARAH JORDAN POWELL Touch Somebody's Life, Savoy MG 14347
26	31	5	REV. W. LEO DANIELS Answer To Watergate, Jewel LPS 0100
27	33	5	REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR A New Dawning, Gospel Truth GTS 2722
28	18	10	THE SWANEE QUINTET How Much Do I Owe Him, Creed 3054 (Nashboro)
29	NEW ENTRY		JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy MG 14360
30	21	47	'ILLY PRESTON Gospel Is My Soul, ABC/Peacock PLP 179
31	23	39	ANDRAE CROUCH & DISCIPLES Keep On Singin' Light LS 5546 (Word/ABC)
32	NEW ENTRY		THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
33	NEW ENTRY		THE GOSPEL WORKSHOP OF AMERICA MASS CHOIR Recorded Live In Cleveland, Ohio, Savoy DBL 7004
34	NEW ENTRY		ERNEST FRANKLIN The Dynamic, Jewel 0094
35	30	13	JOHNSON ENSEMBLE Christ Is The Answer, Creed 3057 (Nashboro)

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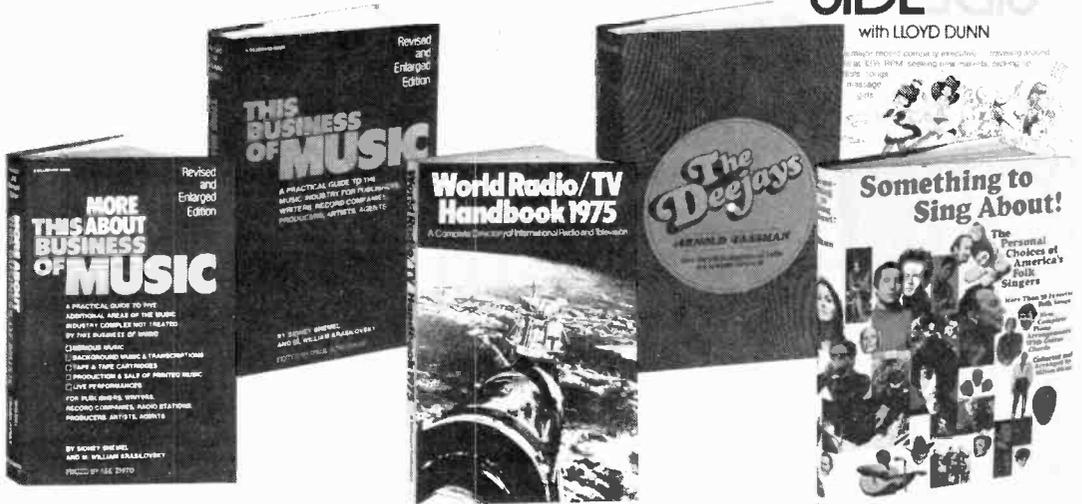
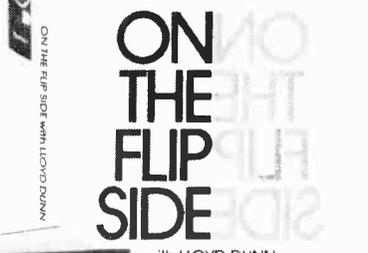
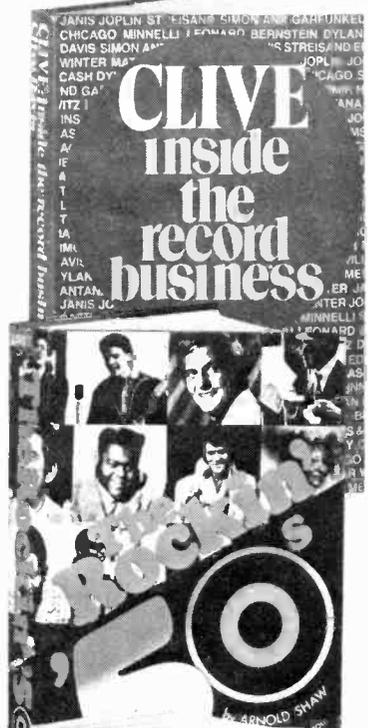
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MAY 3, 1975, BILLBOARD

POST POSTS PROFITS

Sales Soar 17% At Robins Industries

NEW YORK—Robins Industries Corp. has sidestepped the economic quicksand that has bogged down so many other companies, and has realized a 17 percent increase in sales for fiscal 1974. According to Herman Post, the company's president, one of the major keys to this successful performance is basic and vertical manufacturing.

According to Post, this strategy coupled with "some real Yankee ingenuity in design and tooling," has been the key to Robins' success in this bleak economy.

He adds, "Recent changes in foreign exchange rates have further allowed us to successfully compete with Far Eastern manufacturers. Another plus factor has been the positive market response to several new audio accessory products by our customers, including our private label and OEM accounts."

Phonograph Sales % Up

WASHINGTON—Portable, compact and component phonograph systems sales to dealers—the area most important to the typical Billboard retailer—were up 8.5 percent for the first quarter of 1975 versus a year ago, with a total of 672,595 units, according to the Electronic Industries Assn. (EIA) marketing services department.

Console phonograph sales, however, were down nearly 40 percent from the first 13 weeks of 1974 to 113,695 units. As a result, total phonograph systems sales to dealers were down 2.7 percent to 786,290 units.

Continuing to reflect the serious drop in new car sales, auto radio sales to dealers, including tape player combination units, were down nearly 25 percent for the first three months of 1975 to 1,933,368 units.

14 Enjoined On Sony Fair Trade

NEW YORK—The Sony Corp. of America has obtained permanent court injunctions against 14 retailers in New York, New Jersey and California barring them from selling Sony's fair-traded products below the stipulated minimum retail prices.

The enjoined dealers are EBA Associates and Appliance World in Brooklyn and Massapequa, N.Y., and Dorn Appliance Center, and Paul Bergman d/b/a Brown's Appliance Co., in Fairview and Paterson, N.J. In the case against EBA Associates and Appliance World, the court also ruled them in contempt of court and levied a fine of \$1,750 against them.

The enjoined California dealers are Lawrence Sansone, Jr., d/b/a Sansone Music Co., Los Angeles; Yamada Co., Inc., Gardena; John Wilson d/b/a Aperture Camera & Hi Fi, Laguna, Niguel; Tamura & Co., Inc., L.A.; May & Kramer Inc., trading as Rondons, Inglewood; Jay Green d/b/a Green Appliance & Furniture Center, Santa Monica; Marks Valley Drugs, Inc., Sherman Oaks; H & I Sales Co., Sacramento; and Schaeffer's Photo & Camera Supply, Inc., Hollywood.

Robins manufactures and markets tape splicers, demagnetizers and winders, as well as a long list of other accessories for the audio and video fields. The firm also produces accessories for the data processing and communications fields.

Post feels the 17 percent increase in sales last year is the beginning of a major turnaround for the company, which realized fluctuating sales and profits between 1971 and last year.

The Robins executive sees the turnaround as the result of "a few serendipitous decisions by management, as well as outstanding performances by the engineering, sales and production departments. In addition, the firm has also been able to make inroads into such markets as Army PXs, catalog houses, and hi fi dealers and distributors.

Post sees it as being somewhat ironic that it took an economic recession to put his company back on an even keel. In 1971 Robins fortunes fluctuated. The company had discontinued the manufacture of blank tape at its now defunct Lodi, N.J. plant, and that, coupled with the depreciation in value of the tape manufacturing equipment, helped put Robins in the red.

In 1972, Post shuttered the Lodi plant, and the company's financial picture improved somewhat despite relocation and other costs. However, the following year, Robins sales figures again dipped and he blamed this decline on a continued slide in the demand for blank loaded reel to reel tapes.

(Continued on page 45)

NEW/COM Will Welcome 6,000 Guests

CHICAGO — Approximately 6,000 people are expected to attend NEW/COM in Las Vegas May 6-8, according to Kenneth C. Prince, executive vice president of the Electronic Industry Show Corp.

The 270 exhibitors will occupy 404 booths, 23 conference units and six arena spaces. About 2,000 distributors, 1,300 reps, and 1,800 exhibit personnel are registered.

New for this year is the CB/communications seminar, expected to draw 350 CB marketers. The seminar will be held May 5, the day before the exhibits open. Featured speakers are Ray Spence, chief engineer, FCC, and seminar leader Charles Higginbotham, chief, FCC safety and special services bureau.

A seminar on professional sound and video by Don Davis is expected to draw more than 100 attendees.

Attendance at the professional seminars focusing on management, sales and purchasing and held concurrently Tuesday through Thursday, 8-10 a.m., are expected to draw more than 750.

Speakers scheduled for the management seminars include Dr. Gunther Klaus, Institute for Advanced Planning; Dr. Donald Wass, William Oncken Co., and Roger M. Peterson, A. T. Kearney & Co. For the sales seminar, speakers include Dr. Ernest Dichter, Ernest Dichter Creativity Ltd.; Dr. F. W. Gilchrist, Aptitude Testing for Industry; and Jay L. Beecroft, 3M Company. In the purchasing arena, speakers will be Har-

(Continued on page 44)



VCT Press photo

ITA CITATION—Jules Yarnell, special counsel on piracy to RIAA, is flanked by International Tape Assn. executive director Larry Finley, left, and president Dick O'Brien of Sony after Yarnell was surprised with plaque from ITA citing his "outstanding contributions . . . extreme dedication . . . leadership in the important role RIAA is playing in the fight against illegal duplicating . . . many accomplishments in combating piracy of sound recording."

Update From Asia Strikes To Hit A/V Exports

By HIDEO EGUCHI

TOKYO—Japanese consumer electronics and blank tape manufacturers have the additional problems of two major shipping strikes that could last three to four months and necessitate much-costlier air cargo shipments. As predicted in Billboard (Jan. 25 issue), the All-Japan Harbor Worker's Union called its strike for April 23 and the Japan Seamen's Union went out the next day.

Sony of Japan demonstrated here April 22 a 120-inch diagonal color video projection system geared for home use. Further details were unavailable at press time as to the

marketing timetable here or in the U.S.

The '75 Japan Electronics Show is scheduled for Oct. 1-7 at the site of the Osaka International Trade Fair. It will be the 14th annual show to be sponsored by the Electronic Industries Assn. of Japan and the seventh to be held in Osaka, the home town of Matsushita Electric (National/Panasonic), Onkyo, Sanyo and Sharp.

A Korean Institute of Science & Technology project team has developed an audio amplifier IC with an average output of one watt. With ROK Government and electronics industry backing, commercial production of the new IC is envisaged at a million units a year.

As previously reported, car stereo units are getting smaller and smaller. The Clarion PA-823A cassette unit, marketed in Japan on April 10 at the list price of 28,500 yen (\$86) is only 5½ inches wide, less than 2¼ inches high and 6 inches deep. Likewise, the Clarion PA-441A 8-track unit at 20,400 yen (\$68) is the same in width and height, and just over 7 inches deep.

Apollon Music Industrial says its Dolbyized cassettes have been panned by some Japanese rock fans, who apparently want more noise, not less. . . . Toshiba-EMI says it has started using the pure-ferric Fuji FX for its monthly releases of prerecorded music cassettes. . . . Primo, a Tokyo-based manufacturer/exporter of microphones, has developed a loudspeaker only 1½ inches in diameter. The new model DH-14 is claimed to be as good as 2- and 3-inch units.

Magnetic Video In Sun Tape Pact

FARMINGTON HILLS, Mich.—Following its recent initial original material tape licensing contract with ABC/Dot (Billboard, April 12), Magnetic Video Corp. has signed with Shelby Singleton Corp. and Sun Records, president Andre Blay Announced.

To be marketed in 8-track and cassette on the Charm Originals label, more than 50 titles will be available in the \$2.98/\$3.98 retail range from such artists as Charley Rich, Johnny Cash, Ferrante & Teicher, Jerry Lee Lewis and The Blues Magoos.

Uher Zeroing In On U.S. Will Market Swiss Lenco Turntables And Receivers

By EARL PAIGE

LOS ANGELES—European hi fi manufacturers are rushing to get product into American stores and seem confident that the U.S. retail economy is stabilizing. A case in point? Uher Werke Munchen, the veteran German tape recorder manufacturer, which via its new distributing arm here will be marketing the Swiss Lenco line of turntables and receivers.

Both Uher and Lenco are not new in America. Uher, which gained sudden prominence because of its popularity on Capitol Hill and its role in the Watergate affair, is a 25-year-old brand and available in the U.S. for a dozen years. Lenco has been available through Benjamin

Electronic Sound Co., its sole U.S. distributor since 1969.

But a series of new factors position Uher as a potentially dynamic hi fi marketing force in America, not the least of which is that Uher has been acquired by Assmann GmbH, a 25-year-old manufacturer of audio-telecommunication equipment based in Bad Homburg (Uher is in Munchen).

Uher, which gets the name from an inventor of tape recorders, was owned by Hans Viet Graf Zu Toerring-Jettenbach, a count, whose main business was brewing. He decided last fall to sell out to Assmann, says George Rose, president of Uher of America (UAI), based in suburban Inglewood.

Rose's role in all this is that he started building the Uher line when



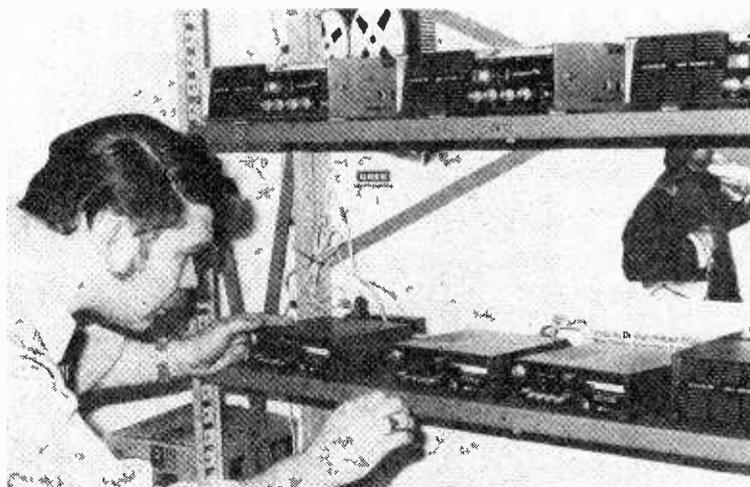
ROSE

with a U.S. importer for 10 years. Rose, with 11 years in marketing before that in New York, then created Hervic Electronics here and was there until a little over a year ago when Uher decided to do its own distributing in America. Hervic continues as a marketer of speakers, turntables and microphones, principally import items from England, Rose says.

"They don't have presidents in Europe, they have directors," says Rose, in identifying Rudiger Hoessrich as director of Assmann, and Steven M. Shelley as general manager and also vice president of Uher of America. Others at UAI's new quarters here are Larry Deovlet, sales manager; Richard Salmon, national service manager, and Marietta McNellis, secretary (with Rose for nine years).

UAI's main goal right now, with the U.S. covered by an independent rep force and with 50 warranty stations appointed, is to line up franchised dealers. Rose claims a \$1 million inventory of machines and another \$1 million in parts are maintained here. UAI is just setting up for Lenco, which will initially offer six models in turntables. UAI is looking for a line of speakers and may offer a line of microphones down the line

(Continued on page 44)



Uher of America photo

Uher of America service manager Richard Salmon handles burn-in procedure as he puts tape recorders through quality control route at Inglewood plant.

MAXELL'S PRIDE

New 'Surprise' UDXL Cassette

NEW YORK—Maxell Corp. of America has introduced its UDXL super premium cassettes in the U.S., first reported in Billboard's (April 12 issue). They will be highlighted at the upcoming CES in Chicago, where the company's 3/4-inch U-Matic videocassette is expected to make its "surprise" American market bow.

The UDXL utilizes Maxell's newly developed epitaxial magnetic material which combines gamma hematite and cobalt ferrite particles into a needle-shaped crystal. According to Gene LaBrie, Maxell national sales manager, it is a significant step beyond the company's original high output, high energy formulation (U.D.).

LaBrie claims that the combination of gamma-hematite and cobalt ferrite has resulted in a tape of exceptional high frequency response plus wide dynamic range over the entire audio frequency spectrum.

The new UDXL, which does not require any special bias regulations as mandated by chromium dioxide formulations, is being made available in lengths of C-60 and C-90.

In addition to developing an improved formulation, Maxell has also made special improvements to its cassette shell. LaBrie claims that the shell used for the UDXL is made to tolerances three times as demanding as the Philips standard.

A new anti-jamming rib has been molded into the cassette which reportedly assures stable tape travel at all speeds. A new double-size tape window makes it possible to clearly see the expended and unexpended portions of the tape.

Maxell has also designed a new,

easy-to-open box for the UDXL cassette. This is constructed of clear plastic with integral hub locks. UDXL is being marketed with easily replaceable pressure-sensitive labels. It also incorporates Maxell's four-function leader tape for cueing, non-abrasive head cleaning, and arrow indicators which show the direction of tape travel.

The tapes are being marketed through Maxell's regular chain of distributors and dealers, and carry suggested list prices of \$4.89 for the (Continued on page 45)

Car Tapes 'Reorganizing'

LOS ANGELES—Car Tapes, Inc., has resumed release of new product with the introduction of the Caltron model 9300 AM/FM/MPX stereo radio/cassette in-dash unit, national sales manager Glyn Hasal reports.

Hasal says the Chatsworth firm is reorganizing followed the once-planned and now dropped merger with National Auto Sound and a financial group (Billboard, June 15, 1974).

Former Car Tapes president Jim Levitus moved to Clarion Corp. of America earlier this year and controller Marty Livingston has been

working on the reorganization with Hasal and other key Car Tapes executives.

The firm has space reserved at the Summer Consumer Electronics Show in Chicago and expects to have several new items to announce at that time.

Car Tapes' new 9300 cassette unit is compatible with the recently introduced Caltron "dash-dapter" kit conversion unit to fit most Chevrolet and Ford cars. One unique feature is a flashing light and audible sound indicating cassette tape has reached end.

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What's Ahead



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Hi Fi Market Pierced By Craig Corp.

COMPTON, Calif.—The Craig Corp. is entering the hi fi market with two integrated receivers, a semi-automatic turntable, and a line of two-way and three-way speakers. The line was debuted last week to Craig's distributors and dealers at a special preview in Key Biscayne, Fla.

The line includes a 17-watt RMS receiver, model 5501 at \$199.95, and a 25 watt RMS receiver, model 5502 at \$249.95. The turntable, model 5102, features two-way viscous-damped cueing, calibrated stylus force, and anti-skate adjustments. It is priced at \$169.96.

The speaker line includes model 5701, a two-way unit with 10-inch woofer and a price tag of \$79.95; and a three-way unit with 12-inch woofer for \$199.95.

The units will be demonstrated at a series of special showings in Florida and Los Angeles, and at the CES show in June.

Craig plans to market the components in June in a special package substituting a BSR changer for the Craig turntable. The new Craig unit will be sold as a separate component.



RIA photo

Typical of successful RIA series of recording studio courses is this session at Electric Lady in Manhattan, conducted by Bruce Staple, right.

RIA Offers \$39.95 Cassette Education

By RADCLIFFE JOE

NEW YORK—The Recording Institute of America (RIA) is offering a new Music Industry Cassette Library as an extension of its series of courses in recording techniques and the use of modern, state-of-the-art studio equipment.

The six-cassette guide, priced at \$39.95, explores such areas as contracts, legalities, producing, publishing management and recording. Included in the package is a soft-cover book featuring in-depth discussions with key music industry personnel in all areas of the business.

Last month the RIA launched a new series of its successful recording technique courses at O.D.O. recording studios here, with more than 200 on hand. The courses are being conducted at more than 47 major recording studios in 42 cities in the U.S. and Canada.

According to Vinnie Testa, head

of RIA, the courses are designed for amateur and professional musicians, artists and recording buffs interested in improving their skills in multi-track recording.

Current series of courses will run for 10 weeks, conducted at studios in such cities as San Francisco, Salt Lake City, San Diego, Houston, Tulsa, Dallas, Denver, Los Angeles, Nashville, Memphis and here. In Manhattan, studios being utilized in addition to O.D.O. include Electric Lady, Coordinated Sound and the Hit Factory.

Testa explains that one of the basic reasons for offering the RIA courses is because recording time has become so expensive. He adds, "The recording artist who is acquainted with the sophisticated techniques and the professional equipment used in modern recording studios, will avoid aggravation, wasted time, effort and money; and will find life in the studio more productive and creative."

He continues, "By understanding the use of equalization, sound effects, basic microphone placement and multi-track recording techniques, the interface between artist and record will be smooth, ensuring the most efficient, rapid and successful production."

Testa emphasizes that the institute does not compete with credit courses being offered at various colleges. He also stresses that the RIA is not a vocational school that trains professional engineers or promises employment upon completion of the courses.

"The courses being offered by the RIA are a highly practical instructional itinerary that provides equip-

(Continued on page 45)

TAPE DUPLICATING EQUIPMENT Audio/Tek Looks To the Orient

By EARL PAIGE

CAMPBELL, Calif.—Here's a twist on the current audio electronics economy crunch stagnation—American manufacturers opening up new markets in the Orient, even Red China via Hong Kong.

This is the word from Audio/Tek here and its president Robert Kratt, who sees Southeast Asia from Taiwan to Singapore becoming a growth market for tape duplicating despite potential problems with piracy and political upheavals.

A firm just becoming more aggressive in enlarging its image, Audio/Tek manufactures duplicating equipment in both 8-track and cassette, tape loaders, and several component pieces such as a frequency selective limiter. The company is also into duplicating and is lining up a program with the North American Soccer League that Kratt claims could mean 10,000 cassettes for each of the 22 league teams.

In terms of frontier technology, Kratt is being assisted on at least one project by James Wood, president, Inovonics, also located here. The two men are developing a system for handling 14-inch-diameter hubs of

tape so that the change in inertia from fully loaded and heavy on the outside is balanced when the hub empties and the inside weight is therefore appreciably less.

Previously located in San Jose and now in new quarters here, Audio/Tek is taking on competitors such as Gauss-Cetec, Ampex, Electro Sound and Otari. Typical of consumer audio approaches is one brochure for the 1100B 8-track duplicating system that spoofs Audio/Tek's pricing: "Introducing our \$75,000 tape duplicating system," with mention of a "gold-plated, diamond-studded nameplate." Kratt says the actual price is \$18,000 with slaves that can be \$4,200 for the 14-in. model 1150 and \$3,850 for the 10½-in. model 1160. He prices the 1200 cassette duplicator with three slaves at \$14,500.

Audio/Tek also does comparison charts, claiming that its 1100B has ferrite heads while a similar model costing twice as much does not. A similar claim is made for the tension control features, where another brand at a higher price is without this feature.

It all comes down to what is really a friendly type of competition among engineers of the different tape duplicating machinery companies, says Kratt. "But the salesmen get caught up in this. It's a different story for them."

Kratt's explanation for American dominance in duplicating hardware while Japan became dominant in consumer audio is simply that Japanese technology never stressed duplicating. Thus it's logical that duplicators in Southeast Asia are seeking out U.S. firms. Kratt says one insight he has is that Asian duplicators are very cost conscious.

"One man was in here with his daughter because he doesn't speak Chinese. But I could tell they were going every place and really comparing prices. Nothing happened for a while and then I received his letter of credit from Hong Kong and we're in business."

One feature of tape duplicating machinery-making today is that diversification is virtually inevitable. Technologically, Audio/Tek's frequency selective limiter is useful to both duplicators and broadcast systems.

As for diversifying into tape duplicating, Kratt says that machinery sales were off and that the specialized markets developing in tape duplicating offer potential. The soccer project is one.

This really grew from an internal contact in that Frank Matteredali was an Audio/Tek salesman who became connected with National Sports Media, developer of the program to launch soccer with a special package consisting of a book and cassette.

Maybe soccer, with its nothing-to-lose dismal level of interest so far in this country, isn't worried by omens. The first package, with music by Henry Mancini, is for a San Jose team that calls itself the Earthquakes.

ADDING Lenco LINE

Uher Expands in U.S. Mart

• Continued from page 42

(Uher itself has a complete array of mikes and accessories).

UAI sees the Uher line expanding through basically high end audio stores and in audio/visual commercial outlets because of the long-gained reputation of what is now the Universalgerat 5000, which goes back to models 4000S, 4000L and 4000IC, all widely used in business, government, industry. "President Johnson had about six and he was not the first President who used Uher," says Rose, Uher has decided not to exploit the Watergate angle, though it can hardly be avoided.

With nine models ranging from the \$875 Royal Deluxe with dia-pilot for use with slide projectors to the "world's smallest" portable cassette deck (CR-134), the Uher line is characterized by ruggedness and utility (several machines have four speeds, the fourth being 15/16 ips, offering up to six hours of talk time).

But Uher is restyling the line with the upright SG-560 now sporting a black face and Rose sees eventual design change to 10½-inch-diameter reel operation as Uher points to the semi-pro studio market. Perhaps most typical of Uher units is that they are all self-powered, though they can operate as decks too.

Versatility is a prominent feature too with the field glasses size 7¼ x 2¼ x 7⅞-inch \$378 CR-134 already rave-reviewed having utility in the automobile (special bracket, DC connection) and having its own rechargeable Nicad pack for full portability.

NEW/COM May 6-8

• Continued from page 42

old Bloom, Avco Everett Research Laboratory; Dr. C. L. Karrass, Center For Effective Negotiating; and David Steinberg, GTE Lenkurt, Inc.

Consumer electronic companies exhibiting include: Arista, Audiovox, BASF, BSR, Craig, Fidelitone, General Electric, Glenburn, Magnadyne, Midland, Mura, Pfanstiehl, Quam-Nichols, Shure, 3M Company, Utah and Zenith.

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Tape Duplicator

Of particular interest to videotape duplicators is the comparative area required for given playing time with the new **Sony Betamax** (Billboard, April 26) and other leading VTR systems. Following figures, reprinted with permission of **Television Digest**, are approximate, but give an indication of number of square feet of magnetic tape required per one hour playing time, based on manufacturer specs:

System	Speed (i.p.s.)	Tape Width	Sq. ft./Hour
Sony Betamax	1.57	1/2	20.6
*BASF LVR	120.0	3/4	26.8
Sanyo V-Cord	3.75	1/2	46.9
Cartrivision	3.8	1/2	47.5
*Amer. Videonetics	2.88	3/4	54.0
*RCA MagTape	1.53	3/4	28.7
Akai	10.0	3/4	62.5
Philips VCR	5.6	1/2	70.0
U-Matic	3.75	3/4	70.3
EIA-J Type 1	7.5	1/2	93.8

*Developmental: data not final

Trans American Video, Inc., Hollywood, demonstrated the TAV Copy Guard Encoding System at the recent **National Assn. of Broadcasters and Assn. for Educational Communications & Technology** shows, designed to prevent unauthorized duplication of recorded videotapes programs. At AECT, any attempt to re-record a TAV-encoded 3/4-inch U-Matic videocassette program on a Sony recorder reportedly resulted in a blank

screen. Firm may license system to other duplicators and is offering service for \$1-2.50 per tape as an add-on to its duplicating service.

* * *

Sony chose the AECT to debut its first low cost portable 3/4 U-Matic color videocassette player, the VP-3000, expected to retail around \$1,500 later this year. The size of a portable typewriter, it is for playback only of the small U-Matic 20-minute videocassette, and can be played back on any standard TV set without adaptors. It is designed to compete with other portable video sales/training aids.

* * *

"The TV Cassette In Practice," arranged by **Scand-Video** recently in Boras, Sweden, brought 12 Swedish companies including IBM, SAASB, Volkswagen and Volvo to report to on their use of vid-cassettes for information, marketing and education. General Electric's large-screen video projection system was reportedly used for the first time at a Swedish conference, and the **Amperex AVH2** videotape, recorder was exhibited initially in Scandinavia. A panel discussion highlighted major technical advances in video.

King Tape Loader Boon To Operator

HUDSON, Mass.—King Instrument Corp. has introduced a fully automatic, high speed, self-feeding cassette tape loader that allows a single operator to handle as many as eight machines simultaneously.

The unit, model 700 EC/S, accommodates any length of tape, and features a cassette magazine that holds up to 55 stacked cassettes. It also offers a traveling leader extractor/positioner assembly which eliminates the need for the operator to handle either the leader or tape supply.

According to Paul McGonigle, King Instrument marketing director, the unit can also feed empty cassettes one at a time from the magazine into the precise loading position. Leader tape is automatically extracted from the cassette by a vacuum device in the splicer blocks, and spliced to the leading end of the supply tape.

A pre-selected length of tape is then wound into the cassette by a high-speed air turbine. The trailing end is then cut and spliced into the remaining leader end and the wind is completed. As the loaded cassette is ejected, the next empty cassette is immediately positioned and the cycle is repeated.

In the winding of blank tape, the machine is controlled by a digital footage counter. With prerecorded tape it is controlled by the cue signals on the tape.

'Q' Grows In Czech Mart

PRAGUE — Although both Supraphon and Panton here have been recording in quadraphonic for some time, their disks have been released in stereo only for the local market as there was no quad equipment generally available to buyers.

Now, however, it seems there are a substantial number of hi fi fans who have succeeded in getting various hardware units of foreign manufacture, although they are not officially imported into the country.

At a preview of Supraphon's first quad records in the Hifi Club in Ostrava, a mining region offering good possibilities of high wages to local workmen, more than 50 percent of club members declared they had a quadraphonic set of their own.

Supraphon has already started releasing quad disks based on the SQ system for the local market. Although the number of releases will be small at the start, it is obviously the beginning of an important development.

Tesla, Czechoslovak hardware producers, announces it has developed two types of quad equipment which might be, in small numbers, on the market towards the end of 1976. The low-end model will be approximately 50 percent higher than a low-price stereo unit, but there will also be a more expensive type in the higher-price range.

Olympic Files For Chapter XI

NEW YORK—Olympic International has filed a Chapter XI petition in Federal Bankruptcy Court here, in an effort to reorganize its faltering holdings, and work out an acceptable agreement with its creditors. The firm has listed debts of \$8.1 million, and assets of just over \$8 million.

The company, headquartered at Union Turnpike, imports, assembles and distributes home stereo equipment under the Olympic brand name. The firm is blaming its financial problems on trading in "luxury items" in a troubled economy.

Olympic's biggest creditor is the First Peninsula Bank which it owes \$4.9 million. Its accounts payable amount to \$2.6 million and another \$477,000 has been attributed to accrued expenses.

Maxell XL Due

• Continued from page 43

C-60, and \$6.89 for the C-90. Comparable prices for similar-length Ultra Dynamic (UD) cassettes are \$3.50 and \$4.99 respectively.

In other news from Maxell, the company will re-introduce its very successful "Free for Three" cassette promotion first offered last September. Underway May 15, it will offer the consumer a deluxe plastic storage case with storage space for 12 cassettes in their original boxes, for the price of three Maxell UDC 90 cassettes at a suggested list of \$13.70.

The promotional package, model UDC-90-SP will be shipped to dealers and distributors Thursday (1). According to LaBrie, the unit is designed for stacking on a shelf or in a bookcase.

\$39.95 Education

• Continued from page 44

ment instruction and satisfies the needs of many people interested in sophisticated quality recording for their personal edification." The 10-week course is offered at an estimated \$375.

San Diego DMR Confab Bridges ERA, NEW/COM

LOS ANGELES—The Southern California Chapter, Electronic Representatives Assn. (ERA), is including hi fi manufacturers and distributors in its plans for a 1976 DMR (Distributor/Manufacturer/Rep) Conference to be held in San Diego in late February. Citizens Band (CB) and original equipment manufacturer (OEM) component companies are also involved.

The DMR date came under heavy discussion because of conflicts for an early conference in light of the ERA national convention at Palm Springs Jan. 15-18 at the Canyon Hotel, and the May 8-13 New Orleans NEW/COM, with three chap-

ter members also on the NEW/COM board.

In the discussion during a chapter meeting at Marina Del Rey, Jack Berman pointed out that not long ago, the consumer electronics reps were part of a small minority and that activities for them were never squelched. He favored the early date.

It was pointed out, however, that DMR today involves not as many consumer electronics reps and more OEM and particularly industrial/commercial supplier or parts reps. A questionnaire was sent out to determine just where backing stood. The early February date resulted.

The chapter is also sponsoring a commercial sound show Oct. 14-15, probably at the Roger Young Auditorium. A committee is busy on this.

In other chapter news, Dick Gravely, Jack Berman Co., consumer electronics head, told Billboard's Earl Paige that he is part of the planning committee for the Mar. 12-14, 1976, Hi-Fi Music Show, Inc., in San Diego, put on by independent show producers Teresa and Bob Rogers. Gravely helped plan the IHF show at the Marriott in 1974.

Rep Rap

Elliot Gorlin has joined **Bressler & Baum Associates**, 40 N. Van Brunt Ave., Englewood, N.J. 07631 as regional salesman as part of rep firm's "program positive," president **Milton Baum** announces. Gorlin was with Radio Shack and World Audio, and will cover the five N.Y.C. boroughs for the firm's lines including **Amperex**, **EV/ Game**, **Antenna Specialists**, **Bell**, **Erie Tech**, **Clifford**, **Littelfuse**, **J.W. Miller**, **Pace** and **Transel**.

* * *

Synergistic Audio Concepts (Syn-Aud-Con), Tustin, Calif.-based firm providing three-day sound engineering seminars, has appointed **McFadden Sales, Inc.**, as rep firm for Ind, Ky. and Ohio, **Don Davis** announced.

Other sales reps for the company are **Bidwell Sales Assoc.**, Los Angeles; **Mouthrop Sales, Inc.**, San Francisco; **Fleehart & Sullivan, Inc.**, Seattle; **Dobbs-Stanford Corp.**, Dallas; **Forristal-Young Sales Co.**, Kansas City; **Ray R. Hutmacher Assoc., Inc.**, Chicago; **Diversified Concepts, Inc.**, Syracuse, N.Y.; **Glen Ballou Assoc.**, Boston; **Irv Brown Co., Inc.**, New York; **Lienau Assoc. Inc.**, Washington, D.C., and **Technical Systems Reps**, Atlanta.

Sales Soar 17%

• Continued from page 42

Post is confident that the firm has now ironed out its difficulties, and predicts the 1974 turnaround is the beginning of a generally improved financial picture for Robins. He says, "Our sales figures for last year is our report card. We refuse to participate in the recession, and we are convinced that the combination of innovative planning and shrewd management will result in a continued upward trend in sales and profits, the economy not withstanding."



Sony Corp. photos
BETAMAX BOWS—Sony home vid-cassette unit for Japanese market goes on sale May 10 at \$1,550 for console: SL-6300 1/2-inch deck, LV-1801 17-inch Trinitron color TV. Size of new mini hour Betamax cassette is compared below to cigarette pack, standard 3/4-inch U-Matic, right.



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Exclusion Of New VAT Rate In U.K. Seen Industry Triumph

LONDON—British record industry relief at the exclusion of records and pre-recorded tapes from Chancellor Healey's new 25 percent VAT rate has been followed by some uncertainty over the short and long term results. Although opinion is unanimous that increased VAT would have been very bad for business, not everyone sees the retention of the 8 percent rate as a potential sales booster.

Nevertheless, the British Phonographic Industry views the Chancellor's decision as "a major triumph." Says director general Geoffrey Bridge: "For the first time in recent history, records and tapes

have not automatically been grouped with jewelry, furs and other 'luxury' items.

"In the days of purchase tax," he adds, "our products were always taxed at the highest going rate. Repeated submissions on behalf of the industry have been made to successive chancellors over the years, and up to last Tuesday, with no success."

Representing retailers, the Gramophone Record Retailers Committee is equally upbeat in its reaction to an unchanged VAT on records and tapes. "Only common justice" is how committee chairman Laurie Krieger describes the situation. "We've been lobbying for

years to be treated fairly, as are books, and the lowest VAT rate is the least we can expect." But Krieger does not believe the tax reprieve will make any difference to sales. "There are no signs at all that people will buy more records. Even before the budget, when nobody was sure if the tax would go up, people were more interested in buying expensive goods—not disks or tapes."

CBS managing director Dick Asher echoes Krieger's opinion, adding that sales might even suffer to some extent as a result of the overall budget measures. "Obviously, the many other tough price increases will have taken a lot of spending power away from people, so there must be some effect—although obviously nowhere near as catastrophic as would have resulted from a 25 percent VAT rate."

Geoff Hannington, RCA managing director, is fairly optimistic that the Chancellor's non-action might prove to be an incentive for record sales, but says that the 25 percent VAT on audio equipment might have an effect on the potential record-buying market, which would probably level out after a time.

EMI deputy managing director Roy Featherstone comments: "There will be a boom in hardware up to May 1, of course, but after that, I expect to see increased software sales, as people buy records and tapes for their new equipment."

If there are differences of opinion over the prospects for a post-budget record sales boom, then people also differ over the reasons for Chancellor Healey's non-action. Most, it is true, attribute the unchanged 8 percent VAT on records and tapes to the industry's continuous lobbying of the government. The EPI has been presenting the case to have records taken out of the luxury class as part of the CBI, and through the recently-formed Federation of Music Industry Organizations.

It is also possible to believe that the record industry's contribution to Britain's balance of payments might have had some influence.

Records are responsible for much of the foreign revenue which flows into the U.K., and a 25 percent VAT rate would have struck at the source of production, with ramifications abroad.

E. H. Morris

• Continued from page 3

direct link between Morris and Chappell outside North America. I am pleased to see that dream fulfilled at last.

Georges Meyerstein-Maigret, president of the Polygram publishing division, of which Chappell is part, comments on the new move: "This major financial commitment by Chappell is another step in the worldwide expansion of Polygram publishing interests."

Current and future theatrical activities emanating from the Edwin H. Morris Co. include "Bill," starring Michael Crawford; "Han Andersen," starring Tommy Steele; "A Chorus Line" by Edward Kleban and Marvin Hamlisch; "Gallery" by Edward Kleban; Tennessee Williams "Camino Real"; "The Bluegrass Western Flyer Show" by Clint Ballard and Conn Fleming; and "Quilp" with Anthony Newley and David Hennings.

EXCLUDES WB

Chrysalis To Licensees: The Honeymoon Is Over

BORDHIGHERA, Italy—Chrysalis Records' American licensees, Warner Brothers, were among the few excluded when the company's joint chairman, Terry Ellis warned the 16 licensees at the third sales convention here to pull up their socks.

Addressing the convention, Ellis said that the theme this year was "The Honeymoon Is Over." He says: "At the last two conventions there was a lot of drinking, back-slapping and fun. We hope you enjoy these two days, but at this time it is not appropriate to do a lot of back-slapping and drinking."

He remarked that it had been a year of economic pressures and spreading socialism. To stay alive Chrysalis would have to sell records internationally. He added: "The U.K. is a limited market representing only 8 percent of the world market. The other 92 percent is a hell of a big place. The U.K. market could become less. The U.K. has a very troubled economy, possibly the most troubled of anywhere in the world."

He continues: "The U.K. will always be a major talent source. What we do want to change our direction in is our efforts to sell our records. . . . We will sell our records inter-

nationally. We hope we will continue with the licensees we have now, you are all our friends, but if we don't sell records together then we can't stay in business together."

He remarked on the excuses given at previous conventions by licensees who were not shifting product. These included that the product was not suitable for the market, that the artists were not available for tour or promotions and even that the album sleeve was not suitable.

However, he singled out the U.S., Australia, Holland and Japan as areas where these excuses had been disproved. Later a presentation was made to these licensees in recognition of their efforts. Ellis also took the opportunity to introduce Des Brown who has joined Chrysalis as head of the international division.

He says: "His taking over as head of international is a very major appointment, and I may say it's a very expensive appointment too. Des will be expanding our international department, but I would like to get it in its correct perspective. If our licensees were perfect we wouldn't need an international department. We need it because in most cases our licensees are not breaking our records."

RCA Tie At U.K. Stations Promote Records At Night

LONDON—RCA Records and two of Britain's 24-hour commercial radio stations, Capital and City, have finalized deals that give RCA sole rights for record advertising during the night. The contracts run for a year.

The deal with Capital allows for six one-minute spots between midnight and 6.00 a.m., and on City eight 30-second spots from 2:00 a.m.-6:00 a.m. Advertising at night is greatly reduced in price.

Radio City has completely sold its nighttime advertising allocation of nine minutes per hour for the next 12 months. Capital still has a few spaces vacant. Record companies account for 15 percent of the revenue at Capital.

The advertisements are being produced by Dorlands' advertising agency, and RCA promotion man-

ager James Fisher says that they will have an mor slant. "Although the people we will reach at night will be a minority of the total audience, they are still potential record buyers. We will be giving promotional material back-up to the advertising, including T-shirts, records and interviews which the stations will be able to use. As more of the commercial stations start broadcasting 24 hours, we hope that we will be able to involve them."

The deal provides further evidence of the increasing involvement of U.K. record companies in commercial radio. Warner Bros. has already produced records for the stations, such as the recent Capital, Clyde and Piccadilly birthday records, and another of the majors will next week be announcing a deal with several of the stations.

From The Music Capitals Of The World

LONDON

Cleo Laine's Spring Collection tour in May is being used for a sales promotion exercise by RCA and the singer's management. Immediately prior to the opening of the tour, independent tour promotions manager Adrian Rawlings, in conjunction with RCA and International Artists, will visit record shops in areas where Miss Laine is appearing, arranging displays and the selling-in of record product. After the concerts he will then return to see how the dealers are selling the albums.

Royalties from a new Music For Pleasure album, "Music Music Music," featuring well-known easy listening artists will benefit the National Society for Cancer Relief. Vikki Carr, Olivia Newton-John and Petula Clark are among those who have contributed recordings.

Wembley cup finalists Fulham and West Ham will not only be fighting it out on the football pitch on May 3 but are also joining in battle for chart honors with their rival disks. Sonet Records recorded and released a Cup Final special, "Viva El Fulham" within 48 hours last week, while Pye has rush-released a single by the West Ham team, "I'm Forever Blowing Bubbles." . . . Unique recordings of sounds from within a mother's

Genesis 'Double' Charisma Push

LONDON—The double-album from Genesis, "The Lamb Lies Down On Broadway," plus four back-catalog albums, are being promoted with window displays throughout the country by Charisma.

The band's four earlier albums, "Trespass," "Nursery Cryme," "Foxrot" and "Selling England By The Pound," have been repackaged into Volumes One and Two of the Genesis Collection and the double-sets will retail for \$10.20 each. In addition, free color posters of Genesis will be given away with every record.

Genesis are currently playing a major U.K. tour, and window displays promoting the albums have been arranged for major record stores in and near the venues, which include Edinburgh, Manchester, Bristol, Liverpool and Southampton. In addition other stores will be supplied with point of sale material and posters.

womb—claimed to comfort babies aged up to six months—are featured on an EP being rush-released by EMI's middle market department. The record, "Sounds From a Mother's Womb," features a concept developed in Japan where a full-length album of the recordings has been a huge success. Developers of the experiment say that it is intended for newborn babies, and the record should be played within the first two weeks. . . . Decca is mounting an extensive promotional and marketing campaign under the title "May Flyers" for five new contemporary rock albums. The LPs are "The Snow Goose" by Camel, "Chocs Away" by the Kursaal Flyers, "Dance" by Arthur Brown, "Andy Nogger" by Kraan and "Who Are You Playing To?" by the Mike Storey Band, and promotion includes window display material for 200 selected retail outlets.

United Artists is preparing retail support material to tie-in with the newly-announced May tour of the U.K. by Don McLean. A four-color poster of the artist pinpointing his five album repertoire will be available and UA will be working in window displays from dealers in the areas McLean visits. . . . Warner Bros. has announced its first artist signing of 1975, embracing an exclusive worldwide recording deal for Birmingham born Eddie Howell. His first single "Long Story" was released May 2. . . . Six companies plus Decca reportedly bidding to sign Peter Skellern—latest hit, "Hold On"—whose contract has now come up for renewal. . . . Leiber and Stoller producing Procul Harum at Who's Battersea studios. . . . Air London chief George Martin still contemplating possibility of installing recording studio on board a ship. . . . Not only EMI but also Phonogram promoting Shirley Bassey oldies compilations, simultaneously with United Artists' television push. CHRIS WHITE

TOKYO

Leading Music Labo's Hot 150 Albums for the first two weeks of April is "Three Degrees International" released by CBS/Sony Feb. 21. It includes the Japanese version of "When Will I See You Again" (Kenny Gamble & Leon Huff). Also "Nigai Namida" (Kazumi Yasui & Kyohei Tsutsumi) and "Midnight Train" (Takashi Matsumoto & Haru-omi Hosono). . . . "Forever, Michael (Jackson)" being released by Nihon Victor May 5. Also "The Miracles/Don't Cha (Continued on page 49)



Herman Stegman photo

BARCLAY DEAL—Inelco has taken over a block of labels from Barclay (Netherlands) as a result of a deal signed in Amsterdam. Labels concerned are Barclay, Barclayrama, Black and Blue, Ocora, Riviera, Inedits ORTF, Buddah, Kama Sutra, Brunswick, Apollo and Blue Star. At signing left to right, Jean-Pierre Goemaere, managing director of Inelco Belgium; Eddie Barclay; Wim Brandsteder, managing director of Inelco Netherlands; and Rein Maassen, managing director Barclay Netherlands.

Pickwick Rack Plan In Motion

• Continued from page 1

which are refusing to supply product.

However, Pickwick's U.K. managing director Monty Lewis says he has secured alternative sources of supply of records handled by EMI and British Decca and will be able to

offer full-price releases from all labels.

"With the exception of these two companies," Lewis says, "all manufacturers are cooperating with us and giving us margins we can work on. I think eventually we will get full cooperation from the entire industry. Decca's and EMI's attitudes will not stop us obtaining their product quite legitimately and putting it in the racks."

Product involved in Pickwick's racking scheme includes Top 50 albums, currently advertised television compilations and long-term album sellers. The initial operation will service about 100 outlets and a second network will be opened in the next two months if the program proves successful.

The albums will be displayed in king-size spinner racks containing up to 450 albums and will be serviced by regular vans, plus a back-up service from Pickwick's distribution center in Colindale.

Lewis says, "Naturally we will be making a major bid for a share of the market, but I don't think that it is a

question of fighting Record Merchandisers. Pickwick's selling will be mainly through non-record type outlets like supermarkets; in fact, most of the places where Pickwick budget records are already sold.

"The initial operation will be carefully monitored so that any snags can be ironed out. Pickwick feels that the success of rackjobbing lies in the choice of material and servicing, and the majority of record companies are supporting us in our operations," he says. "They are anxious to get another line of distribution going and I'm hoping that we will soon be able to break down EMI and Decca's attitude."

EMI director of sales, Mark Abbott, says that his company had considered the question of participating in the program very seriously, but had decided to reject it. "EMI doesn't think it right to enter into this kind of arrangement, since there are already arrangements with other operators like Record Merchandisers," he says. "There is no reason in the current climate to participate in the program with Pickwick."

JANUARY-MARCH SURVEY EMI Takes U.K. Lead In Sales Of Singles

By BRIAN MULLIGAN

LONDON—The EMI label has outpaced the opposition to become Britain's leading singles label in the British Market Research Bureau's survey of retail sales for January-March 1975.

The EMI label claimed 7.3 percent of the market with the two traditional frontrunners in the singles race, Bell (6.8 percent) and Rak (6.5 percent), the latter an EMI-licensed label, engaged in a neck-and-neck struggle for second and third places.

Launched by managing director Gerry Oord with the aim of giving the U.K. major a positive label identity rather than splitting its resources between all its domestic labels, the EMI label concept clearly vindicated itself in mid-February when it claimed the top two positions in Music Week's Top 50 with "Make Me Smile" by Steve Harley & Cockney Rebel, and "January" by Pilot, two acts signed directly to the company.

It was a good quarter allaround for EMI, with the company clearly dominating both the singles and full-price album markets with a share more than twice as large as the nearest competitors.

With the success of Pilot and Cockney Rebel further enhanced by the Telly Savalas chart-topper, "If" on MCA—logged by BMRB as the quarter's best-seller—plus "The Bump" by Kenny and "Secrets That You Keep" by Mud, both Rak releases, EMI's 23.3 percent stake showed an improvement of more

than 8 percent over the October-December period, although down by 2.5 percent on its 1974 first-quarter performance.

Polydor also showed an improvement of nearly 2 percent, but could manage only a 10.3 percent share ahead of Pye, whose 9.9 percent stake was more than twice as large as that of one year ago.

A newcomer to the Top 10 singles companies was the GTO label, formed only last year, which made its first appearance in ninth position with 3.8 percent, principally due to the sales of "Only You Can" by Fox.

Under its new managing director, Ken East, Britain Decca continued to return poor results on singles—its 3.1 percent segment causing it to share 11th place with B&C and Magnet. But as a result of its TV promotion of Tom Jones and Engelbert Humperdinck Greatest Hits albums, the company showed the expected gain in the full-price albums survey, moving into fourth place behind EMI (22.5 percent), CBS (10.9) and Polydor (9.4), with 9.1 percent, compared with 6.9 percent a year ago.

The effectiveness of the TV promotion can be gauged by the placing of the Humperdinck album as the quarter's best-selling LP, with the Jones LP in third place. Decca was also in good shape in the survey of the mid-price and TV compilation albums market, with 34 percent—almost 20 percent better than the runner-up, K-Tel.

Page Opens 1st Chapter Of U.S. 5-Yr. Invasion Book

By ROBERT SOBEL

NEW YORK—Larry Page, head of the Page group of companies based in England, has set his sights on a five-year "invasion" plan of the U.S.

Visiting here recently for a few days, he has already set his project into motion by completing several deals with labels here. The newest of these is the signing of pacts with ATV Records and Mercury Records.

Artists involved in the ATV pact include Lelly Boone, Tim Dandy, the Creepers and the James Boys. The Creepers first disk on ATV is a novelty record, according to Page; the James Boys consist of a weenie bopper act that are a hit in Germany, South Africa and other countries.

Page, whose invasion plan began some six months ago, plans to introduce a total of 11 acts to this country and is planning tours here for at least three. These are the Troggs, Chris Colombo, who will be launched here in June on Mercury Records, and the James Boys.

Mercury will also release a John Kincade single, "Jenny Got a Dance," on its label. It was released overseas on the Penny Farthing label, Page-owned firm. Penny Farthing is released by A&M Records in Canada.

Page views the U.S. market as a "different ball game" than the U.K.'s, and it is for this reason that he has given himself such a longterm project. "People think that if it's a hit in the U.K. it automatically means it will be a hit in the states too. It's just simply not true. They are two different and distinct markets."

Actually, this is Page's second try

at the U.S. market. Several years ago, he attempted a full onslaught, setting up an office complemented with promotion men and the rest. It failed, he says, because he thought penetration of the U.S. market would be easy, falsely reasoning that both the U.K. market and the U.S. were the same.

So Page is playing it safe and cautiously, "one step at a time." Artists must have promotion here he says, but in the U.S. way and he feels the leasing deals he has made so far with the two companies for the U.S. will contribute heavily in marketing the product as well.

He's highly optimistic about his five-year approach. It reflects his mood regarding the type of material and artists he is supporting. "They all represent happy and amusing things and are very entertaining visually as well."

BBC Ban On Single

LONDON—The BBC has banned the playing of a single from Buddy on Beeb Records, after a statement from BBC Enterprises said that the record would receive "full support from Radio One and the BBC local stations."

The statement from the BBC banning the record says, "The BBC has always been very careful not to give its own records preference over any other. To avoid any misunderstanding this record will not be played on BBC radio programs." The record, "Rock Around The Rock" is, despite the restrictions re-

From The Music Capitals Of The World

• Continued from page 48

Love It" and "Hear & Now! Butts Band."

Roberta Flack's first Japan performance tour attracted capacity crowd at the 11,000-seat Nippon Budokan in this music capital. Also at the Festival Hall in Osaka, reports Kyodo Tokyo. . . . Australian "country" vocalist Lee Conway is singing old favorites of the Outback at the Keio Plaza's Consort supper club from April 25 (Anzac Day) through Monday 5, backed by his wife, Christine Howard. . . . All future releases of quadrasonic disks from King Records will be in the discrete CD-4, says Minoru Suzuki, general manager of the company. . . . The first Japan performances of the Rocky Horror Show is scheduled from June 23 through Sept. 9 in this music capital and Osaka, according to Walking Elephants. . . . A live recording of the 2nd Blues Festival, held March 8-16 at the Tokyo Yubin Chokin Kaikan, is slated for release July 1 by Tokuma Musical Industries, featuring Johnny Shines, Buddy Guy and Junior Wells. . . .

Jacqueline Francois is due back here again for a couple of performances at the Nakano Sun Plaza Hall, May 8 & 9, the Ito Music Office says.

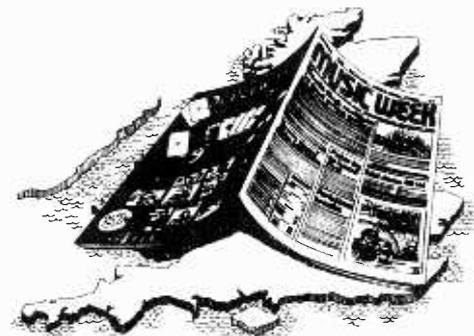
As previously reported, the live recording of the Feb. 1 performance by Miles Davis & His Sextet at the Osaka Festival Hall is scheduled for release by the end of this month. The set of two LPs from CBS/Sony will be titled, "Miles on Tour." . . . June will be "bustin' out all over" with international talent in Japan, including the Supremes, Billy Vaughn, Herbie Hancock, the Ray Conniff Singers, Henry Mancini, Focus, the Pat Boone Family, Brenda Lee, the Mal Waldron Trio, Kool & the Gang and Dean Martin. Also Seiji Ozawa & the San Francisco Symphony, Van Cliburn and Andre Watts among others. . . . The Nippon Hoso Kyokai (NHK) is expected to feature the Strawbs in one of its "Young Music Show" TV series this month.

HIDEO EGUCHI

(Continued on page 50)

ported to be selling well, and the majority of the commercial stations are playing it. The group has bought commercials for the record on four of the stations, Metro, City, Capital and Clyde.

Songwriter for the group, Brian Wade, complains that the record has received a great deal of financial backing from BBC Enterprises and that the corporation "is cutting off its nose to spite its face." To add to the commercial radio support, a dealer competition has been arranged.



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TORONTO

Grant Webb of Warped Management was in Los Angeles and New York recently, following up some of the advance interest being shown in the re-formed band **Motherlode**.

Canada Executive Turntable

Charlie Camilleri, former national promotion manager for Columbia Records of Canada Ltd., has been appointed to the newly formed post of director of National promotion. **Jack Robertson**, executive vice president of Columbia (Canada), comments: "National promotion is regularly considered to be the supervision of promotional activities directed towards radio, television, campus, disco, artist appearances and so on. Charlie Camilleri's authority extends beyond this to include a primary contribution in the marketing of new product and the planning of sales promotional campaigns."

In his 20 years in the Canadian music industry, Camilleri has been sales representative, regional promotional representative, branch manager and most recently, national promotion manager in the Columbia (Canada) organization.

Jack Williams has been appointed national sales manager of MCA Records (Canada). He formerly was district manager for MCA's western Canadian operation out of Calgary. Williams joined MCA in 1972 as Ontario sales manager, having previously been Alberta branch manager for MCA's distributor there for four years.

Ted Firman, who had previously handled sales and promotion in the Calgary market for MCA, has been named the new Alberta branch manager.

Herb Forgie, formerly operations manager in Calgary, and prior to that Edmonton sales representative for MCA, has taken up the position of Calgary sales and promotion representative.

Judy Thomas assumes the position of operations manager, having previously worked as Forgie's assistant.

Laurie Heseltine was recently appointed general manager of Phonodisc Ltd. As well as supervising the production, purchase and distribution of Phonodisc recording and accessory product, Heseltine will be responsible directly to Phonodisc president Don McKim for all other internal operations and personnel.

Lori Read has been appointed West Coast promotion and merchandising representative for Polydor Ltd. Ms. Reid, who has in the past worked with both Capitol Records and CTI Records in Canada, will handle all promotion and merchandising activities for Polydor Ltd. in Vancouver and British Columbia.

Michal Kordupel, national promotion director for Musimart Ltd., will be handling the Canadian promotion for that company's newly acquired Mojo Records label in addition to his former duties. Mojo is distributed in Canada by Musimart.

Wilder Penfield III, former publicity director for Capitol Records-EMI of Canada Ltd., is writing a daily column in the Toronto Sun on music-related topics.

CAB Head Advice

Camu To Radiomen: Watchful Stance Key

TORONTO—In an interview printed in a recent CHUM Report, a weekly news sheet published by radio station CHUM in Toronto, Dr. Pierre Camu, the president of the Canadian Association of Broadcasters, indicated that the best stance for broadcasters during these days of economic uncertainty is one of watchfulness.

"Everyone talks about inflation, but when I asked broadcasters in the fall what their business prospects for next year were I received the reply, almost universally, that for the first four to six months of 1975, the prospects were good, even excellent," says Camu. "However, for the second half of the year, it might be more difficult. Already some small broadcasting stations in Canada are beginning to feel the effects of some restraint from local advertisers in their drive to cut costs. Broadcasters should watch carefully for the periodic assessments made by both the Radio Bureau of Canada and the Television Bureau of Canada."

Camu also stated that he felt radio audiences in the future will be fragmented because of greater leisure

time and the increasing role of women in the work force.

"... broadcasting will have to adapt to two different schedules, one designed for at-work audiences (age group 16-60), and the other designed for at-leisure audiences (age groups of 4-6 and 60 and over). These schedules will seriously affect radio and TV and will have to take into account, weekends (three days in the future perhaps), AM and FM audience preferences, urban and rural audiences, summer and the rest of the year, mobile and sedentary audiences and so on."

"Some say that it is impossible due to Canadian Radio and Television Commission's regulations to plan for such groups or types of trends," continues Camu. "I do not think so. The CRTC will respect a good promise of performance and we would expect the CRTC to adopt an understanding attitude to the need for flexibility. But it is the broadcaster who will have to prepare such a plan and there is plenty of room for creativity and imagination."

Ontario Recording Awards Fest Set: Fete on Sept. 27

NORTH BAY—The Northern Broadcasting System of radio stations, in cooperation with CBC radio and sponsored by Carling O'Keefe Breweries Ltd., has established the first annual Northern Ontario Recording Awards Festival (NORA). Purpose is to encourage the development of Canadian singers and instrumentalists living in northern Ontario.

The on-air promotion of the event began on March 17 and will culminate with an awards dinner and show to be broadcast on CBC Radio and the Northern Broadcasting System, as well as television, on Sept. 27.

Selected entrants will become contestants and will have one or more of their performances professionally recorded on tape. During the contest period, these tapes will be broadcast during regularly scheduled programs over the Northern Ontario radio stations of the NBS and CBC. From these performances, judges will select winners in each of

the eight competition categories: contemporary male, female and group; country/folk male, female and group; and classical instrumental and group.

Each nominee will be invited to attend the NORA Awards Festival Dinner on Sept. 27 in North Bay at the Pinewood Park Motor Inn where the winners will perform live before an invited audience.

Each winner in the eight categories will receive a trophy and the one finalist judged to be the most deserving within each major musical category (contemporary, country/folk or classical) will receive a recording contract. The three winners will receive a minimum of one professionally produced recording to be released, distributed and promoted across Canada by Aquarius Records of Canada Ltd.

For information and entry forms contact Doug Ackhurst, the project coordinator at NORA, Box 3000, North Bay, Ontario.

Canadian Brass Sets Pubs

By MARTIN MELHUISE

TORONTO—The Canadian Brass, the first ensemble to be signed to the Boot Master Concert Series by Eleanor Sniderman, director of a&r, has formed two publishing companies: Canadian Brass Publications (CAPAC) and Izetta Brass Publications (BMI) in partnership with Morning Music Limited, headed by Jury Krytiuk of Boot Records.

The two companies will publish sheet music and portfolio collections of the Canadian Brass' musical arrangements which will appear on future albums.

The five-man brass ensemble has had two albums released: "The Canadian Brass" and "The Canadian Brass In Paris" with the third, "Rag-Ma-Tazz," to be released shortly.

The second signing to the label was Canadian guitarist Kiona Boyd,

who has been critically acclaimed in North America and Europe. Ms. Boyd, whose first album in the series, "The Guitar," was recently released, has studied with classical guitarists including Narciso Yepes, Alesandre Laboya, Julian Bream, Alirio Diaz and Alice Artzt.

The album was produced by Ms. Sniderman and engineered by Dave Green at Toronto's Manta Sound Studios.

The most recent acquisition of the Master Concert Series is concert pianist Anton Kuert, who has signed a contract with the label to record the 32 Beethoven Sonatas and the Diabelli Variations in their entirety. The recordings, which will be produced by Ms. Sniderman at Toronto's Manta Sound, will be comprised of 14 albums which will be released as

(Continued on page 52)

Webb was also representing the business affairs of a new Toronto-based band **Fingers**, which consists of three former members of **Fludd**: **Gord Waszek**, **Jorn Andersen** and **Doni Underhill** plus **Paul Ryan** and **Hughie Sullivan**. ... **Rush's** Mercury album "Fly By Night" has been Polydor Ltd.'s biggest selling album in Canada for the past few weeks, surpassing the sales figures of the "Soundtrack From Tommy" and **Eric Clapton's** latest LP.

Ron Nigrini's latest single from Attic Records does not have an "A-side" specified because music directors in Canada seem to be playing both "Horses" and the flip side "Signs." A two-week booking for Nigrini at the Nag's Head has turned into a 10-week stand at the request of the club's management. ... **A Foot In Coldwater** will set out on an extensive tour of Canada in May. Under the name **Electricanada '75**, the tour has almost 25 dates confirmed with close to 20 more to be announced. The excursion will coincide with the release of the band's new single recently remixed by **John Anthony** and **Francis Davies** entitled "I Know What You Need". ... **The Huggett Family** resumed their tour with **Les Grands Ballets Canadiens** in Montreal on April 25. Their latest album entitled "A Renaissance Delight" and produced by **George Martin** is on Daffodil Records in Canada. ... **Jim Mancel's** "Let The Phone Ring" on Celebration Records, distributed in Canada by Quality Records, is showing some surprising sales action in Canada. It's playlisted and charted across the country. ... **The Stampede's** album "Rubes, Dudes and Rowdies" has been released in Australia by Image Records. EMI will release the band's "New Day" album in the United Kingdom shortly. ... Concert Productions International presents **Lou Reed** in concert at Massey Hall on Monday (28) and **Alice Cooper** with special guest **Suzi Quatro** on Friday (3).

The **Guess Who** sold out the Playhouse Theatre in Winnipeg before kicking off their 30-date tour of the U.S. in South Carolina. They will do a summer tour of Canada in late July and August. The band's next LP will be entitled "Power In the Music" and will be released in June. Nostalgic cut on the album is "When The Band Played 'Shakin' All Over'". ... **Domenic Troiano** recently produced four songs with **Shawne Jackson** at Phase One Studio in Toronto with final mixes done at the Nimbus 9 Studios. ... **Stringband** have completed recording their second album at Thunder Sound Studios, Toronto, with **Carey Crawford** producing. ... **The Carlton Showband**, recent winners of the Juno Award as "Best Canadian Country Group," appeared at the Horseshoe Tavern in Toronto from April 17-19. A press reception was held on the opening night by RCA in honor of the victory. ... **Barbi Benton** played the Beverly Hills Motor Hotel the week of April 14.

John Allan Cameron recently completed a musical segment of a National Film Board documentary on Canadian music on the set of Cameron's forthcoming CTV network show produced at the CFCF television studios in Montreal. The special will premiere at the World Council of Music gathering in Toronto this Sept. ... **Peter Foldy** has been signed to Capitol Records-EMI of Canada Ltd with **Milan Kymlicka** producing his recording sessions. ... RCA now distributing **Norman**

Granz's Pablo jazz label in Canada. Polydor Ltd. formerly handled the line. ... **Michael Quatro**, who has just had his first album for United Artists, "In Collaboration With the Gods" released in Canada, will appear at Massey Hall in Toronto with **Hawkwind** on May 12.

MARTIN MELHUISE

AMSTERDAM

The popular duo **Sandra and Andres** have split, and Sandra will pursue a solo career and remain a Phonogram recording artist. But the act will continue working on certain engagements until September. Sandra, originally with Spring Management, Spakenburg, has switched to **Joop Oonk** management.

The trio **Louis van Dyk** celebrated its 10th anniversary with a party thrown by CBS in Loosdrecht, at which the group received platinum and diamond disk awards for their sales achievements since 1965. They performed their new album, "Trilogie" at the party.

Long Tall Ernie and the **Shakers** have gone for a change of image. For three years they have toured as the only band playing 1950's style rock, but a fall in popularity led to a rethink and they are now in the charts with the pop-styled "Get Yourself Together."

The new **Focus** album to be released in May will not feature British drummer **Colin Allen**, who has now left the group, but American session drummers. There has been speculation that **Pierre van der Linden** may rejoin the group on drums, but this is doubtful because of van der Linden's commitment with the group **Trace**. Meanwhile, both **Jan Akkerman** and **Thijs van Leer** are making solo albums in the U.S. Later this summer the group will tour Japan, Australia and New Zealand. ... The five-man **Golden Earring** group may settle on California because of high taxes in Holland. After their current American tour, the group will return to Europe for concert dates in Scandinavia, France and Spain and will follow them with a visit to Spain and a second U.S. tour in the fall.

Pierre Courbois, the Dutch drummer, has just completed a solo album for Universe. In October he makes a tour of Japan with his group **Association P.C.** ... Top Dutch producer **Hans van Hemert** will produce the new recordings of **Ekseption**, beginning with a single. Van Hemert is also producing a new Belgium-based Dutch singer, **Raymond van 't Groenewoud**. ... **Kayak** visit the U.K. May 5 for a ten-day tour. A tour of France will follow and, in October, the group visit America. ... "Genuine Bull," the **Bintangs'** new album, was produced in the Rockfield Studio in Wales by America's **Steve Verroca**, the man who produced the **Link Wray** albums. The album, on RCA, contains a number by lead singer **Gus Pleines**, "Hand-made, high-heeled flesh-colored boots," which is to be covered by **Dr. Feelgood**.

Singer **Harry "Cuby" Muskee** and lead guitarist **Eelco Gelling**, former leaders of the Dutch blues-rock group, **Cuby & The Blizzards**, have formed a new group, the **Red, White & Blue Band**, whose debut album is on Polydor. The album was produced by **Golden Earring** lead guitarist **George Kooymans**. After a promotional tour of Holland, the group appears in the Pink Pop Festival in Geleen on May 19. ... Another former member of **Cuby & The Bliz-**

(Continued on page 52)



CHRISTOPHER KEARNEY: MONTREAL REVISITED

Capitol's Eastern Region Promotion Representative, Graham Powers, took advantage of **Christopher Kearney's** recent visit to Montreal and arranged for super concentration of local airtime on the artist, with interviews and live broadcasts filling the spaces between Christopher's nightly performances at the Hotel Nelson.

The first night at the Nelson was thoughtfully spared for Chris to get used to the feel of the place, but the Powers machine was in full gear the next day starting with a three-hour session in the studio with CJFM's Dave Tollington. Christopher was taped playing songs from his new "Sweetwater" album and discussing the tracks.

Kearney is a familiar figure on the Montreal soundscape, having lived there for a while playing the folk circuit and hosting his own radio show on what was then CKGM FM; so when the local press and radio personalities gathered to see him on the second night he was among old friends. Les Sole and Peggy Colston were there from CHOM, a large contingent from CJFM included Dave Tollington, Frank Van der Van, John Denaly and Sandy Graham, and representatives from Montreal's French and English press. Graham Powers reports that everyone was really knocked out with Kearney's show and the fact that he was now a lot different from how

they remembered him. Juan Rodriguez of the Montreal Star put the feeling into perspective with his review: "Kearney was last seen around these parts as a solo singer, but now he's able to lose himself



within a bigger sound and it does him the world of good. . . . The very flavor of Kearney's songs lends itself to being tossed into a whirlpool of sound, and the band provides him with some jazzy country rock." The Gazette's Bill Mann called Christopher "a singer with a difference," and "certainly much more palatable, both musically and lyr-

WEST COAST WOMEN

Suzi Quatro's arrival in Vancouver for her March 28th date with John Mayall signalled the start of a double-barrelled triumph for International Women's Year as the Queen of Rock 'n' Roll teamed up with our lady of promotion, **Nikki Dalziel**, to captivate and conquer the West.

Nikki joined Capitol in February with a strong record in public relations work for Air Canada and for Vancouver's Hotel Georgia, where she was Sales Manager. Among her previous adventures Nikki once doubled for Samantha Eggar in a movie; but the move to the world of music promotion has allowed her to aim her talents in the one direction. Nikki pulled out all the stops for the Quatro band's brief Canadian visit, and with only one day in each of the three cities it is fortunate that Suzi Q was a willing accomplice.

On the day of her Vancouver concert Suzi was the number one celebrity in town, receiving the press in her Bayshore Inn hotel room, and letting it be known that she came to conquer. One of her interviewers was the famed Hollywood reporter, Rhona Bareit, who was the Vancouver Sun's guest columnist for the week. Her view of the concert?—"It was dy-no-mite, snookums!"

Between interviews—one with Canada's growing rock magazine, Beetle, and another with the redoubtable West Coast weekly Georgia Straight—Suzi took a trip to the downtown Kelly's store for an autograph session to meet her thronging fans pen-to-paper. It must have been a relief for her to climb on stage that night; but, relief or not, there was no shortage of energy and, in the words of the

Georgia Straight, "She has the crowd at her command. 'This side sing'—they do. 'This side clap'—immediate compliance. Without hesitation the 5'1" goddess is obeyed. . . . After forty-five minutes a quick leather change, and then ten min-



Nikki Dalziel, Suzi Quatro and Capitol's Graham Thorpe backstage in Vancouver.

utes of encore and she's gone, along with her band, and hundreds of young girls wonder how to keep their male companions under control."

Meanwhile, Suzi, Nikki and the band are on their way to Calgary where another day of interviews and in-store promotions awaits them. (The Suzi Quatro Band returns to Western Canada at the end of June for Vancouver and Edmonton dates with the Alice Cooper roadshow. Winnipeg and Montreal will see them in July.)

ically, than most of the travelling men who wander into town."

After a very few hours' sleep, Messrs Kearney and Powers were on the road to Ottawa for a 9:30 a.m. date with CFGO, where a two-hour special "Insight with Chris Kearney" was taped. By the end of the day Christopher had completed another interview with Gary Duguay at CKOY and paid a courtesy call on Dave Watts at CFRA, before returning to Montreal—and the prospect of a free day following the evening performance.

Graham had arranged one more event before Christopher and band could call the week's work over: a live concert for CHOM. Five hours at Tempo Studios; playing the songs, discussing the lyrics, reliving the past and foretelling the future. Promotion's the name, and Kearney understands its importance. His songs come alive through their lyrical subtleties—the Montreal Star speaks of them with such phrases as "low key unpredictability" and "a quiet kind of tension," for such messages to reach their audiences they need to be talked about and exposed.

Christopher's hectic week with Graham Powers provided that exposure. And while he catches his breath back home in Toronto, he can take comfort in the considerable increase in album sales that is the direct result of all his efforts.

BABE RUTH ROCKS TORONTO

Spurred on by the high score achieved by **Babe Ruth** in the province next door, Capitol's then Ontario Promotion Representative, **Rick Nickerson**, made sure he covered all the bases for the group's Toronto debut at Massey Hall. (Rick has since been given responsibility for promotion of the Arista line in Ontario). Toronto's main strip was sporting Babe Ruth displays in every retail window, and the main A&A's outlet downtown was converted into a fantasy-land of plastic bats and balls for the occasion.

For two days before the concert, Toronto rocker CFTR was adding fuel to the growing fire by giving away copies of the group's new "Babe Ruth" LP on the air, and the following day Rick was out fanning the flames with the group and gentlemen of the press. First thing in the morning down to CFTR to tape a show with Wayne Dion for his expanding syndicate; then back to the Four Seasons hotel to meet with Wilder Penfield (whose daily music column for the Toronto Sun begins in May), Jim Millican—in from Winnipeg taping material for his CBC network "Major Progression" show, and Bjorn Gasmann from Music Canada Quarterly.

The group's appearance the night before had attracted a three-quarters full house, but the word of mouth that spread into the streets after their second encore should guarantee a sellout next time they come to town. They gave the crowd exactly what it wanted—a fast-moving set of high energy rock, with an extra bonus in Jenny Haan's dazzling stage-craft. The word is out, and that one performance has done Babe Ruth's reputation the world of good.

(ADVERTISEMENT)

APRIL RELEASE FROM BEACH BOYS TO COCKNEY REBEL

Something old, something new, and a lot of country music—there's a something for everybody in Capitol Canada's April output.

The 'something old' refers to our second specially-priced two-record package of essence of early **Beach Boys**. It had to happen. The runaway success of last year's platinum "Endless Summer" collection was a green light that couldn't be ignored, especially when the Capitol archives were harbouring another 23 anthems to the sun, sand and surf of the sixties. "409," "When I Grow Up (To Be A Man)," "Barbara Ann," "Little Honda," "Dance Dance Dance"—23 good reasons why the Beach Boys were one of the three major influences on the music of today. "Spirit Of America" is the name, and the spirit of the Beach Boys lives on inside its brilliant sleeve design.

"Something New" is **Snafu**, a British group whose second album, "Situation Normal," is their first release in Canada. 'New' is perhaps a misnomer for a band whose collective experience goes back as far as Procol Harum's "Whiter Shade Of Pale"—Snafu leader, Bobby Harrison, was Procol's drummer in those days, and it was while he was recording a solo album that he met up with ex-Juicy Lucy guitarist, Mick Moody, and the nucleus of Snafu was born. Bass player, Colin Gibson, had served with Ginger Baker's Airforce and the Mark Almond band; and keyboard king, Peter Solley, had a long history through Chris Farlowe's Thunderbirds to Los Bravos, through Arthur Brown to Terry Reid. Terry Popple on drums completes the line-up.

Country music comes in for special attention this month with a new album from **Merle Haggard** (his 31st) heading up the list of four new collections. Merle's album is titled "Keep Movin' On" and it contains his latest hit, "Always Wanting You," as well as "Kentucky Gambler" and nine other originals. **Susan Raye's** "Whatcha Gonna Do With A Dog Like That" is named for her current single, and its release

celebrates her tenth anniversary as a country star; while two relative newcomers, **Connie Cato** and **La Costa**, both have their second Capitol albums coming out together.

Another major event of the month is the release of the second Haven offering from the blue-eyed soul Brothers Righteous. "The Sons Of Mrs. Righteous" puts them back in the soulful mold where they rightfully belong, and a host of future hit singles lie buried in the grooves. Outstanding cuts such as the Lieber/Stoller classic, "Young Blood," Bill Medley's song to Cher—"Sing Lady" and Steve Eaton's "All You Get From Love Is A Love Song" are among the best things the **Righteous Brothers** have ever done.

Steve Harley is a name you will soon be getting used to. His third EMI album, "The Best Years Of Our Lives," sees the light of Canadian day this month, and a little background might help prepare the way. . . . Harley is the lead singer, songwriter and mastermind behind **Cockney Rebel**—to the point where one hardly knows whether to file their last album, "The Psychomodo," under 'C' for Cockney Rebel or 'H' for Harley. For this album he has assembled a new group of musicians to go with the name (Jim Cregan from Family is one of them). Harley has had more front-page coverage this year in Britain's long-lived Melody Maker than Elton John, Bowie, Led Zeppelin, Sparks or Bad Company, and Melody Maker is an unusually reliable weathervane.

Harley is an ex-journalist with a highly-developed ego, and his fans enjoy a feeling of security in the arms of his self-confidence. The letters pages of the music papers are their battleground—where each week his detractors' letters accusing him of being a Dylan/Bowie/Ferry copy or whatever lie alongside his admirers' replies to the insult from the week before. His concert tours cause havoc, and his singles rise regularly to the top, and there's no smoke without a fire—not even in the record industry.



Babe Ruth and friends after their successful Toronto opening: Capitol's Rick Nickerson provides artist support for Ed Spevock and Jenny Haan while Alan Shacklock, Graham Thorpe (Artist Relations), Steve Gurl, Dave Evans (Director of Marketing) and Dave Hewitt fill out the composition.

NOT LABELED THAT WAY

Survey: Big Number Of Singles In Mono

LONDON—A recent survey of Top Thirty records here claims that record companies are still releasing a high proportion of singles in mono. Of these singles, the majority do not state on the label that they are in mono.

Statistics, produced by free-lance disk jockey and radio researchers Keith Rogers, allege that of the total number of singles to make the Top Thirty during January and February this year 10 were in mono.

Generally speaking, EMI, B&C, A&M, Phonogram and Pye don't mark the configuration on labels, though WEA, UA, CBS and DJM do. To date, there is no law about marking singles, as long as the markings don't contravene the Trade Descriptions Act. It comes as something of a surprise that although albums are in stereo, current singles from Gary Glitter, Fox and the Osmonds are in mono.

Polydor releases all Osmond singles in mono, at MGM's request.

The last single from Arrows on Rak was in mono, although not identified. The policy at Bell for many years was to release all singles in mono, but now, unless a producer has a good reason for being in mono, chief executive Tony Roberts insists they should be in stereo.

Reason for releases being in mono appears to be because of the sound quality reproduction. GTO manag-

ing director Dick Leahy explains: "I started the policy at Bell for mono releases because at times it gave a better sound. Also, generally speaking, people who buy a Gary Glitter single have cheaper record players, whereas Joni Mitchel or Deep Purple fans tend to have better quality units."

The continued releasing of some singles in mono comes as something of a blow to commercial radio stations which are capable of playing records on VHF in stereo. Several of the smaller companies, including GTO are considering adopting the U.S. attitude of pressing promotional copies with a double 'A' side, giving mono and stereo, as CBS here now does.

Pye managing director Walter Woyda says: "We were one of the first companies to start making stereo singles, and I think too much is made of the definition of stereo or mono. The single is aimed at a different market from the album and so long as the people who buy the record like it, I don't think it matters."

"If we do put out a single in mono, I wouldn't put mono on the label because I wouldn't want to over-emphasize the fact and thereby damage sales. The people who buy the single generally buy it for the sound and couldn't care less if it is in stereo or mono."

CBS/Sony And Polydor In Threat To Quit JPRA

• Continued from page 4

Record. Polydor K.K., headed by Sei-ichiro Koh, says that it will secede from the JPRA if Pony and Canyon Records aren't ousted from the association, inasmuch as the two members are sister companies working hand in hand under the same president. Industry sources say that the would-be independent record producers had sought CBS/Sony or Polydor K.K. distributorship, but were rejected also by Nihon Victor.

Anyway, the JPRA members whose product included recordings by the four "maverick" Japanese folk singers now stand to lose about \$35 million in annual gross sales. Formation of the new company also puts the All Japan Federation of Record Retailers' Assn. (Zenrerren)

on the spot, whether or not to pressure member stores into boycotting the independent record producers' product.

However, the president of ForLife Record says he is confident Japanese folk fans will buy its albums and singles via direct mail-order if necessary. Inauguration of its business operation is scheduled for June 1 and its first release Aug. 25.

Formation of the new Japanese record company comes amid rumors that some international record manufacturers including RCA are preparing to become independent of their foreign record licensees in the territory of Japan. In any event, industry sources say, any withdrawal of a JPRA member from the association would be unprecedented, let alone an ouster.

International Turntable

Richard Jakubowski, marketing manager of Precision Tapes in the U.K., is to be the new marketing manager of Pye Records, replacing Jack Boyce, who has moved to RCA. Jakubowski previously worked in Chicago with General Motors, was an account executive for Lintas in London and then became manager of the tape division of United Artists.

Replacing Jakubowski as marketing manager of Precision Tapes is Peter Whiteside, formerly with Music For Pleasure.

Peter Hunsley has been appointed a&r controller for EMI's middle of the road department, reporting to marketing manager, Vic Lanza.



NEW DEAL—Gary Glitter, center, whose worldwide record sales are in excess of 18 million units, has re-signed a worldwide contract with Bell and Arista Records. His first single under the new deal is "Love Like You And Me." With Glitter, after the signing, are Bell/Arista London chief Tony Roberts and Glitter's manager/producer, Mike Leander

Beatles Won't Get Together

• Continued from page 3

Hentschel, a single, "Oh My My," plus an album, "Startling Music." After Starr had heard tapes of Hentschel's work he commissioned him to produce an album based on the same songs as on Ringo's old "Ringo" album.

Hentschel, classically trained, won a music scholarship to Cheltenham College. Instead of going on to the university as originally planned, he worked in the Trident Studios in London, as engineer to artists like Paul McCartney, Mama Cass, Nilsson, Genesis and Ralph McTell. He mixed Elton John's "Caribou" album and was nominated for a Grammy for his engineering on Elton John's "Goodbye Yellow Brick Road" LP.

His synthesizer work has been heard on albums by Carly Simon, Rick Wakeman, Jim Webb.

Starr says: "I've wanted my own label for more than a year now. Hearing David Hentschel's tapes made up my mind to act fast. But this is no exercise in me just lending a fairly big name. I'm taking complete control. I'll look for the talent, and make sure we keep the number of acts to a reasonable level. I'd say five or six is right."

"I'd love to be able to run a label without bothering with contracts, but you have to have those little pieces of paper. I know that only too well, but it's strange how a partnership which takes so little time to set up can take years to finish. The Beatles are officially dead now, in terms of a partnership, and we can all go our own ways."

"One thing I've learned is that there is no point in keeping someone contracted to a company if that person wants away. Anybody who wants to leave Ring O' Records, contract or no, can go. I'd hate to keep somebody against their will because of a legal hassle."

Starr says that none of the Beatles was really business-minded, but he was determined to develop along "tycoon" lines if necessary, but with the accent on talent and creativity.

He is currently running his company from the Apple headquarters, with Barry Anthony as general manager. Says Starr: "I've done quite a lot on the production side. Apple Films was there, and nobody was doing anything with it, and I worked on it and we did two feature films and two documentaries."

"What worries me about the business side is that the record industry is being taken over by lawyers and accountants, often at the expense of the creative people. My plan is that about two years from now I'd like to get all the independent labels—like Rocket, or George Harrison's Dark

Horse—together under a kind of United Artists setup.

"That worked for the film industry years ago when it seemed the business side was taking over from the creative, and I think there will be a need for it in the record business soon. You have to have accountants, of course. And lawyers. And I'm not gunning for the big companies, because the small label can't get full distribution without them."

"But I want my own label to stress the creative side and I want it to reflect my own attitudes to music. As for my own recording future, the Beatles' contract with Parlophone at EMI is up later this year, and we'll have to see what happens after that."

"At Ring O' we want to spend a lot of time picking the right artists, then finding the right producers and so on, so that it is a whole creative package."

He said the entire situation has changed now that the Beatles' partnership has finally been dissolved.

"Before, whatever we did went into the pot, and out came equal shares. Now if I work, I get my own royalties, my own share."

But Ringo has consistently been the hardest working ex-Beatle. He has recently completed a role as the Pope, for controversial movie director Ken Russell, and now is expected to star with Burt Reynolds in a pirate-story movie in which he plays a dumb mate to Reynolds' skipper—speaking "only when they torture me and make me spill the beans about where the loot is hidden."

At 34, he now feels he can indulge some of his fantasies in the business as well as carry on working. He hopes one day to do a film with Keith Moon, drummer with the Who—he appeared as guest artist on Moon's last album, "Two Sides Of The Moon."

CBS Launches Promo Push

LONDON—CBS is to launch an extravagant promotion campaign throughout May to sell the new Three Degrees album, "Take Good Care of Yourself." The promotion will include \$250,000 worth of TV advertising across the nation—the first time advertising of this magnitude has been used to launch product that is not compilation material. Dealer margin will be unchanged.

CBS pop product manager, Tony Woolcott, says, "This is undoubtedly the biggest campaign on any single artist that we have ever been involved with." The TV spots will appear on Thames, ATV, Granada, Trident, Southern, Anglia, Westward and Border. They will be 30-second spots featuring the act and

"We're putting together ideas for a new album, perhaps with Richard Perry producing. But the most important thing is to keep busy and to keep improving my business knowledge and to stop from getting bored. It's boring to talk about the old Beatle days because they really are over and finished and that's it, thank you and goodnight."

Starr believes there is good as well as bad in the contemporary music scene. "The bad side is the despair that some creative people feel when they are held up by commercial interests. And a lot of the actual music just isn't creative—it needs a new direction, not the same stuff churned out over and over again."

"But what is good is the interchange of artists and talent. In the 1960s, when the Beatles were going, you joined a group and you stayed with that group until somebody wanted to leave or split the whole thing up. We kept to ourselves. We were the Beatles, and we talked to other people, but we didn't play with them."

"Now there's a terrific interchange so that individual musicians contribute something to all kinds of other bands. I play sessions with lots of different people. I've played with Carly Simon, and Dr. John and Harry Nilsson, and with Keith Moon on that album of his. Certainly it's more interesting for me on a personal level, and I enjoy this new trend."

Starr's new label is being distributed by Polydor in the U.K. and by Capitol in the U.S.

His own record deal at present, with EMI, is for an album a year and three singles, but there could obviously be changes when the Beatle contract is up. He plans to write more of his own songs. "But the truth is, I'm a slow composer."

From The Music Capitals Of The World

• Continued from page 50

zards, pianist Herman Brood, has formed the Flash & Dance Band, and has cut an album for Universe. ... Earth & Fire tour Holland this

Canadian Brass

• Continued from page 50

they are ready, in several groups. The project is expected to be two years in the making.

Kuerti, a featured performer with many of the world's top symphony orchestras, resides in Toronto. Kuerti is on a concert tour of the USSR, Poland and East Germany. He just completed the composition of his first symphony.

month to promote their new Polydor album, "To The World Of The Future." ... Dutch group Solution has signed a contract with the Elton John record company, Rocket, and will have a first album produced by Gus Dudgeon in the Chateau d'Herouville studio in France.

FRANS VAN DER BEEK

MOSCOW

The Symphony Orchestra of Polish Radio and TV made a five-city concert tour here. ... The annual gala show, Melodies of Friends, was presented in Kiev, Minsk and Moscow during April and featured top acts from East European countries and Cuba. ... Madame Veronica

(Continued on page 53)

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Artist	Label
1	1	BYE BYE BABY—*Bay City Rollers (Bell)—KPM (P. Wainman)	KPM
2	9	HONEY—Bobby Goldsboro (United Artists)—KPM (Bob Montgomery)	KPM
3	2	FOX ON THE RUN—*Sweet (RCA)—Sweet/Essex (Sweet)	RCA
4	3	LOVE ME LOVE MY DOG—*Peter Shelley (Magnet)—Tiger/Intune (Peter Shelley)	Tiger/Intune
5	4	SWING YOUR DADDY—Jim Gilstrap (Chelsea)—Intersong (Kenny Nolan)	Intersong
6	—	OH BOY—*Mud (RAK)—Southern (Mike Chapman/Nicky Chinn)	Southern
7	23	LOVING YOU—Minnie Riperton (Epic)—Copyright Control (Scorbu Prod.)	Epic
8	5	THE FUNKY GIBBON/SICK MAN BLUES—8 Goodies (Bradley's)—ATV (Miki Anthony)	Bradley's
9	14	LIFE IN A MINISTRONE—*100.C. (Mercury)—St. Annes (100.C.)	Mercury
10	25	HURT SO GOOD—*Susan Cadogan (Magnet)—Warner Bros. (Lee Perry)	Warner Bros.
11	22	TAKE GOOD CARE OF YOURSELF—Three Degrees (Philadelphia International)—Gamble-Huff/Carlin (Gamble-Huff)	Philadelphia International
12	13	SKIING IN THE SNOW—*Wigans Ovation (Spark)—KPM (Barry Kingston)	KPM
13	21	A LITTLE LOVE & UNDERSTANDING—Gilbert Becaud (Decca)—ATV (Rideau Rouge)	Decca
14	16	THE TEARS I CRIED—*Gitter Band (Bell)—Rock Artiste (Mike Leander)	Bell
15	10	THE UGLY DUCKLING—*Mike Reid (Pye)—E.H. Norris (Terry Brown)	Pye
16	24	HOLD ON TO LOVE—*Peter Skellern (Decca)—Pendulum/Warner Bros. (Meyer Shagaloff)	Decca
17	27	LADY MARMALADE—Labelle (Epic)—KPM (Alan Toussaint)	Epic
18	18	DING-A-DONG—*Teach In (Polydor)—ATV (Eddy Owens)	Polydor
19	6	THERE'S A WHOLE LOT OF LOVING—*Guys & Dolls (Magnet)—Ammo/James (Arnold/Martin/Morrow)	Magnet
20	17	PHILADELPHIA FREEDOM—*Elton John Band (DJM)—Big Pig (Gus Dudgeon)	DJM
21	26	GET DOWN TONIGHT—K.C. & The Sunshine Band (Jayboy)—Southern (T.K. Prod.)	Southern
22	8	FANCY PANTS—*Kenny (RAK)—Martin/Coulter (B. Martin/P. Coulter)	RAK
23	7	GIRLS—Moments & Whatnauts (All Platinum)—Sunbury (A. Goodman/H. Ray)	All Platinum
24	20	REACH OUT I'LL BE THERE—Gloria Gaynor (MGM)—Jobete (T. Bongiovi/M. Monardo/J. Ellis)	MGM
25	11	PLAY ME LIKE YOU PLAY YOUR GUITAR—*Duane Eddy (GTO)—Macaulay/Larkworth/GTO/Carlin (T. Macaulay)	GTO
26	36	NIGHTS—Frankie Valli/Four Seasons (Mowest)—Jobete London (Bob Gaudio)	Mowest
27	30	SORRY DOESN'T ALWAYS MAKE IT RIGHT—Diana Ross (Tama Motown)—Jobete London (Michael Massa)	Tama Motown
28	40	ONLY YESTERDAY—Carpenters (A&M)—Rondor (Richard Carpenter)	A&M
29	31	WE'LL FIND OUR DAY—*Stephanie de Sykes (Bradley's)—ATV (Berry Leng)	Bradley's
30	—	LET ME TRY AGAIN—Tammy Jones (Epic)—MAM (Robin Blanchflower)	Epic
31	29	L.O.V.E.—Al Green (London)—Burlington (Willie Mitchell)	London
32	39	WHERE IS THE LOVE—Betty Wright (RCA)—Southern (H.W. Casey/R. Finch/W. Clarke)	RCA
33	33	HOW GLAD I AM—*Kiki Dee Band (Rocket)—Rocket/Carlin (Gus Dudgeon)	Rocket
34	37	THE WAY WE WERE—Gladys Knight & The Pips (Buddah)—Screen Gems-Columbia (Ralph Moss)	Buddah
35	46	SAVE ME—Silver Convention (Magnet)—Anchor (Butterfly Prod.)	Magnet
36	43	CALL ME ROUND—*Pilot (EMI)—Robbins (Alan Parsons)	EMI
37	12	I CAN DO IT—*Rubettes (State)—Pam Scene/ATV (W. Bickerton)	State
38	15	LET ME BE THE ONE—*Shadows (EMI)—Curtis/Perkins/Carlin (Shadows)	EMI
39	28	IF—*Yin & Yang (EMI)—Screen Gems-Columbia	EMI
40	—	I WANNA DANCE WIT CHOO (DO DAT DANCE)—Disco Tex & the Sex-O-Lettes (Chelsea)—KPM (Bob Crewe)	KPM
41	49	TAKE YOUR MAMA FOR A RIDE—*Lulu (Chelsea)—Intersong (Wes Farrell)	Chelsea
42	—	STAND BY YOUR MAN—Tammy Wynette (Epic)—KPM (Billy Sherrill)	Epic

43	—	PAPA OOH MOW MOW—*Sharonettes (Black Magic)—KPM (Fazier/Wilson/White/Harris)	KPM
44	35	GOOD LOVIN' GONE BAD—*Bad Company (Island)—Island (Bad Company)	Island
45	34	EXPRESS—B.T. Express (Pye)—Carlin (B.T. Express)	Pye
46	19	WHAT AM I GONNA DO WITH YOU—Barry White (20th Century)—Schroeder (Barry White)	20th Century
47	—	CUT THE CAKE—Average White Band (Atlantic)—AWB (Arif Mardin)	Atlantic
48	—	HASTA LA VISTA—Sylvia (Sonet)—Sonet (Rune Ofverman)	Sonet
49	50	PLEASE TELL HIM THAT I SAID HELLO—*Dana (GTO)—Hush. Chrysalis (Geoff Stephens)	GTO
50	32	ONLY YOU CAN—*Fox (GTO)—Gurusama (Kenny Young)	GTO

BRITAIN

(Courtesy: Music Week)
LPs

This Week	Last Week	Artist	Label
1	1	BEST OF THE STYLISTICS—(Avco)	Avco
2	3	ROLLIN'—Bay City Rollers (Bell)	Bell
3	5	THE SHIRLEY BASSEY SINGLES ALBUM—(United Artists)	United Artists
4	2	THE MYTHS & LEGENDS OF KING ARTHUR—Rick Wakeman (A&M)	A&M
5	6	SHRAIGHT SHOOTER—Bad Company (Island)	Island
6	8	THE ORIGINAL SOUNDTRACK—100.C. (Mercury)	Mercury
7	4	20 GREATEST HITS—Tom Jones (Decca)	Decca
8	9	BLUE JAYS—Justin Hayward & John Lodge (Threshold)	Threshold
9	12	ELTON JOHN'S GREATEST HITS—(DJM)	DJM

10	10	TUBULAR BELLS—Mike Oldfield (Virgin)	Virgin
11	7	YOUNG AMERICANS—David Bowie (RCA)	RCA
12	13	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)	CBS
13	16	PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)	Swan Song
14	25	BLOOD ON THE TRACKS—Bob Dylan (CBS)	CBS
15	15	THERE'S ONE IN EVERY CROWD—Eric Clapton (RSO)	RSO
16	28	MEMORIES ARE MADE OF HITS—Perry Como (RCA)	RCA
17	20	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)	Harvest
18	—	JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (20th Century)	20th Century
19	11	THE BEST YEARS OF OUR LIVES—Steve Harley & Cockney Rebel (EMI)	EMI
20	14	RUBYCON—Tangerine Dream (Virgin)	Virgin
21	19	ROCK 'N ROLL—John Lennon (Apple)	Apple
22	21	TOMMY—Soundtrack/Various Artists (Polydor)	Polydor
23	17	THE SINGLES 1969-1973—Carpenters (A&M)	A&M
24	29	AVERAGE WHITE BAND—(Atlantic)	Atlantic
25	24	TELLY—Telly Savalas (MCA)	MCA
26	23	ON THE LEVEL—Status Quo (Vertigo)	Vertigo
27	18	CRIME OF THE CENTURY—Supertramp (A&M)	A&M
28	31	AND I LOVE YOU SO—Perry Como (RCA)	RCA
29	30	THE BEST OF BREAD—(Elektra)	Elektra
30	37	STREETS—Ralph McTell (Warner Bros.)	Warner Bros.
31	40	YESTERDAYS—Yes (Atlantic)	Atlantic
32	26	CAN'T GET ENOUGH—Barry White (20th Century)	20th Century
33	41	BAND ON THE RUN—Paul McCartney & Wings (Apple)	Apple

34	27	BRIDGE OVER TROUBLE WATER—Simon & Garfunkel (CBS)	CBS
35	22	ENGELBERT HUMPERDINCK'S GREATEST HITS—(Decca)	Decca
36	—	AL GREEN'S GREATEST HITS (London)	London
37	—	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (EMI)	EMI
38	49	GOODBYE YELLOW BRICK ROAD—Elton John (DJM)	DJM
39	50	SOUVENIRS—Demis Roussos (Philips)	Philips
40	47	NEIL DIAMOND'S 12 GREATEST HITS—(MCA)	MCA
41	34	COP YER WHACK FOR THIS—Billy Connolly (Polydor)	Polydor
42	32	SPECS APPEAL—Shadows (EMI)	EMI
43	33	I'M COMING HOME—Johnny Mathis (CBS)	CBS
44	42	WELCOME TO MY NIGHTMARE—Alice Cooper (Anchor)	Anchor
45	36	IAN HUNTER—(CBS)	CBS
46	43	MUD ROCK—Mud (RAK)	RAK
47	—	NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)	MGM
48	—	GLEN CAMPBELL'S GREATEST HITS (Capitol)	Capitol
49	39	SHEER HEART ATTACK—Queen (EMI)	EMI
50	38	SLADE IN FLAME—(Polydor)	Polydor

HOLLAND

(Courtesy Stichting Nederlandse SINGLES)

This Week	Last Week	Artist	Label
1	—	PALOMA BLANCA—George Baker Selection (Negram)	Negram
2	—	FOX ON THE RUN—The Sweet (PBO)	PBO
3	—	HEY MAL YO—Johnny & Orquestra Rodrigues (Negram)	Negram
4	—	LOVE IS ALL—Roger Clover and Guests (Purple)	Purple
5	—	REACH OUT I'LL BE THERE—Gloria Gaynor (MGM)	MGM

6	—	FOXIE FOXTROT—Nico Haak en Paniekzaaiers (Fontana)	Fontana
7	—	I DO I DO I DO—Abba (Polydor)	Polydor
8	—	YOU TALK TOO MUCH—Spooky & Sue (Negram)	Negram
9	—	GRIECHISCHER WEIN—Udo Juergens (Ariola)	Ariola
10	—	KEETJE TIPPEL—Zangeres Zonder Naam (Telstar)	Telstar

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin

This Week	Last Week	Artist	Label
1	—	FOX ON THE RUN—Sweet (RCA)—Essex/Gerig	RCA
2	—	GRIECHISCHER WEIN—*Udo Juergens (Ariola)—Mortana	Ariola
3	—	I CAN HELP—Billy Swan—(Monument/Chase)—(Budde)	Monument
4	—	SHAME, SHAME, SHAME—Shirley & Company (Philips)—Schmotz/Blezzak	Philips
5	—	EIN LIED Zieht HINAUS IN DIE WELT—*Juergen Marcus (Telefunken)—Young/Intro	Telefunken
6	—	ICH' TRINK' AUF DEIN WHOL, MARIE—*Frank Zander (Ariola)—Intro.	Ariola
7	—	SCHOEN WIE MONA LISA—*Demis Roussos (Philips)—Samos/Intersong	Philips
8	—	ES WAR EINMAL EIN JAEGER—*Katja Ebstein (EMI)—Huckepack/Siegel	EMI
9	—	ROSAMUNDE—Denny Christian (Hansa/Ariola)—Siegel	Hansa
10	—	I CAN DO IT—The Rubettes (State/DGG)—Budde	State
11	—	IF—Telly Savalas (MCA)—Colgems/Gerig	MCA
12	—	STREETS OF LONDON—Ralph McTell (Reprise)—Essex/Gerig	Reprise
13	—	DOWN DOWN—Status Quo (Vertigo)—Arabella	Vertigo
14	—	YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury)—Screen Gems/Gerig	Mercury
15	—	LONGFELLOW SERENADE—Neil Diamond (CBS)—Accord	CBS

From The Music Capitals Of The World

• Continued from page 52

Dudarova, chief conductor of the Moscow State Symphony Orchestra is currently in Yugoslavia to conduct local orchestras in a number of cities. . . . Melodiya's recent classical releases include a package of the works of Mozart. A two-record set features the **Moscow Chamber Orchestra** under Rudolf Barshai in Serenade No. 7 and Symphony No. 20. Another album features the **Vienna Symphony Orchestra** conducted by Karl Boehm with Soviet pianists Helena and Emil Gilels playing concertos No. 10 and 27.

Alexander Grossman, chief sound recording engineer at Melodiya, died in Moscow. . . . Bolshoi Opera soloist Irina Arkhipova will be in London and Paris for several months to appear in operatic productions. . . . Among international classical acts booked by Gosconcert to appear in the Soviet Union in April are pianists Lucie Ishkanian (U.S.), Maria Lithauer (Germany), Ronald Farren Price (Australia), the Musica Quartet (Rumania), the Roma Quartet (Italy) and the Wind Quintet of the Berlina Staatskapella (Germany). . . . French singer Juliette Greco is appearing in shows in Moscow and Leningrad. . . . Tikhon Khrennikov, secretary of the Union of Soviet Composers, is back from a tour of Bulgaria, Rumania and Hungary where he conducted national symphony orchestras in performances of his own works. . . .

Sviatoslav Richter, the Soviet pianist, celebrated his 60th birthday and was decorated with the golden star of the Hero of Socialist Labor, the highest Soviet civil Electronica Video VMS 1 and VMP 1 are being nationally marketed. . . . A recent report reveals that there are currently 132 artist and concert managers and ten major booking agencies in the Soviet Union, and 10,000 artists are engaged in the entertainment world.

VADIM YURCHENKOV

BELGRADE

Three U.K. rock groups played separate series of concerts in Belgrade, Zagreb and Ljubljana, with **Deep Purple** pulling bigger crowds than **Nazareth** or **Jethro Tull** and also receiving four gold disk awards for sales of more than 100,000 of their four Suboton-licensed LPs.

The **Duke Ellington** orchestra, fronted by Mercer Ellington, was in Belgrade and Zagreb for concerts. . . . Winner from 16 entries of the pop song contest "Vas Slager Sezona '75," held in Sarajevo's Skenderija Hall, was "Zvaoo Sam Je Emili," or "I Called Her Emily," by Kornelije Kovac and sung by Zdravko Colic.

Jugoton here released the first SQ quadrasonic licensed album, the **Johnny Keating** "Space Experience" from EMI. . . . Belgrade's RTB includes U.K. label Virgin on its list of licensed company, and a first album release is likely to be **Mike Oldfield's** "Tubular Bells." . . . Suzy Records, once the licensing affiliate of CBS, now has **Dusko Lokin**, **Miso Kovac** and **Pro Arte**, three important Yugoslav artists recording for it. . . .

And RTB recently issued the first albums in a new classical series representing contemporary Yugoslav music.

BORJAN KOSTIC

HAMBURG

Caterina Valente signed a new recording contract with Electrola in Cologne and will promote her new **Heinz Gietz**-produced single, "Wo Die Musikanten Sind" on three television appearances. . . . South African **Howard Carnegie's** new album is "Du Faengst Den Wind Niemals Ein." . . . **Peter Haupt** is the new promotion man for Slezak Musikverlage in Hamburg. . . . **Michael Holm**, who scored a hit here with "Traenen Luegen Nicht" is to be presented with the Golden Europe trophy by the Europawelle Saar radio station.

Country artist **Bobby Bare** was in for an appearance on the "Disco" TV show. . . . **The Sweet**, whose "Fox On The Run" has sold 150,000, are on tour in Germany. . . . **Gilbert Becaud** promoted his new German single "Lebewohl" on the "Musik Aus Studio B" show. . . . EMI Electrola has released new albums by Stevie Wonder, the Four Tops and Diana Ross in the Tamla Motown Gold series. . . . British jazz-rock group **Back Door** is currently on tour here. . . . **Hans R. Beierlein**, head of the Montana publishing group in Munich, has signed a long-term promotion deal with EMI-Electrola in respect of **Gilbert Becaud**, **Heino Adamo** and **Michael Schanze**. . . .

Teldec's **Juergen Marcus** is back in the charts after a long gap with "Ein Lied Zieht Hinaus In Die Welt." Sales have topped 200,000.

Irmtrud Meisel has acquired the A&M Rondor catalog for Hansa Musikproduktion, Berlin. . . . Musik-Edition Discoton has acquired the Starlin McQueen catalog. . . . Deutsche Grammophon has launched a new series featuring 28 edited versions of hits from the 1949-1959 period and selling for \$5. . . . Guitarist **Duane Eddy** is set for a German tour in the fall. . . . **Josef Augustin**, conductor of the **Original Donau-Schwaebischen Blasmusik** has renewed his contract with Teldec.

WOLFGANG SPAHR

Routeman's Expertise

• Continued from page 19

problems at locations, showing location management how to make more money and suggesting the type of music for their machines and how the re-location of the jukebox might improve revenue.

"We've always been on a plan that involved replacing machines regularly and realizing how important appearance and serviceability are in reaping top potential from machines. We have a crew of six mechanics who are on 24-hour call and a two-way radio system."

One trend pinpointed by these operators: Because of increasing expense, cocktail lounges and their ilk are abandoning live entertainment in favor of jukeboxes. Some are employing the disk jockey commentary type format as a semi-live entertainment substitute. This hurts the jukebox take to a degree. "But this type competition for jukeboxes isn't cutting in as sharply as it was four or five years ago," Mabry declares. "It's tapering off."

Buying of records is done weekly at Musical Isle one-stop in Kansas City where Tony Burasco helps the

routemen who handle buying. They're well briefed on the matter of getting location requests on buying lists, on keeping an open mind on new releases and using their own judgment, charts and one-stop counsel in buying.

Business is booming for this operation. "So far the recession hasn't hurt," Smith says. "Whoever said that music is a depression-resistant business might have made an intelligent observation."

Executive Sues

• Continued from page 12

allocate territory. It charges that Eric-Mainland agreed to allocate territories.

His pleading claims that IMS sales in 1972 were \$5 million. Pre-tax net profit was in excess of \$200,000. His personal compensation as president was \$44,000, of which \$8,000 was bonus. Solinger claims that the two labels dropped his firm because he was transshipping into southern California, where accounts preferred his service to Record Merchandising's.



THE DOOBIE BROTHERS—Take Me In Your Arms (Rock Me) (3:39); producer: Ted Templeman; writers: Holland-Dozier-Holland; publisher: Jobete, ASCAP. Warner Bros. 8092. Already on the Hot 100 at a starred 77, the group that scored with one of their biggest hits yet with the mid-tempo "Black Water" return to their more frenetic style but still retain the element of mellowness displayed in the recent hit. Strong rock core and solid lead vocals mixed with strings and top notch harmony singing on this perfect AM single.

FRANKIE VALLI—Swearin' To God (3:58); producer: Bob Crewe; writers: Bob Crewe-Denny Randell; publishers: Hearts Delight/Caseyem/Desidera, BMI. Private Stock 45-021. Culled from his strong LP (a starred 59 this week), Valli follows his number one single with an infectious, disco oriented cut that is already receiving strong play on a number of AM stations. A change from "My Eyes Adored You," with the different tempo and the female vocalist working with the veteran star, and a record that should guarantee him another long chart run.

PAUL WILLIAMS—One More Angel (3:19); producer: Jeff Barry; writer: Jeff Barry; publisher: Broadside, BMI. A&M 1686. For years people have been saying Paul Williams is ready for the big hit. With this single, a sophisticated tear jerker that does not offend as do so many songs of this genre, Williams should finally hit the top of the charts. Fine, powerful singing coupled with the beautiful Jeff Barry song, ideal for pop and MOR play. Alternating between ballad and mid-tempo moods works well.

recommended

ERIC CLAPTON—Swing Low Sweet Chariot (3:32); producer: Tom Dowd; writer: traditional; publisher: Casserole, BMI. RSO 509 (Atlantic).

WET WILLIE—Dixie Rock (2:48); producer: Tom Dowd; writers: Jack Hall-Jimmy Hall-Ricky Hirsch; publisher: No Exit, BMI. Capricorn 0231 (Warner Bros.).

BOB SEGAR—Beautiful Loser (3:14); producer: Bob Segar; writer: Bob Segar; publisher: Geer, ASCAP. Capitol 4062.

ELVIS PRESLEY—T-R-O-U-B-L-E (3:00); producer: not listed; writer: Jerry Chesnut; publisher: Jerry Chesnut, BMI. RCA JH-10278.

KANSAS—Song For America (2:59); producers: Jeff Glixman & Wally Gold; writer: K. Livgren; publisher: Don Kirshner, BMI. Kirshner 7S8 4258 (CBS).

PATTI DAHLSTROM—Used To Be On Love With Love (3:10); producers: Jack Conrad-Bill Schnee; publishers: Esperadora/Camp, BMI/ASCAP. 20th Century 2204.

BARBRA STREISAND—How Lucky Can You Get (3:53); producer: Peter Matz; writers: Fred Ebb-John Kander; publisher: Screen Gems-Columbia, BMI. Arista 0123.

LON & DERREK—Who Do You Out Do (3:18); producers: Richard Perry and Bill Schnee; writer: L. Van Eaton; publishers: Porchester/Van Eaton, ASCAP. A&M 1662.

• Continued from page 59

past decade is back with another set of fine songs, highlighted by his Delta style singing and guitar work. Exactly what Hammond fans want to hear. **Best cuts:** "Diddle Diddle Daddy," "Southbound Blues," "Terraplane Blues."

STRING DRIVEN THING—Please Mind Your Heart, 20th Century T-470. Veteran British rock band offers a potpourri of rock and folk and some better than average songs. Electric violin work is a highlight, creating much of the folksy mood. Kind of a British version of McKendree Spring except for the rougher, more power oriented vocals. Expect FM play. **Best cuts:** "Man Of Means," "Keep On Moving."

BENNY BELL—Shaving Cream, Vanguard VSD 79357. Titled after what may prove to be the novelty song of 1975, this LP contains more of the same type "naughty" ditties from the 1940's, all penned by Benny Bell. While Paul Wynn handles the vocal on the lead cut, Bell himself fills in for the remaining selections. Judging from radio's reaction to "Shaving Cream," most of the material here should have a good go of it. Nostalgia has many turns. **Best cuts:** If you're into this type of material, they are all good.

soul

BOBBY WILSON—I'll Be Your Rainbow, Buddah BDS 5632. Pleasing mix of MOR styles soul and some disco cuts, all buttressed with strong string arrangements. Wilson sings in a vague Al Green style from time to time and is an exponent of soft soul. **Best cuts:** "All I Need (I've Got)," "Deeper And Deeper," "Let Me (Put Love Back In Your Life)."

LOLEATA HOLLOWAY—"Cry To Me," Aware AA (GRC). The title tune is a crossover Hot 100 hit, the Holloway voice is rich and soulfully sensuous, the LP material is uneven but con-



THE LOVE UNLIMITED ORCHESTRA—Forever In Love (3:29); producer: Barry White; writer: Barry White; publishers: Sa-Vette/January, BMI; 20th Century 2197. Another set of satin smooth strings and a funky disco sound from producer/writer Barry White and this fine orchestra. Expect pop, soul, MOR and disco play as always when this White gets together with this orchestra.

recommended

G.C. CAMERON—If You're Ever Gonna Love Me (3:30); producers: Terry Woodford & Clayton Ivey; writer: F. Johnson; publisher: Stone Diamond, BMI. Motown 1347F.

YVONNE FAIR—It's Bad For Me To See You (3:31); producers: Gloria Jones & Pam Sawyer; writers: Pam Sawyer-G. Jones; publisher: Jobete, ASCAP. Motown 1344F.

LEON HAYWOOD—Come An' Get Yourself Some (3:05); producer: Leon Haywood; writer: Charles Richard Cason; publisher: Caesars Music Library, ASCAP. 20th Century 2191.

OLIVER SAIN—London Express (3:15); producer: Oliver Sain; writer: O. Sain; publishers: Saico/Excellorec, BMI. Abet 9460.

EDWIN STARR—Pain (2:45); producer: Edwin Starr; writer: Edwin Starr; publishers: ATV/Zonal, BMI. Granite 522.



NORTHERN LIGHT—Minnesota (3:23); producer: not listed; writers: Stuart-Peterson; publisher: Bay Lake, ASCAP. Columbia 3-10136. Already on the lower portions of the Hot 100, this mix of Beach Boys type harmonies and sweet background music is the perfect AM hit.

BOOMER CASTLEMAN—Judy Mae (3:33); producer: Boomer Castleman; writer: B. Castleman; publisher: Tree, BMI. Mums ZS8 6038 (CBS). Another newcomer already on the Hot 100, this quiet ballad in the "Ode To Billy Joe" tradition deals with some interesting happenings between father, son and young stepmother.

DONNY GERRARD—(Baby) Don't Let It Mess Your Mind (3:39); producer: Robert Appere; writers: Neil Sedaka-Phil Cody; publishers: Don Kirshner/Kirshner Songs, BMI/ASCAP. Rocket 40405 (MCA). Exceptionally pretty ballad and excellent story about a pop star on the skids. Brilliant vocals and a sax that darts in and out creates good mood. Expect pop and MOR play.

JUSTIN HAYWARD AND JOHN LODGE—I Dreamed Last Night (2:49); producer: Tony Clarke; writer: J. Hayward; publisher: Justunes, ASCAP. Threshold 5N-67019 (London). Two ex Moody Blues, whose LP is nearing the top of the charts, come up with a fine cut that fills the void left by the absence of the Moodies.

tains several other singles possibilities... and the production is surprisingly mediocre. **Best cuts:** "Cry To Me," "The Show Must Go On," "The World Don't Owe You Nothing."

LEROY HUTSON—Hutson, Curtom CU 5002 (Warner Bros.). Very pretty set featuring lots of strings, some excellent female backup vocals, a good instrumental and an overall sound that should find the LP a hit on MOR as well as soul stations. Long cuts work well, with enough variety (vocals, instrumentals and good instrumental changes) to keep them from being boring. **Best cuts:** "It's Different," "Cool Out," "Can't Stay Away."

jazz

SONNY STITT—Never Can Say Goodbye, Cadet CA 60040 (Chess/Janus). Good mix of disco slanted cuts and more traditional jazz, primarily in the MOR vein, from veteran sax man. Nice bits of funk, strings and Latin rhythms and some interesting new arrangements of familiar tunes. Expect jazz and MOR radio play. **Best cuts:** "Slick Eddie," "Never Can Say Goodbye," "Spanish Harlem."

OSCAR PETERSON TRIO—Another Day, MPS MC 20869 (BASF). Some standards, an interesting original and the always excellent piano work of Peterson work well on this 1970 recorded set. Peterson serves up his usual mix of speed, skill and unique arrangements. **Best cuts:** "Blues For Martha," "It Never Entered My Mind."

HAROLD VICK—Commitment, Muse MR 5054. These are some vintage sides by one of jazz's great saxophonist, Harold Vick. Included in the backup group are some sympathetic and proficient players like pianist Walter Bishop, vibraphonist Victor Feldman and bassist Ben Tucker. Vick has included many originals as well as several jazz standards and the outcome is

THE BRECKER BROTHERS—Sneakin' Up Behind You (2:56); producer: Randy Brecker; writers: Dan Grolnick-Will Lee-Dave Sanborn-Randy Brecker-Michael Brecker; publisher: Carmine Street, BMI. Arista 0122. Two New York session sax players get together and put out a top notch pop/soul/disco single, already getting soul airplay.

MORRIS ALBERT—Feelings (3:46); producer: Morris Albert; writer: M. Albert; publisher: Fermata International Melodies, ASCAP. RCA JB-10279. Writer of the record that is already getting its share of covers offers a pretty ballad of his own. Pop and MOR play likely.

RENA SINAKIN—Pure Love In My Heart (2:57); producer: not listed; writer: R. Sinakin; publishers: Silk/Walden, ASCAP. Atco 45-7024 (Atlantic). Well done soul number that opens with interesting talking intro.

TONY TROUTMAN—I Truly Love You (3:12); producers: Bob Fletcher & Al Taylor; writer: Thomas Troutman; publisher: Mother Fletcher, BMI. Gram-O-Phon 457118. Well done soul cut already starting to break at several Southern stations.

SIMON SAID—Love Song (2:50); producers: Meco Monardo, Tony Bongiovi & Jay Ellis; writers: Tommy James-Bob King; publisher: Mandan, BMI. Roulette 7167. Solid, disco oriented cut.

KENNY VANCE—Looking For An Echo (3:10); producer: Joel Doran; writer: R. Reicheg; publisher: Warner Bros., ASCAP. Atlantic 45-3259. One time Jay & The Americans member comes up with a fine, nostalgia oriented solo. One of the few songs of this type that works, especially in its low key format.



ANDY WILLIAMS—Feelings (2:56); producer: Jack Gold; writer: M. Albert; publisher: Fermata International Melodies, ASCAP. Columbia 3-10144. Williams becomes the first big name to cover this excellent song, with the tear jerking but realistic lyrics working perfectly with his smooth, commercial as ever, voice. The kind of song this top notch artist handles best.



BILL ANDERSON—Country D.J. (3:19); producer: not listed; writer: B. Anderson; publisher: Stallion Music (BMI); MCA-40404. Out of his latest LP and already getting good airplay, this self-penned tune is a little different for Bill, but one with clever lyrics and nice melody. Certainly one D.J.'s can relate to. Flip: We Made Love (2:34); writer: Becky Anderson; other credits same.

LOIS JOHNSON—You Know Just What I'd Do (2:21); producer: Jim Vienneau for Curb-Vienneau Productions; writer:

Jerry Foster & Bill Rice; publisher: Jack & Bill Music, ASCAP, 20th Century TC-2187. Excellent follow-up to her last single which went well into the top ten. Great production of a Foster & Rice tune and that really brings out the artist who gets better with each release. This one should take her all the way to the top. Flip: No info.

GEORGE JONES & TAMMY WYNETTE—God's Gonna Get'cha (For That) (2:38); producer: Billy Sherrill; writer: E.E. Collins; publisher: Heritage Music (BMI); Epic 8-50099. Cute song, with plenty of their close harmony, in the "Jet Set" vein. More down-to-earth lyrics and infectious melody and will be another good one for them. Flip: No info.

JOE STAMPLEY—Unchained Melody (3:34); producer: Norro Wilson; writer: Hy Zaret/Alex North; publisher: Frank Music (ASCAP); ABC/Dot DOA-17551. Beautiful rendition of this old standard, done in Stampley's country-soul style. Lush string arrangement by Bergen White enhances greatly all-around good production. Taken from his latest LP. Flip: No info.

DOTTIE WEST—Rollin' In Your Sweet Sunshine (2:27); producer: Billy Davis; writer: Bob Morrison-Jay M. Harris; publisher: Music City Music (ASCAP); RCA PB-10269-A. Dottie continues her string of hits with another sunshine song, this one up-tempo, positive kind that she really does well. Flip: No info.

TOMMY OVERSTREET—That's When My Woman Begins (2:37); producer: Ricci Mareno; writer: J. Gillespie; publisher: Ricci Mareno Music (SESAC); ABC/Dot DOA-17552. Overstreet and Mareno have been consistent with coming up with that just right sound, but have out done themselves with this one. Good song, fine delivery and excellent production with cross-over almost assured. Flip: No info.

recommended

DEL REEVES—Puttin' In Overtime At Home (2:51); producer: Larry Butler; writer: B. Peters; publisher: Ben Peters Music (BMI); United Artists UA-XW639-X.

MELODY ALLEN—May You Rest In Peace (2:07); producer: Glenn Keener; writer: K. Jean; publisher: Milene Music, (ASCAP); Mercury 73674.

SAMMY MASON—I Love That Woman (Like The Devil Loves Sin) (2:58); producer: Paul Huffman; writers: P. Huffman/J. Keller/B. Jones; publisher: Jon Juellen Music (BMI); Paragon P 101.

CONNIE SMITH—Why Don't You Love Me (2:04); producer: Ray Baker; writer: J. Williams; publisher: Fred Rose Music (BMI); Columbia 3-10135.

JUDY LYNN—Dark Moon (2:42); producers: Mike Curb & Jerry Styner; writer: N. Miller; publisher: Jamie Music (BMI); Warner Bros. WBS 8082.

DON DRUMM—What Will You Do Now Mrs. Jones (2:34); producer: Ricci Mareno; writers: R. Mareno-Skippy Barrett; publisher: Ricci Mareno Music (SESAC). Country Showcase America CSA 164A.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

Billboard LPs

very pleasant. The jazz feel of the early 1960's has been caught in a fresh-sounding and musically-exciting setting. **Best cuts:** "Commitment," "H.N.I.C., A Time And A Place."

classical

MOZART: SERENADE IN D (POSTHORN); MARCHES, K.335, NOS. 1 & 2—Dresdan State Orch. (de Waart), Philips 6500 627. Recording benefits from an almost uncanny attention to balance. All relevant parts are projected with seeming ideal weight and the entire recording displays an unusual clarity of detail. Beautifully played, too. It's the only version of the "Posthorn" which offers the two March rarities as filler.

MUSIC FROM GREAT SHAKESPEAREAN FILMS—National Philharmonic Orch. (Herrmann), London SPC 21132. Superior film music for collectors of the genre. Jacket gives no clue that the Hamlet score is by Shostakovich, the Richard III by

Walton, or the Julius Caesar by Rossa. These would seem to be salable credits. Performance and recording are adequate.

MENDELSSOHN: PIANO CONCERTOS NOS. 1 & 2—Murray Perahia, Academy of St. Martin-in-the-Fields (Marriner), Columbia M 33207. Perahia goes on a virtuosic spree, tossing off handful of notes in the outer movements of the G Minor with infectious brio. It's a fun piece, especially when done with such obvious relish by both soloist and orchestra. Coupling of the less familiar D Minor also shows off the young artist to advantage.

ORFF: STREET SONG—Ensemble under the direction of Carl Orff, BASF HC 25122. There's immediate appeal in this collection of short didactic pieces from the composer's "Schulwerk." Simple in melody and stressing rhythmic variety they will charm both sophisticated and musical novices. Title tune has been picked up for frequent plays by several radio stations. Album has sleeper potential.

Jonathan King's Beserkley Pact

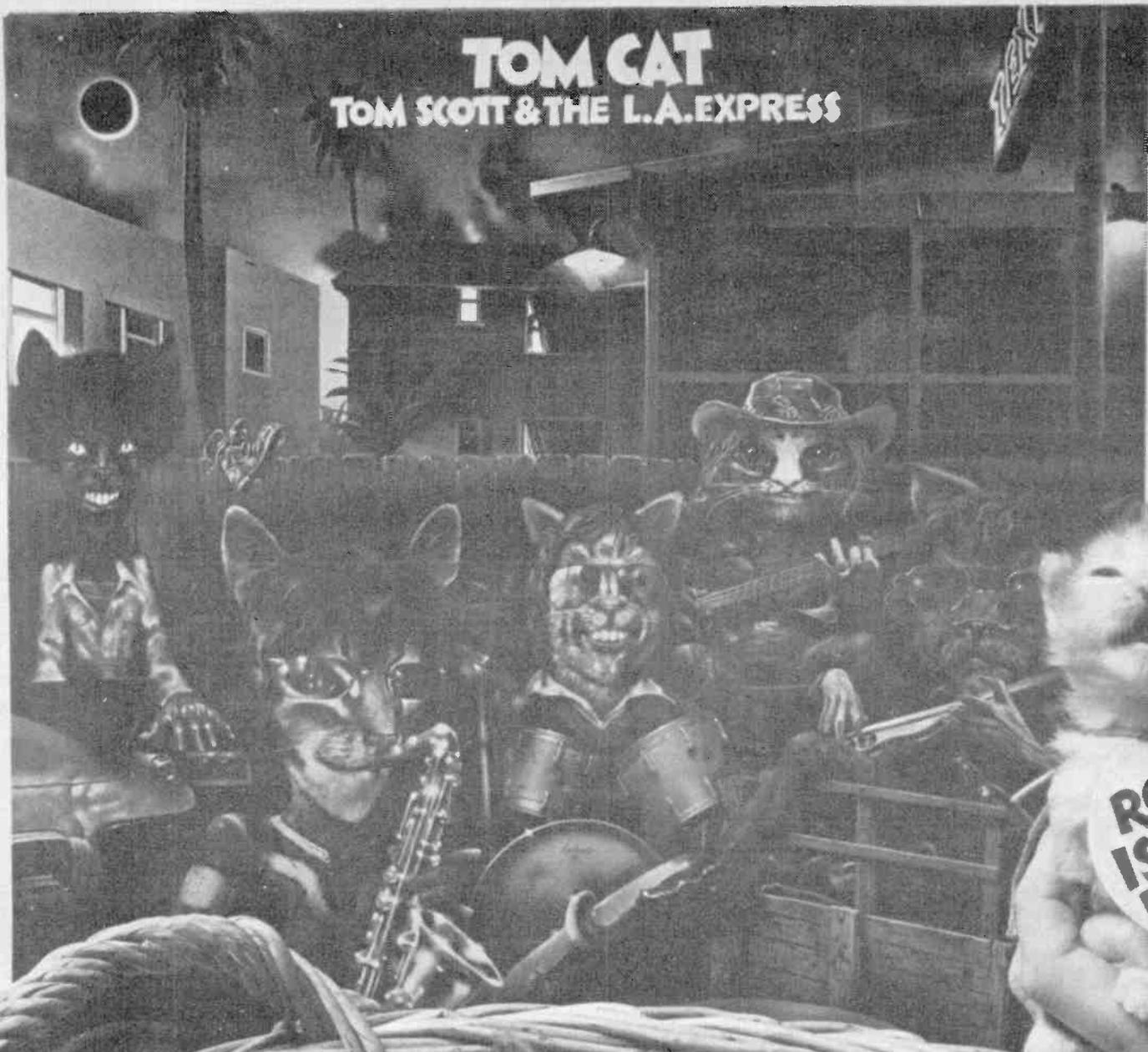
BERKELEY—Local artist-owned Beserkley Records has concluded a leasing agreement with Jonathan King for Earth Quake's recording of the King-penned tune, "Tall Order For a Short Guy" to appear on King's U.K. label in the United States and the rest of the world except for Canada, the United Kingdom and Europe, where the record will be distributed on United Artists. The company is also about to re-

lease an anthology package titled "Beserkley Chartbusters Volume 1." It includes four previously released Earth Quake singles ("Friday On My Mind," "Mr. Security," "Sitting In The Middle Of Madness" and "Tall Order") as well as tunes from the Rubinoos, Greg Kihn and Jonathan Richman. Richman, who has the lion's share of the tracks, is presently in Boston reforming the Modern Lovers.

Your choice, the pick of the litter is
ROCK ISLAND ROCKET

(Ode 66109)

The Single from "Tom Cat" the album from Tom Scott & The L.A. Express
(SP 77029)



APPEARING:
APRIL 25-26-27
QUIET KNIGHT
CHICAGO

APRIL 29-30,
MAY 1
BOTTOM LINE
NEW YORK CITY

MAY 4-5-6
PAUL'S MALL
BOSTON

MAY 8-9-10-11
ROXY THEATRE
LOS ANGELES



ODE RECORDS, INC.

Billboard **HOT 100** * Chart Bound

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SWEARIN' TO GOD—Frankie Valli (Private Stock 45201)
ONE MORE ANGEL—Paul Williams (A&M 1686)
SEE TOP SINGLE PICKS REVIEWS, page 54

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	3	8	HE DON'T LOVE YOU (Like I Love You)—Tony Orlando & Dawn (Hank Medress, Dave Appel), J. Butler, C. Carter, C. Mayfield, Elektra 45240	34	39	5	I'M NOT LISA—Jessi Colter (Ken Mansfield, Waylon Jennings), J. Colter, Capitol 4009	68	56	15	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (John Farrar), J. Farrar, MCA 40349
2	1	14	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas (Chips Moman), C. Moman, L. Butler, ABC 12054	35	40	6	DON'T TELL ME GOODNIGHT—Lobo (Phil Gernhard), K. LaVoie, Big Tree 16033 (Atlantic)	69	58	17	YOU ARE SO BEAUTIFUL—Joe Cocker (Jim Price), B. Preston, B. Fisher, J. Webb, A&M 1641
3	7	14	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (Huey P. Meaux), V. Keith, B. Peters, ABC/Dot 17540	36	41	5	ONLY WOMEN—Alice Cooper (Bob Ezrin for My Only Prod.), A. Cooper, Warner Atlantic 3254	70	81	2	MISTY—Ray Stevens (Ray Stevens), E. Garner, J. Burke, Barnaby 614 (Chess/Janus)
4	2	9	PHILADELPHIA FREEDOM—Elton John Band (Gus Dudgeon), E. John, B. Taupin, MCA 40364	37	42	6	RAINY DAY PEOPLE—Gordon Lightfoot (Lenny Waronker), G. Lightfoot, Reprise 1328 (Warner Bros.)	71	71	4	SAIL ON SAILOR—Beach Boys (Beach Boys), B. Wilson, T. Almer, J. Riley, R. Kennedy, Reprise/Brother 1325 (Warner Bros.)
5	6	14	CHEVY VAN—Sammy Johns (Jay Senter, Larry Knechtel), S. Johns, GRC 2046	38	43	7	BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (Kenny Gamble, Leon Huff), V. Carstarphen, G. McFadden, J. Whitehead, Philadelphia International 8-3562 (Epic/Columbia)	72	86	3	LOVE WILL KEEP US TOGETHER—The Captain & Tennille (The Captain), M. Sedaka, H. Greenfield, A&M 1672
6	14	13	JACKIE BLUE—Ozark Mountain Daredevils (Glyn Johns, David Anderle), L. Lee, S. Cash, A&M 1654	39	37	7	SHAKEY GROUND—Temptations (Jeffrey Bowen, Berry Gordy), J. Bowen, E. Hazel, A. Boyd, Gordy 7142 (Motown)	73	48	15	EXPRESS—B. T. Express (Jeff Lane), B. T. Express, Roadshow 7001 (Scepter)
7	11	12	SHINING STAR—Earth, Wind & Fire (Maurice White), M. White, P. Bailey, Columbia 3-10090	40	47	6	WILDFIRE—Michael Murphey (Bob Johnston), M. Murphey, L. Caniser, Epic 8-50084 (Columbia)	74	44	7	SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (Maurice White), M. White, T. Lind, Columbia 3-10103
8	10	13	WALKING IN RHYTHM—Blackbyrds (Donald Byrd), B. Perry, Fantasy 736	41	23	18	LADY MARMALADE—LaBelle (Allen Toussaint), B. Crewe, K. Nolan, Epic 8-50048 (Columbia)	75	46	8	RUNAWAY—Charlie Kulis (Neil Portnow, John Miller), Shannon, Crook, Playboy 6023
9	12	11	LONG TALL GLASSES (I Can Dance)—Leo Sayer (Adam Faith, David Courtney), L. Sayer, Warner Bros. 8043	42	27	10	AMIE—Pure Prairie League (Robert Alan Ringe), C. Fuller, RCA 10184	76	59	18	POETRY MAN—Phoebe Snow (Dino Airati), P. Snow, Shelter 40353 (MCA)
10	21	6	ONLY YESTERDAY—Carpenters (Richard Carpenter), R. Carpenter, J. Bettis, A&M 1677	43	68	2	OLD DAYS—Chicago (James William Guercio), J. Pankow, Columbia 3-10131	77	NEW ENTRY	TAKE ME IN YOUR ARMS (Rock Me)—Doobie Brothers (Ted Templeman), Holland, Dozier, Holland, Warner Bros. 8092	
11	15	8	I DON'T LIKE TO SLEEP ALONE—Paul Anka (Rick Hall), P. Anka, United Artists 615	44	57	5	LAST FAREWELL—Roger Whittaker (Dennis Preston), R. Whittaker, Webster, RCA 50030	78	82	4	DYNAMITE—Bazuka (Tony Camillo), T. Camillo, A&M 1666
12	19	9	HOW LONG—Ace (John Anthony), P. Carrack, Anchor 21090 (ABC)	45	49	5	I'LL PLAY FOR YOU—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8075	79	89	2	BABY THAT'S BACKATCHA—Smokey Robinson (Smokey Robinson), W. Robinson, Tania 54258 (Motown)
13	17	10	IT'S A MIRACLE—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, M. Panzer, Arista 0108	46	50	5	MAGIC—Pilot (Alan Parsons), Paton, Lyall, EMI 3992 (Capitol)	80	84	3	THE HUSTLE—Van McCoy & The Soul City Symphony (Hugo Peretti, Luigi Creatore), V. McCoy, Avco 4653
14	18	13	KILLER QUEEN—Queen (Roy Thomas Baker, Queen), Mercury, Elektra 45226	47	51	4	I WANT TO BE FREE—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73675 (Phonogram)	81	83	2	LET THERE BE MUSIC—Orleans (Chuck Plotkin), L. Hoppen, J. Hall, Asylum 45243
15	22	7	THANK GOD I'M A COUNTRY BOY—John Denver (Milton Okun, Kris O'Connor), Sommers, RCA 10239	48	52	6	ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain (Bobby Martin), Mystro, Lyric, Roulette 7163	82	NEW ENTRY	WHY CAN'T WE BE FRIENDS?—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, United Artists 629	
16	16	11	THE BERTHA BUTT BOOGIE Pt. 1—Jimmy Castor Bunch (Jimmy Castor, J. Pruitt), J. Castor, J. Pruitt, Atlantic 3232	49	66	5	GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (Raeford Gerald, Joe Simon), R. Gerald, J. Simon, Spring 156 (Polydor)	83	88	3	ANYTIME (I'll Be There)—Frank Sinatra (Don Costa), P. Anka, Reprise 1327 (Warner Bros.)
17	4	16	LOVIN' YOU—Minnie Riperton (Scorbu Prod.), M. Riperton, R. Rudolph, Epic 8-50057 (Columbia)	50	53	6	YOU BROUGHT THE WOMAN OUT OF ME—Eve Sands (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7010 (Capitol)	84	90	2	REAL MAN—Todd Rundgren (Todd Rundgren), T. Rundgren, Bearsville 0304 (Warner Bros.)
18	13	10	L-O-V-E (Love)—Al Green (Willie Mitchell), A. Green, W. Mitchell, M. Hodges, Hi 2282 (London)	51	24	13	NO NO SONG/SNOOKEROO—Ringo Starr (Richard Perry), H. Axton, D. Jackson, Apple 1880 (Capitol)	85	85	3	THANK YOU BABY—Stylistics (Hugo Peretti, Luigi Creatore), H. Peretti, L. Creatore, G.D. Weiss, Avco 4652
19	8	13	EMMA—Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16031 (Atlantic)	52	33	8	BEER BARREL POLKA/DICK AND JANE—Bobby Vinton (Bob Morgan), Brown, Timm, Vejvoda/D. Blackwell, ABC 12056	86	NEW ENTRY	ME AND MRS. JONES—Ron Banks & The Dramatics (L.J. Reynolds, Ron Banks, Don Davis), K. Gamble, L. Huff, C. Gilbert, ABC 12090	
20	20	8	STAND BY ME—John Lennon (John Lennon), J. Lieber, M. Stoller, B.E. King, Apple 1881 (Capitol)	53	63	4	BLOODY WELL RIGHT—Supertramp (Ken Scott & Supertramp), R. Hodgson, R. Davies, A&M 1660	87	98	3	JUST LIKE ROMEO & JULIET—Sha Na Na (Tony Camillo), Hamilton, Gorman, Kama Sutra 602 (Buddah)
21	5	13	SUPERNATURAL THING Part 1—Ben E. King (Tony Silvester, Bert Coteaux), P. Grant, G. Guthrie, Atlantic 3241	54	64	3	TRAMPLED UNDERFOOT—Led Zeppelin (Jimmy Page), J.P. Jones, J. Page, R. Plant, Swan Song 70102 (Atlantic)	88	NEW ENTRY	SADIE—Spinners (Thom Bell), J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3268	
22	9	9	WHAT AM I GONNA DO WITH YOU—Barry White (Barry White), B. White, 20th Century 2177	55	61	5	GROWIN'—Loggins & Messina (Jim Messina), K. Loggins, R. Wilkins, Columbia 3-10118	89	NEW ENTRY	GIVE THE PEOPLE WHAT THEY WANT—O'Jays (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3565 (Epic/Columbia)	
23	25	12	SHOESHINE BOY—Eddie Kendricks (Frank Wilson, Leonard Caston), H. Booker, L. Allen, Tania 54257 (Motown)	56	45	12	ONCE YOU GET STARTED—Rufus (Bob Monaco), G. Christopher, ABC 12066	90	99	2	I'M ON FIRE—Dwight Twilley Band (Dister), D. Twilley, Shelter 40380 (MCA)
24	28	5	BAD TIME—Grand Funk (Jimmy Ienner), M. Farner, Capitol 4046	57	60	6	MY LITTLE LADY—Bloodstone (Mike Vernon), C. McCormick, London 1061	91	91	3	DON'T LEAVE ME IN THE MORNING—Odia Coates (Rick Hall), P. Anka, United Artists 601
25	26	8	AUTOBAHN—Kraftwerk (Ralf Hutter, Florian Schneider), Vertigo 203 (Phonogram)	58	76	3	I WANNA DANCE WIT' CHOO (Doo Dat Dance)—Disco Tex & The Sex-O-Lettes (Featuring Sir Monti Rock III) (Bob Crewe), B. Crewe, D. Randell, Chelsea 3015	92	96	3	SHACKIN' UP—Barbara Mason (J.P.B., Don Davis), J. Avery, Buddah 459
26	34	6	HIJACK—Herbie Mann (Herbie Mann), F. Arbes, Atlantic 3246	59	69	4	REMEMBER WHAT I TOLD YOU TO FORGET/MY SHIP—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4010	93	NEW ENTRY	JUDY MAE—Boomer Castleman (Boomer Castleman For Vogue Prod.), B. Castleman, Mums 8-6038 (Epic/Columbia)	
27	31	6	LOVE WON'T LET ME WAIT—Major Harris (Bobby Eli), B. Eli, V. Barrett, Atlantic 3248	60	65	9	BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band (Robin Blanchflower), J. Wakelin, Pye 71012 (ATV)	94	95	2	THIS OL' COWBOY—Marshall Tucker Band (Paul Hornsby), T. Caldwell, Capricorn 0228 (Warner Bros.)
28	32	5	SISTER GOLDEN HAIR—America (George Martin), Beckley, Warner Bros. 8086	61	55	9	SWING YOUR DADDY—Jim Gilstrap (Kenny Nolan), K. Nolan, Roxbury 2006	95	97	2	ONE MORE TOMORROW—Henry Gross (Terry Cashman, Tommy West), H. Gross, A&M 1682
29	29	8	YOUNG AMERICANS—David Bowie (Tony Visconti), D. Bowie, RCA 10152	62	62	5	SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, Kool & The Gang), R. Bell, D. Boyce, Kool & The Gang, De-Lite 1567 (PIP)	96	NEW ENTRY	LIZZIE AND THE RAINMAN—Tanya Tucker (Snuff Garrett), K. O'Dell, L. Henley, MCA 40402	
30	30	9	SHAVING CREAM—Phil Wynn, Vocalist (Benny Bell), B. Bell, Vanguard 35183	63	73	3	EASE ON DOWN THE ROAD—Consumer Rapport (Not Listed), C. Smalls, Wing And A Prayer 101 (Atlantic)	97	NEW ENTRY	MISTER MAGIC—Grover Washington Jr. (Creed Taylor), R. MacDonald, W. Safter, Kudu 924 (Motown)	
31	35	6	THE IMMIGRANT—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40370 (MCA)	64	80	2	THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (Ralph Moss), M. Hamlish, A. Bergman, M. Bergman/H. Schmidt, T. Jones, Buddah 463	98	100	2	99 MILES FROM L.A.—Albert Hammond (Albert Hammond, Hal David), A. Hammond, H. David, Mums 8-6037 (Epic/Columbia)
32	36	4	CUT THE CAKE—Average White Band (AWB) (Arif Mardin), White, A. Gorrie, R. McIntish, Atlantic 3261	65	67	6	PINBALL—Brian Protheroe (Del Newman), B. Protheroe, Chrysalis 2104 (Warner Bros.)	99	NEW ENTRY	THE FUNKY GIBBON—The Goodies (Miki Antony for Chalice Prod.), B. Oddie, 20th Century 2189	
33	38	4	WHEN WILL I BE LOVED—Linda Ronstadt (Peter Asher), P. Everly, Capitol 4050	66	70	5	TOUCH ME BABY (Reaching Out For Your Love)—Tamiko Jones (Tamiko Jones), J. Bristol, Arista 0110	100	NEW ENTRY	MINNESOTA—Northern Light (Not Listed), Stuart, Peterson, Columbia 3-10136	
				67	78	3	GOOD LOVIN' GONE BAD—Bad Company (Bad Company), M. Ralphs, Swan Song 70103 (Atlantic)				

★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. ● Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet).

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HOT 100 A-Z—(Publisher - Licensee)

Amie (McKenzie/Dunbar, BMI).....42	Chevy Van (Act One, BMI).....5	Have You Never Been Mellow (ATV, BMI).....68	I Wanna Dance Wit' Choo (Playars/Delight/Caseway, Desiderata, BMI).....58	Lo-V-E (Love) (Jec/AI Green, BMI).....18	One Beautiful Day (Big Seven/Steals Bros., BMI).....48	Shaving Cream (Madison, BMI).....30	Touch Me Baby (Reaching Out For Your Love) (Bushka, ASCAP).....66
Anytime (I'll Be There) (Spanka, BMI).....83	Cut The Cake (Average/Cotillon, BMI).....25	He Don't Love You (Like I Love You) (Conrad, BMI).....1	Jackie Blue (Lost Cabin, BMI).....6	Love Will Keep Us Together (Don Kirshner, BMI).....72	One More Tomorrow (Sweet City, ASCAP).....95	Shoeshine Boy (Stone Diamond, BMI).....23	Walking In Rhythm (Blackbyrd, BMI).....23
Autobahn (Intersong USA, ASCAP).....25	Don't Leave Me In The Morning (Spanka, BMI).....32	Hey Won't You Play) Another Somebody Done Somebody Wrong Song (Press/Tree, BMI).....35	Jackie Blue (Lost Cabin, BMI).....6	Love Won't Let Me Wait (Mighty Three/Friday's Child/W.M.O.T., ASCAP).....46	Only Women (Ezra, Early Frost, BMI).....27	Sister Golden Hair (Warner Bros., ASCAP).....28	The Way We Were/Try To Remember (Colgems, ASCAP/Chappell, ASCAP).....8
Baby That's Backatcha (Bertam, ASCAP).....79	Don't Tell Me Goodnight (Famous, BMI).....35	Just Like Romeo & Juliet (Jobete, ASCAP/Stone Agate, BMI).....87	Lovin' You (Dickie Bird, BMI).....17	Magie (AI Gallico, BMI).....46	Only Yesterday (Almo/Sweet Harmony/Hammer & Nails, ASCAP).....36	Spirit Of The Boogie (Delightful/Gang, BMI).....10	What Am I Gonna Do With You (Sa-Vette, January, BMI).....20
Bad Luck (Part 1) (Mighty Three, BMI).....28	Ease on Down The Road (Fox Fanfare, BMI).....63	Killer Queen (Feldman/Trident, ASCAP).....14	Mad And Mrs. Jones (Assorted, BMI).....86	My Little Lady (Crystal Jukebox, BMI).....70	Philadelphia Freedom (Big Pig/Leeds, ASCAP).....4	Sun Goddess (Sagittaire, BMI).....74	When Will I Be Loved (Acuff-Rose, BMI).....22
Before The Next Teardrop Falls (Fingertake, BMI).....52	The Hustle (Van McCoy/Warner-Tamerlane, BMI).....19	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP).....41	Minnesota, (Bay Lake, ASCAP).....100	99 Miles From L.A. (Lenders-Roberts/April/Casa David, ASCAP).....45	Pinball (Chrysalis, ASCAP).....57	Swing Your Daddy (Kenny Nolan/Hearts Delight, BMI).....61	Why Can't We Be Friends? (Far Out, ASCAP).....82
Bad Luck (Part 1) (Mighty Three, BMI).....28	Express (Triple O/Jeff Mar, BMI).....73	Last Farewell (Arcola, BMI).....44	Misty (Vernon, ASCAP).....70	Real Man (Earmark, BMI).....37	Poetry Man (Tarka, ASCAP).....76	Supernatural Thing Part 1 (Music Montage, BMI).....71	Wildfire (Mystery, BMI).....40
Bad Time (Cram Penraft, BMI).....24	The Funky Gibbon (ATV, BMI).....99	Let There Be Music (Borch, ASCAP/Joghanna, BMI).....81	My Little Lady (Crystal Jukebox, BMI).....70	Remember What I Told You To Forget/My Ship (ABC/Dunhill/One Of A Kind, BMI).....59	Rainy Day People (Moose, CAPAC, ASCAP).....37	Thank You Baby (Avco, Embassy, ASCAP).....85	You Brought The Woman Out Of Me (ABC/Dunhill, One Of A Kind, BMI).....50
Black Superman—Muhammad Ali (Drummer Boy, BMI).....60	Get Down, Get Down (Get On The Floor) (Gauchor/Belinda, BMI).....49	Lizzie And The Rainman (House Of Gold, BMI).....96	Old Days (Make Me Smile/Big Elk, ASCAP).....96	Runaway (Vicki, BMI).....51	Real Man (Earmark, BMI).....37	This Ol' Cowboy (No Exit, BMI).....71	Young Americans (Mainman, ASCAP).....29
Bloody Well Right (Almo/Delicate, ASCAP).....53	I'll Play For You (Dawnbreaker, BMI).....45	I'm Not Lisa (Baron, BMI).....34	Once You Get Started (Mocrip, ASCAP).....9	Sadie (Mighty Three, BMI).....88	Remember What I Told You To Forget/My Ship (ABC/Dunhill/One Of A Kind, BMI).....59	Trampled Underfoot (Joaneline, ASCAP).....39	

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

Baby Don't Let It Mess Your Mind

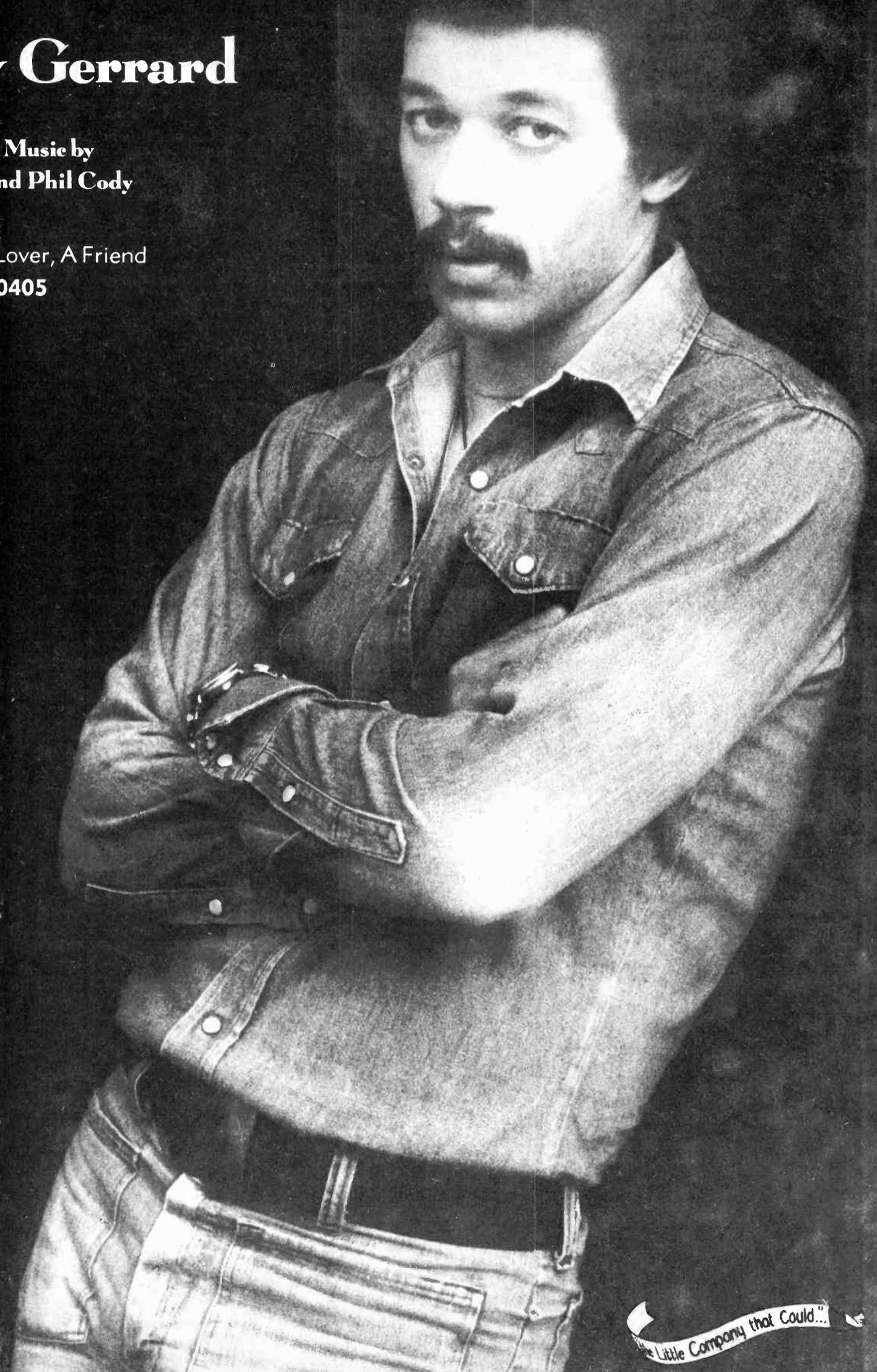
a debut single

by Donny Gerrard

Words and Music by
Neil Sedaka and Phil Cody

b/w A Woman, A Lover, A Friend

MCA-40405



THE
ROCKET
RECORD
COMPANY

The Little Company that Could...

Distributed by MCA Records, Inc.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE													
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL						
1	2	4	CHICAGO VIII Columbia PC 33100	6.98		7.98		7.98			36	45	11	MICHAEL MURPHEY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98			71	59	10	MELISSA MANCHESTER Melissa Arista AL4031	6.98		7.98		7.98					
2	1	8	LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic)	11.98		13.97		13.97			37	49	10	HAROLD MELVIN & THE BLUENOTES To Be True Philadelphia International KZ 33148 (Columbia)	6.98		7.98		7.98			72	115	2	O'JAYS Survival Philadelphia International KZ 33150 (Columbia)	6.98		7.98		7.98					
3	4	8	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98		7.98		7.98			38	47	8	TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98			73	60	18	RUFUS FEATURING CHAKA KHAN Rufusized ABC ABCD 837	6.98	7.95	7.95	7.95	7.95					
4	3	11	OLIVIA NEWTON-JOHN Have You Never Been Mellow MCA 2133	6.98		7.98		7.98			39	54	5	SEALS & CROFTS I'll Play For You Warner Bros. BS 2848	6.98		7.97		7.97			74	61	24	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98					
5	6	13	KRAFTWERK Autobahn Vertigo VFL 2003 (Phonogram)	6.98		7.98		7.98			40	50	22	BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98			75	63	11	JOE COCKER I Can Stand A Little Rain A&M SP 3633	6.98		7.98		7.98					
6	7	7	JIMI HENDRIX Crash Landing Reprise MS 2204 (Warner Bros.)	6.98		7.97		7.97			41	43	22	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98			76	64	8	CHICK COREA No Mystery Polydor PD 6512	6.98		7.98		7.98					
7	8	6	FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand Arista AL 9004	7.98		8.95		8.95			42	26	13	HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98			77	87	7	KANSAS Song For America Kirschner PZ 33385 (Epic/Columbia)	6.98		7.98		7.98					
8	14	6	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98		11.98		11.98			43	27	7	YES Yesterdays Atlantic SD 18103	6.98		7.97		7.97			78	139	3	HERBIE MANN Discotheque Atlantic SD 1670	6.98		7.97		7.97					
9	5	9	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95			44	56	6	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98			79	89	10	JIMMY CASTOR BUNCH Butt Of Course Atlantic SD 18124	6.98		7.97		7.97					
10	12	7	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98		7.97		7.97			45	51	8	EMMYLOU HARRIS Pieces Of Sky Reprise MS 2213 (Warner Bros.)	6.98		7.97		7.97			80	90	7	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98		7.98					
11	11	7	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95		7.95			46	30	10	AL STEWART Modern Times Janus JXS 7012 (Chess/Janus)	6.94		7.94		7.94			81	65	11	STYLISTICS Best Of Avco AV 69005-698	6.98		7.95		7.95					
12	21	3	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97			47	22	8	BLUE OYSTER CULT On Your Feet Or On Your Knees Columbia PG 33371	7.98		8.98		8.98			82	69	24	OHIO PLAYERS Fire Mercury SRM-1-1013 (Phonogram)	6.98		7.98	7.95	7.98					
13	17	21	QUEEN Sheer Heart Attack Elektra 7E-1026	6.98		7.97		7.97			48	58	6	DONALD BYRD Stepping Into Tomorrow Blue Note BN-LA368-G (United Artists)	6.98		7.98		7.98			83	71	9	STRAWBS Ghosts A&M SP 4506	6.98		7.98		7.98					
14	9	9	JOHN LENNON Rock 'N' Roll Apple SK 3419 (Capitol)	5.98		6.98		6.98			49	37	35	PHOEBE SNOW Shelter SR-2109 (MCA)	6.98		7.98		7.98			84	NEW ENTRY	14	GIL SCOTT-HERON & BRIAN JACKSON Midnight Band: The First Minute Of A New Day Arista A 4030	6.98		7.98		7.98					
15	19	8	ACE Five A Side Anchor ANCL 2001 (ABC)	6.98		7.95		7.95			50	38	20	LABELLE Night Birds Epic KE 33075	5.98	7.98	6.98	7.98	6.98			85	72	14	ELECTRIC LIGHT ORCHESTRA Eldorado United Artists UA-LA339	6.98		6.98	7.98	6.98					
16	20	4	LYNYRD SKYNYRD Nuthin' Fancy MCA 2137	6.98		7.98		7.98			51	62	13	PURE PRAIRIE LEAGUE Bustin' Out RCA LSP 4769	6.98		7.95		7.95			86	74	29	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98					
17	18	7	AL GREEN Greatest Hits Hi HSL 32089 (London)	6.98		7.98		7.98	7.98		52	39	12	NEKTAR Down To Earth Passport PPSD 98005 (ABC)	6.98		7.95		7.95			87	NEW ENTRY	2	AEROSMITH Toys In The Attic Columbia PC 33479	6.98		7.98		7.98					
18	33	5	AMERICA Hearts Warner Bros. BS 2852	6.98		7.97		7.97			53	40	51	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. BS 2750	6.98	6.98	7.97	7.97	7.97			88	160	2	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines A&M SP 3654	6.98		7.98		7.98					
19	29	4	JEFF BECK Blow By Blow Epic PE 33409	6.98	7.98	7.98		7.98			54	46	33	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97		7.97			89	100	21	MAC DAVIS All The Love In The World Columbia PC 32927	6.98	7.98	7.98	7.98	7.98					
20	24	6	JUSTIN HAYWARD & JOHN LODGE Blue Jays Threshold THS 14 (London)	6.98		7.98		7.98			55	57	10	HOT CHOCOLATE Cicero Park Big Tree BT 89503 (Atlantic)	6.98		7.97		7.97			90	75	13	EAGLES On The Border Asylum 7E-1004	6.98	6.98	7.97	7.97	7.97					
21	25	4	STEELY DAN Katy Lied ABC ABCD 846	6.98		7.95		7.95			56	48	9	CAROLE KING Really Rosie Ode SP 77027 (A&M)	6.98		7.98		7.98			91	76	55	MAHAVISHNU ORCHESTRA Visions Of The Emerald Beyond Columbia PC 33411	6.98		7.98		7.98					
22	28	13	LEO SAYER Just A Boy Warner Bros. BS 2836	6.98		7.97		7.97			57	52	158	LED ZEPPELIN Atlantic SD 7208	6.98		7.97		7.97			92	79	7	SPINNERS New & Improved Atlantic SD 18118	6.98		7.97		7.97					
23	10	10	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206 (Warner Bros.)	6.98		7.97		7.97			58	68	5	AVERAGE WHITE BAND Put It Where You Want It MCA 475	6.98		7.98		7.98			93	83	21	MORE AMERICAN GRAFFITI MCA MCA2-8007	9.98		10.98		10.98					
24	13	13	TEMPTATIONS A Song For You Gordy G6 96951 (Motown)	6.98		7.98		7.98			59	70	6	FRANKIE VALLI Closeup Private Stock PS 2000	6.98		7.95		7.95			94	82	22	DAN FOGELBERG Souvenirs Epic PE 33137 (Columbia)	6.98		7.98		7.98					
25	31	4	BARRY WHITE Just Another Way To Say I Love You 20th Century T 466	6.98		7.98		7.98			60	66	6	MAJOR HARRIS My Way Atlantic SD 18119	6.98		7.97		7.97			95	109	6	ORLEANS Let There Be Music Asylum 7E-1029	6.98		7.97		7.97					
26	32	7	JESSE COLIN YOUNG Songbird Warner Bros. BS 2845	6.98		7.97		7.97			61	73	19	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98			96	114	3	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot DSD 2020	6.98		7.95		7.95					
27	15	13	BOB DYLAN Blood On The Tracks Columbia PC 33235	6.98		7.98		7.98			62	67	5	LOU REED-LIVE RCA APL1-0959	6.98		7.95		7.95			97	138	3	KISS Dressed To Kill Casablanca NBLP 7016	6.98		7.98		7.98					
28	34	6	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98		7.97		7.97			63	88	59	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	6.98		7.98	7.98	7.98			98	123	3	SMOKEY ROBINSON A Quiet Storm Tania T6-337 S1 (Motown)	6.98		7.98		7.98					
29	35	4	ERIC CLAPTON There's One In Every Crowd RSO SO-4806 (Atlantic)	6.98		7.97		7.97			64	77	5	PAUL ANKA Feelings United Artists UA-LA367-G	6.98		7.98		7.98			99	109	6	ROGER WHITTAKER The Last Farewell & Other Hits RCA APL1-0855	6.98		7.95		7.95					
30	42	3	RICK WAKEMAN The Myths And Legends Of King Arthur And The Knights Of The Round Table A&M SP 4515	6.98		7.98		7.98			65	85	2	TONY ORLANDO & DAWN He Don't Love You Like I Love You Elektra 7E-1034	6.98		7.97		7.97			100	NEW ENTRY	82	LED ZEPPELIN Houses Of The Holy Atlantic SD 7255	6.98		7.97		7.97					
31	16	10	ROBIN TROWER For Earth Below Chrysalis CH 1073 (Warner Bros.)	6.98		7.97		7.97			66	78	114	WHO Tommy MCA MCA2-10005	11.98	12.98	12.98					101	81	82	JETHRO TULL War Child Chrysalis CHR 1067 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97					
32	36	19	RAMSEY LEWIS Sun Goddess Columbia KC 33194	5.98		6.98		6.98			67	53	13	JIMMY BUFFETT A1A ABC/Dunhill DSD 50183	6.98		7.95		7.95			102	84	28	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98		7.95		7.95					
33	23	38	MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98		6.98		6.98			68	55	24	B.T. EXPRESS Do It (Til You're Satisfied) Scepter SPS 5117	6.98		6.98		6.98			103	86	19	ELTON JOHN Empty Sky MCA 2130	6.98		7.98		7.98					
34	44	4	JUDY COLLINS Judith Elektra 7E-1032	6.98		7.97	7.97	7.97			69	80	7	RON BANKS & DRAMATICS The Dramatic Jackpot ABC ABCD 867	6.98		7.95		7.95			104	92	14	JOE WALSH So What ABC/Dunhill DSD 50171	6.98	7.95	7.95	7.95						

Pop

JANIS JOPLIN—Janis, Columbia, PG 33345. This is the film soundtrack from the movie biography of Janis Joplin and includes some very interesting live concert and interview tracks. Also included are two sides of vintage 1963-1965 material, which are an interesting insight into her vocal style. All of her various bands are presented on the other two sides of this double album and a very fine photo essay is included in the packaging. The entire package is presented in the original mono (since much is taken from television) and provides an incisive look into her entire career.

Best cuts: All of these are historical performances and each one stands alone, portraying a different period in her career.

Dealers: Let people know in displays that this is the final product by Janis Joplin.

THE KINKS—Soap Opera, RCA LPL1-5081. Ray Davies lets his imagination run wild again, this time coming up with a "soap opera" about a star who finds a nothing named Norman, determines to make him a star, assumes his identity and in the end, predictably enough, ends up not knowing who he is himself. Usual variety of Davies musical styles, from straight rock to '50s sounds to Kinks Kamp, with strong vocal contributions from Laurie Brown. Lots of dialogue within the songs, most of which works but some of which become cumbersome. We also get vivid pictures of subjects that have fascinated Davies since the Kinks formation—the dullness of the ordinary person, treated alternately with sympathy and contempt. Other familiar subjects include the falseness of contemporary life and daydreaming escapes. A good dose of the healthy Davies humor as well. LP can be played as a whole, but individual songs also hold up. While some of the set seems contrived, Davies is, after all, doing a soap opera and that's how these things go. The question is, has Ray come up with the perfect soap opera parody or has he fallen into the trap himself? Probably the former. A good LP, better than the last double set and one which delight all Kinks fans.

Best cuts: "Everybody's A Star (Starmaker)," "Nine To Five," "Have Another Drink," "Underneath The Neon Sign," "Ducks On The Wall," "You Can't Stop The Music."

Dealers: After 11 years, the Kinks remain one of the most skilled and popular British bands. Cover here is good for display.

IAN HUNTER—Columbia PC 33480. Former Mott The Hoople lead singer ventures out on his own with some help from Mick Ronson and comes up with a set of the good old rock and roll he's most skilled at. A few ventures into an area that might best be called "weirdness," but the strongest things are the cuts that find Hunter sticking to his basic sound. A few things here that sound like early Mott, particularly the "Half Moon Bay" period. Good production from Hunter and Ronson, with nothing overproduced. And a return in spots to the Dylanesque vocals that Hunter has used from time to time. LP as a whole is a bit better than the past few Mott LPs.

Best cuts: "Once Bitten Twice Shy," "Who Do You Love," "It Ain't Easy When You Fall," "Shades Off," "I Get So Excited."

Dealers: Artists currently on first U.S. solo tour, getting heavy support from Columbia.

TANYA TUCKER—MCA 2141. Tanya's first MCA effort is kind of a long shot as far as the top half of the charts are concerned, but if her single hits she could do it. Producer Snuff Garrett has wisely chosen a mix of country, country-oriented pop and straight pop for the set, with the intent obviously to keep her country but break her pop. Tanya still has one of the finest voices in music, pop, country or otherwise, and the new material simply offers her the chance to show off that voice in more directions. Strongest cuts are the ones leaning more toward country, though the pop oriented tunes are commercial enough. Expect pop play here. Only complaint is that from time to time the phrasing sounds a bit like Cher's. Still, it seems impossible this lady could ever make a bad album and she hasn't here.

Best cuts: "Lizzie And The Rainman" (the single), "Love Of A Rolling Stone," "The King Of Country Music," "When Will I Be Loved," "Son Of A Preacher Man," "Someday Soon," "Travelling Salesman."

Dealers: Display in pop and country. MCA is pushing it both ways.

Soul

BARBARA ACKLIN—A Place In The Sun, Capitol ST-11377. Good, solid set from this veteran singer who moves easily from ballads to disco oriented cuts throughout the LP. Material here is suited equally for soul, MOR and pop play, with the disco cuts standing out upon first listen but the strong ballad work also showing well. Willie Henderson production is perfect for Ms. Acklin's voice, with the instrumentals powerful but not overbearing. Best chance at pop play for the artist in some time.

Best cuts: "A Place In The Sun," "Give Me, Lend Me," "Gonna Make You Wish," "Special Loving," "I Like Your Love," "Fire Love."

Dealers: Ms. Acklin is a familiar name to music fan, and Capitol's soul division is hot.

Country

MERLE HAGGARD—Keep Movin' On, Capitol ST-11365. All self-written songs with the exception of one by Dolly Parton, with lots of single potential. Mostly easy listening ballads including his current hit "Always Wanting You."

Best cuts: "These Mem'ries We're Making Tonight," "You'll Always Be Special," "September In Miami" and "Here In Frisco."

Dealers: Attractive front cover. Display country and easy listening.

DON WILLIAMS—You're My Best Friend, ABC/Dot D0SD-2021. By the same title as his single now high on the charts, it's Don Williams at his best. Smooth and mellow best describes this album as most of it is soft ballads with lots of feeling.

Best cuts: "Sweet Fever," "Someone Like You," and "Turn Out The Light) Love Me Tonight."

Dealers: Williams is a consistent winner, display prominently.

BILLY "CRASH" CRADDOCK—Still Thinkin' Bout You, ABC ABCD-875. Craddock has had a string of hits and there lots more of them in this album. Lots of rockin' and country funk that he excels at.

Best cuts: "Still Thinkin' Bout You," "I Love The Blues and The Boogie Woogie," "Please James," and "Stay A Little Longer In Your Bed."

Dealers: In-store play will get the attention. Display country and pop.

LaCOSTA—With All My Love, Capitol ST-11391. Good variety of material ranging from soft ballads to country-rock and a very good rendition of "The Best of My Love." LaCosta has really come on strong and this album shows her versatility and ability to handle all kinds of material.

Best cuts: "Rescue Me," "Good Love Don't Come Easy," "Ain't It Good," and "Too Soon To Tell."

SONNY JAMES—The Guitars Of Sonny James, Columbia KC33477. Ken Nelson tried to get Sonny to do this album for twenty years, and finally here it is. It was well worth waiting for. Sonny's styling on the steel-string guitar has enhanced his records for many years and this brings his talents to the light. Beautiful selection of songs with just enough background choral or organ fills in places, sometimes just a hint, to complement but never overriding the beautifully clear and defined notes. Truly enjoyable listening. Great arranging that Sonny also did.

Best cuts: "Maria Elena," "Indian Love Call," "Apache" and "Eres Tu (Touch The Wind)."

Dealers: Display in country, pop and easy listening.

Jazz

WAYNE SHORTER—Native Dancer, Columbia PC 33418. Shorter's first solo album on Columbia, also home of his Weather Report, is filled with some finely constructed, light jazz centered around his sax work. Well-known Brazilian jazz vocalist Milton Nascimento is featured on more than half of the tunes. Another high point to the LP is the work of Herbie Hancock on acoustic piano.

Best cuts: "Ponta De Areia," "Beauty And The Beast," "Miracle Of The Fishes," "From The Lonely Afternoons," "Liila."

Dealers: Stock this in the Weather Report, Shorter and jazz saxophone bins.

First Time Around

TRAMMPS—Golden Fleece, KZ 33163 (CBS). One of the top East Coast disco groups mix their highly danceable material with some smooth ballads, but the best cuts by far are the disco tunes. LP captures the Philadelphia sound well, while the group, made up of five fine singers who can be funky or tackle a smooth, Spinners type approach, are impressive throughout. Probably the one huge disco group that has yet to make a major impact in the record market, but this set, with a little something for everyone, should do it for them. Radio breakthrough should be in the soul area.

Best cuts: "Trusting Heart," "Love Epidemic," "Trammps Disco Theme," "Where Do We Go From Here," "I Know That Feeling."

Dealers: Label has wisely mentioned disco hits on cover.

SYLVIA SMITH—Woman Of The World, ABC ABCD 876. First solo effort from onetime Glass House member is a powerful, disco oriented set that gives the artist a chance to show off a booming, controlled voice. Big, brassy productions work well against Ms. Smith's shouting vocals. A few ballads, but the majority of the set is on the uptempo side. Appeal should initially be soul, but crossover on this type of effort is almost a natural. Only Gloria Gaynor and Carol Douglas among the current disco queens have shown the all around style and apparent staying power that Ms. Smith seems to possess. One of this year's more pleasant surprises.

Best cuts: "Original Midnight Mama," "Did I Give Up Too Much Too Soon," "Shape Your Arms Like A Cradle," "Stop I Don't Need No Sympathy," "Woman Of The World."

Dealers: Cover should pull in some attention.

ROBERT PALMER—Sneakin' Sally Through The Alley, Island ILPS 9294. Palmer's LP has been selling well in the import market for months now, and Island now brings this odd but interesting mix of rock, jazz and other assorted rhythms to the U.S. Palmer is at his best when handling more conformist rock cuts, but the man is talented enough to pull off some of the controlled weirdness as well. Expect brunt of airplay to come along the FM waves. And, be assured that though Palmer is a bit strange from time to time, he is not so off the wall that he cannot become a commercial success here.

Best cuts: "Sailing Shoes," "Sneakin' Sally Through The Alley," "From A Whisper To A Scream," "Through It All There's You."

Dealers: Strange cover should draw attention.

LARRY JON WILSON—New Beginnings, Monument KZ 33382 (CBS). Vocalist who possesses that same, deep swamp music resonant quality that has made Tony Joe White so successful comes up with a fine set of story songs that should reach both country and pop audiences. Most of the material is fairly low key in style, which is ideal for the kind of voice Wilson has. Most of the songs deal with "down home" subjects and the singer's own memories, and all of it works well. Not really a bad cut on the album, and certainly a refreshing change of pace in a time when everybody, in all kinds of music, seems more concerned with special effects and fancy production than simply good music. Production here, incidentally, is low key to fit with the singing but excellent.

Best cuts: "Ohoopie River Bottomland," "Through The Eyes Of Little Children," "Canochee Revisited (Jesus Man)," "Melt Not My Igloo" (with a fine guitar solo), "Bertrand My Son."

Dealers: Nobody is going to know who this artist is unless you play him in store.

JIM CONNOR—Personal Friend of Arthur Kuykendall, Monk Daniel and Cluny Rakestraw, RCA APL1-0874. Connor is a master of the banjo and his work, whether it be original or otherwise, is consistently excellent. One of his songs was covered by good friend, John Denver, and his other originals should also catch on. The instrumental backup is also worth noting. A soft folk-country sound is heard throughout.

Best cuts: "Banjo Set," "Long Way To Hollywood," "Grits Ain't Groceries," "Grandma's Feather Bed," "Sand Mountain Holler."

Dealers: In-store play will help and he's touring with Denver.

THE BRACKER BROTHERS—Arista AL 4037. Two well known session sax men get together and turn out a nice commercial jazz/pop/soul mix with some excellent, mellow sax solos, a vocal here and there and a general laidback feeling. Kind of jazz that Creed Taylor has excelled with for so many years—easy to handle but well done. The kind of music heard here has become quite popular outside of strictly jazz circles over the past year or so, so expect MOR and some pop play.

Best cuts: "Some Skunk Funk," "Twilight," "Rocks," "Oh My Stars."

Dealers: Brothers are known in jazz world.

CLYDENE JACKSON—Fresh, Crossover CR 9002. Vocalist has a smooth voice, like Marilyn McCoo of the Fifth Dimension. Material is either bland but her voice is velvety and dominates the arrangements. Her own "Somebody Else's Love" indicates she has a soulful quality.

Best cuts: "I Need Your Love," "Somebody Else's Love," "If You Were Mine."

Dealers: Crossover is Ray Charles' label.

Quadraphonic

RAY CONNIF—Laughter In The Rain, Columbia CQ 33332 (SQ matrix quadraphonic). Though there isn't discernible rear information on this album, Warren Vincent, quadraphonic supervisor, governed the mix so that there is a total sound field around the listener. This sound field is especially pleasing on "Sundown" and "Angie Baby." As an example of what the quadraphonic mix is like, "Mandy" attempts and succeeds fairly well at placing male vocals along the left wall and female vocals along the right wall. So, while the listener will find this album much more satisfying acoustically than stereo, don't expect total directionality.

ANDY WILLIAMS—You Lay So Easy On My Mind, Columbia CQ 33234 (SQ matrix quadraphonic). Not many of the capabilities of 4-channel were used on this LP. The strings of the orchestra were either placed or allowed to be in the rear, along with frontal information, but nothing that is distinctively rearward is found. It should be noted, however, that Andy Williams' laidback style on "You Lay So Easy On My Mind" is phenomenal, enhanced stereo or not.

HUGO MONTENEGRO—Others By Brothers, RCA APD1-0784 (CD-4 Quadradisc discrete). For excellent reason, they call Hugo Montenegro The Quadfather. This album is total, enthralling quadraphonic excitement! There is excellent rear separation and directionality of all information; for instance, the moog on "Caravan" is in the rear, left. Cut off the front speakers and it's there; cut off the rear speakers and it's gone. Producer Dave Blume has combined with the acoustical magic of Montenegro for a perfect quadraphonic album. A great demonstration cut to show anyone what quadraphonic

is all about is "Noah's Ark." Few people understand quadraphonic as well as Montenegro; with every new LP, he constantly sets new standards of quality, new standards of quadraphonic production, blazes new quadraphonic mix techniques. You want to hear jazz like it was really meant to be—live? Try the middle part of "Nothing From Nothing" and some solid Dixieland. Perfect quadraphonic album.

Comedy

MONTY PYTHON—Matching Tie & Handkerchief, Arista, AL 4039. This album should be helped by its TV exposure. Composed of five Britons and an American, this group is tearing up American audiences and this album should further that popularity. Although the album was recorded in 1973, Monty Python's laidback British humor will score heavily in the U.S. market. Another interesting feature is the inclusion of an extra side, concealed within the side two.

Dealers: Let people know that these are the same guys they laugh along with on television each week and by all means play part of it in the store.

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.

Billboard's Recommended LPs

pop

ELLIOTT MURPHY—Lost Generation, RCA APL1-0916. Murphy's second LP is packed with the interesting lyrics and images and vaguely Dylanesque vocals of his debut, though the initial impact is not as powerful. Material hits subjects ranging from Eva Braun to life in the city to the weirdness and pathos of Hollywood. **Best cuts:** "Bittersweet," "Lost Generation," "Lookin' Back."

THE GUITARS OF SONNY JAMES—Columbia KC 33477. James is, of course, one of the top country stars of recent years, but Columbia will be pushing this strictly instrumental set right at the MOR market as well as country. **Best cuts:** "Maria Elena" (the single), "Paper Roses."

MUDDY WATERS—Woodstock Album, Chess CH 60035. Unlikely to make the charts, but this mix of good Waters urban blues and some "names" including Paul Butterfield, Levon Helm and Garth Hudson should keep solid core of fans happy. **Best cuts:** "Going Down To Main Street," "Born With Nothing," "Love Deep As The Ocean."

KAREN BETH—New Moon Rising, Buddah BDS 5631. Some good material from folk oriented vocalist with a tinge of country here and there. Expect cover versions on several of the fine songs. **Best cuts:** "New Moon Rising," "Too Much Control," "It Ain't That Bad."

BENNY GOODMAN—Solid Gold Instrumental Hits, Columbia PG 33405. With the Glenn Miller recordings having made a good showing on the charts, there is no reason why Goodman, with this fine double set repackaged, should not do the same. Some of his best known material, mainly recorded in the early '40s and featuring star band members such as Billy Butterfield and Teddy Wilson. Also, vocal numbers with Dick Haymes and Peggy Lee. **Best cuts:** "My Little Cousin" (with Peggy Lee), "Clarinet A La King" (previously unreleased as are several other cuts), "The Birth Of The Blues."

SNAFU—Situation Normal, Capitol ST-11343. British quintet comes up with another good set of interesting rock cuts, with a soul oriented song or two tossed in for good measure. Basic rock works best, however, whether it be uptempo or ballads. Good harmony singing. Tour could help them, and FM play should come easily. **Best cuts:** "Lock And Key," "Jessie Lee," "No Bitter Taste."

MEL TORME—Live At The Maisonette, Atlantic SD18129. A varied live set features vocalist's well soothed voice doing ballads and a fiery jazzy "(Get Your Kicks On) Route 66." LP gets better after a weak intro. **Best cuts:** "Gershwin Medley," "Superstition (with twisting tones)."

JOHN STEWART—Wingless Angel, RCA APL1-0816. Stewart is still one of the finest "story singers" of the times and possesses one of the finest, most distinctive voices around. Here, we find another selection of excellent, pop/country tales with the usual top notch instrumental work. One big single and Stewart could easily get his long overdue shot at stardom. The problem is that Stewart is simply not commercial in the AM radio sense of the word. Until he changes things around a bit, he will remain more or less a cult favorite. **Best cuts:** "Hung On The Heart (Of A Man Back Home)," "Survivors," "Let The Big Horse Run."

JOHN HAMMOND—Can't Beat The Kid, Capricorn CP 0153 (Warner Bros.). One of the finest white blues singers of the

(Continued on page 54)

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					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE														
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL								
108	95	81	LED ZEPPELIN II Atlantic SD 8236	6.98		7.95	7.95				139	117	11	JETHRO TULL Aqualung Chrysalis CH 1044 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97								
109	93	24	AL GREEN Explores Your Mind Hi HSL 32087 (London)	6.98		7.98	7.98	7.95			141	119	14	GLORIA GAYNOR Never Can Say Goodbye MGM M3G 4982	6.98		7.98	7.98									
110	97	15	TOWER OF POWER Urban Renewal Warner Bros. BS 2834	6.98		7.97	7.97				143	143	7	NILS LOFGREN A&M SP 4509	6.98		7.98	7.98									
111	99	15	STYX II Wooden Nickel WNS 1012 (RCA)	6.98		7.95	7.95				144	147	13	SPARKS Propaganda Island ILPS 9312	6.98		7.98	7.98									
112	126	2	CHUCK MANGIONE Chase Away The Clouds A&M SP 4518	6.98		7.98	7.98				145	124	41	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97	7.97									
113	102	31	KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (PIP)	6.98		7.98	7.98				147	127	45	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95	7.95									
115	96	53	LINDA RONSTADT Don't Cry Now Asylum SD 5064	6.98		7.97	7.97				148	130	36	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004 (Phonogram)	6.98		7.95	7.95	7.95	7.95							
116	101	24	BARRY MANILOW II Bell 1314 (Arista)	6.98		7.98	7.98				149	132	48	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98	7.98									
117	103	6	OLD & IN THE WAY Round RX 103	6.98		7.98	7.98				151	156	5	LOBO A Cowboy Afraid Of Horses Big Tree BT 89509 (Atlantic)	6.98		7.97	7.97									
118	104	23	RINGO STARR Goodnight Vienna Apple SW-3417 (Capitol)	6.98		7.98	7.98	7.98			152	152	NEW ENTRY	BEN E. KING Supernatural Atlantic SD 18132	6.98		7.97	7.97									
119	129	7	COMMODORES Caught In The Act Motown M6-820 S1	6.98		7.98	7.98				153	174	3	EDDIE HARRIS I Need Some Money Atlantic SD 1669	6.98		7.97	7.97									
120	128	9	RICHARD TORRANCE & EUREKA Belle Of The Ball Shelter SR 2134 (MCA)	6.98		7.98	7.98				154	155	7	JIMMY CLIFF The Harder They Come Island ILPS 9202	6.98		7.98	7.98									
121	135	37	EAGLES Desperado Asylum SD 5068	6.98		7.97	7.97				155	162	2	CHICAGO At Carnegie Hall Columbia CX 30865	13.98	14.98	14.98										
122	94	6	LED ZEPPELIN Atlantic SD 8216	6.98		7.97	7.97				156	167	2	MANDRILL Solid United Artists UA-LA408 G	6.98		7.98	7.98									
123	106	60	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	6.98		7.98	7.98	7.98			157	168	4	C.W. McCALL Wolf Creek Pass MGM M3G 4989	6.98		7.98	7.98									
124	NEW ENTRY		WALT DISNEY'S MICKEY MOUSE CLUB Disneyland 1362	2.49		2.98	2.98				158	113	8	RUSH Fly By Night Mercury SRM-1-1023 (Phonogram)	6.98		7.95	7.95									
125	111	91	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	6.98	7.97	7.97	7.97			159	120	10	COMMANDER CODY AND HIS LOST PLANET ARMEN Warner Bros. BS 2847	6.98		7.97	7.97									
126	112	74	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95	7.95				160	169	4	SUGARLOAF/JERRY CORBETTA Don't Call Us, We'll Call You Claridge CL 1000	6.98		7.98	7.98									
127	116	21	JONI MITCHELL Miles Of Aisles Asylum 7E 202	11.98		13.97	13.97				161	140	27	HELEN REDDY Free And Easy Capitol ST 11348	6.98		7.98	7.98	7.98								
128	131	7	DIALOGUE & MUSIC FROM ORIGINAL SOUNDTRACK "YOUNG FRANKENSTEIN" ABC ABCD 870	6.98		7.95	7.95				162	121	9	STANLEY TURRENTINE The Sugar Man CTI 6052 S1 (Motown)	6.98		7.98	7.98									
129	110	4	GOLDEN EARRING Switch MCA 2139	6.98		7.98	7.98				163	134	19	GEORGE BENSON Bad Benson CTI 6045S1 (Motown)	6.98		7.98	7.98									
130	133	26	LOVE UNLIMITED ORCHESTRA White Gold 20th Century T 458	6.98		7.98	7.98	7.98			164	136	26	LOGGINS & MESSINA Mother Lode Columbia PC 33175	6.98		7.98	7.98									
131	152	2	JOHN PRINE Common Sense Atlantic SD 18127	6.98		7.97	7.97				165	188	2	NAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98	7.98									
132	145	3	HUMBLE PIE Street Rats A&M SP 4514	6.98		7.98	7.98				166	178	2	RICK DERRINGER Spring Fever Blue Sky PZ 33423 (Columbia)	6.98		7.98	7.98									
133	108	110	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	6.98	6.98	7.97	7.97	7.97			167	179	3	CHICAGO V Columbia KC 31102	5.98		6.98	6.98									
134	NEW ENTRY		THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97	7.97				168	NEW ENTRY		MCKENDREE SPRING Get Me To The Country Pye 12108 (ATV)	6.98		7.95										
135	146	2	JOHNNY MATHIS When Will I See You Again Columbia PC 33420	6.98		7.98	7.98				169	189	44	ELTON JOHN Caribou MCA 2116	6.98		7.98	7.98	7.98	7.95							
136	148	3	ERIC ANDERSON Be True To You Arista AL 4033	6.98		7.95	7.95				170	175	2	CHICAGO III Columbia C2 30110	9.98		10.98	10.98									
137	149	2	HERB ALPERT & THE T.J.B. Coney Island A&M SP 4521	6.98		7.98	7.98				171	181	3	BILLY PAUL Got My Head On Straight Philadelphia International KZ 33157 (Columbia)	6.98		7.98	7.98									

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Every care for the accuracy of suggested list price has been taken. Billboard does not assume responsibility for errors or omissions.

WB Marketing Folios In Disk Shops

• *Continued from page 1*
which he calls "unsophisticated and in the dark ages."
Silvers says there are only about 2,500 music stores in the country where people can buy sheet music and folios.

Not only will WB rack its own books but it will sell hot, select items from its competitors, Silvers says. The items Silvers plans selling are basically songbooks in the \$5.95 to \$12.98 range featuring works by one artist but done with high quality graphics including four-color photography layouts inside the publications.

WEA will receive its stock from Warner Music's two warehouses in the City of Commerce in Los Angeles County and Seacaucus, N.J. WEA will also act as the collection agency.

In looking for new outlets for print publications, Silvers says there is a misconception that record stores carry folios. In fact, a WB survey indicates that the person who buys sheet music is an amateur musician who prefers listening to the radio over buying records.

He hears a song on the radio and is stimulated to buy the sheet or folio by the artist. Folios are not a discount item, Silvers claims. A store can make \$2 or \$3 on a folio, 60 cents on sheet music which sells for \$1.50.

Most stores buy folios for a 30-40 percent discount off the retail price from their supplier—either a jobber or the publisher. Silvers points out. "Our returns are less than four percent. It's a clean business."

The newly opened West Coast warehouse employs eight and stocks all WB publications plus items from such competitors as Chappell, Belwin-Mills, Screen Gems, the Big 3 and Hansen.

Now in his fourth year as head of Warner Bros. Music, Silvers notes that a No. 1 album does not mean the artist sells in the print area. Silvers will cherry pick titles by very popular artists for first exposure in record shops. Dealers will be provided with small revolving racks which will hold 15-20 titles. Inventory will turn once or twice a month since this kind of product is for impulse customers.

Silvers points to his firm's first quarter business being 35 percent over last year's first quarter.

The company is in production on books by Elton John, America, Average White Band, Jackson Browne, Alice Cooper, Doobie Brothers, Emerson, Lake & Palmer, Led Zeppelin, Gordon Lightfoot, Mahavishnu Orchestra, Linda Ronstadt, Neil Sedaka, Seals and Crofts, Eagles, 10 Years After, Yes and the Who.

A hit book sells around 40,000 copies but there are folios which hit 100,000 copies over two years.

WB has eight staff arrangers who work on the books. An in-house graphics department plans the layouts in concert with the performers.

A hit book often explores acoustic music, Silvers says, and the songs have to be highly melodic and simple. A book is not released unless WB feels there is a minimum sale of 15,000.

A superstar act is paid a 17½ percent royalty on the retail selling price. That includes a five percent royalty for the use of his likeness. This, Silvers says, is the industry standard.

WB has a sales force of 11 which sells to jobbers, racks and music retail stores. Silvers confidently says that record store operators will appreciate making \$2 or \$3 on a book versus what they make off an album now.

Record stores can sell a greater amount of folios faster than traditional musical instrument stores, because of their traffic density, the executive believes. "They have the potential of quadrupling our business."

Cancel Denver

• *Continued from page 4*

national exposure as the NHL game of the week.

As Islanders' general manager Bill Torrey admits, they tried to move up the 3:30 starting time to 1 p.m., which would have enabled the arena's maintenance crew to shift from hockey to stage setup by 8 p.m. But NBC was adamant. Not only wouldn't it change the time spot and move its 1 p.m. tennis coverage, but without another playoff game available to substitute, the network was ready to have the NHL shift the home ice advantage of the Islanders to Pittsburgh Civic Arena if necessary to put the game on.

With the crucial renewal contract of the NHL game of the week by NBC literally up for grabs due to falling ratings, the league caved in quickly, and the NHL reportedly paid for ads Friday (18) to notify fans that the concert was cancelled and refunds would be made.

The official release from Denver's PR agency said that Jerry Weintraub, the singer's manager, made the decision to cancel the contract after "consultation with the NHL and representatives of the Nassau Coliseum."

It also quoted from the official NHL release in which vice president Don Ruck said, "I was John Denver's No. 1 fan before all this started. After what we've gone through in our efforts to work out the problem, my admiration for the man is even greater."

Ruck emphasized that the singer had not accepted "one dime" from the NHL to make up for the approximate \$40,000 he lost as his percentage of the SRO gate.

In Denver's statement of apology to his disappointed fans, he said, "I also know that they understand what it means to bend like a flower in the wind."

As sports columnist Vinny DiTrani of The Record in suburban Hackensack, N.J., put in perspective: "That's a lot of Rocky Mountain bull!"

Tonys Up Sales

• *Continued from page 6*

awards." Other area dealers canvassed who confirm Karol's views include Colony Records and Sam Goody.

Saxophonist Tom Scott

• *Continued from page 6*

dio dates, but playing with the Express lets him get "personal."

His style is based on a jazz footing, but he's looked to King Curtis and Junior Walker for inspiration. Having studied clarinet and played in youth symphonies, he knows discipline plus deep-breathing techniques. He uses less vibrato today than he did five years ago and admits that producers have asked him to reproduce his soprano sax sound from "Cold Blue Steel" on Joni Mitchell's LP or the tenor sax sound on "Jazzman."

Scott calls the "Jazzman" solo "the most extended he's ever done—or heard—on anyone else's record." Producer Lou Adler told him "to play what you feel and we'll use whatever we like and they ended up using all of it." David Palmer wrote the lyric about John Coltrane and Carole set it to music. Scott points that out because some have suggested the song is about him.

The concept of the Express is five jazz musicians playing simplistic music with a contemporary rhythmic sound the "major force."

"Conceptually," he says, "I'm playing a lot more rhythmically. I'm playing more rhythm patterns rather than the rhythm section accompanying me. It's more of an even trade. (The band consists of Larry Nash on keyboards, Robben Ford on guitar, Max Bennett on bass and John Guerin on drums.)"

Scott typifies the in-demand studio player. I asked him to name the artists for whom he's played this year. "Cleo Laine, Ike and Tina, not John Denver or Mac Davis," he says, "but Bobby Goldsboro. What are those other people's names? Wait a while." He has to really think about where he's been. "Merry Clayton. Melba Moore. Paul McCartney. How could I forget him? Minnie Riperton. How many is that? The Hues Corp. Joan Baez. Thelma Houston. Michael Murphey. If I connect with the studios I can think of the dates... Western, United, Paramount." Finally he gets them all out of the cobwebs.

In 1974 he worked on LPs for Pat Williams, Ravi Shankar, George

Harrison (in London) and Joni Mitchell.

Being a jazz player who loves to improvise, how does he feel about playing written music on his freelance dates? "If it's a good arrangement I don't mind not being able to improvise," he answers, adding: "I make a totally subjective decision about the arranger: he's good or he stinks."

If it's someone he's unfamiliar with, Scott says the first run-through tells him whether he's good. "It's the difference between music and notes on paper."

If the arrangement is lousy, in Scott's opinion, he focuses on other facets of the session like "playing with the guy next to you... checking your intonation with him or listening to the other instruments in the orchestra. It takes discipline. It's not your job to make an esthetic judgment."

Portable Discos

• *Continued from page 4*

The portable disco sells for \$10,000-15,000 depending on the size of the floor.

Crockett, owner of the Travis Street Electric Company, a disco in Dallas, says that his disco holds 1,100 people and he has installed an 1,800 feet clover leaf dance floor for adult dancers.

Each Thursday night Travis Street Electric Company turns into a concert hall featuring noted rock groups.

"We draw a completely different crowd for our concerts," says Crockett, "and we simulcast the groups on KZEW-FM in Dallas."

"We feature such groups as the Iron Butterfly and Eric Burdon," he adds.

Crockett has built his operation on advertising through television, radio, local newspapers and underground papers, resulting in six months advanced bookings for his traveling discos.

He has installed the computerized lighted dance floors in several Midwest cities including Denver, Arkansas and Ohio.

Rock Singles Best Sellers

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As Of 4/21/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

- | | |
|--|--|
| 1 PHILADELPHIA FREEDOM—Elton John—MCA 40364 | 21 SISTER GOLDEN HAIR—America—Warner Bros. 8086 |
| 2 (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas—ABC 12054 | 22 BEFORE THE NEXT TEARDROP FALLS—Freddie Fender—ABC/Dot 17540 |
| 3 CHEVY VAN—Sammy Johns—GRC 2046 | 23 WALKING IN RHYTHM—Blackbyrds—Fantasy 736 |
| 4 JACKIE BLUE—Ozark Mountain Daredevils—A&M 1654 | 24 YOUNG AMERICANS—David Bowie—RCA 10152 |
| 5 EMMA—Hot Chocolate—Big Tree 16031 | 25 BAD TIME—Grand Funk—Capitol 4046 |
| 6 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 40349 | 26 MY EYES ADORED YOU—Frankie Valli—Private Stock 45003 |
| 7 LONG TALL GLASSES (I Can Dance)—Leo Sayer (Warner Bros. 8043) | 27 ONLY WOMAN—Alice Cooper—Atlantic 3254 |
| 8 THANK GOD I'M A COUNTRY BOY—John Denver—RCA 10239 | 28 LADY MARMALADE—LaBelle—Epic 8-50048 |
| 9 HOW LONG—Ace—Anchor 21000 | 29 SNEAKY SNAKES—Tom T. Hall—Mercury 73641 |
| 10 LOVIN' YOU—Minnie Riperton—Epic 8-50057 | 30 YOU ARE SO BEAUTIFUL—Joe Cocker—A&M 1641 |
| 11 ONLY YESTERDAY—Carpenters—A&M 1677 | 31 RUNAWAY—Charlie Kulis—Playboy 6023 |
| 12 NO NO SONG/SNOKKEROO—Ringo Starr—Apple 1880 | 32 BLACK WATER—Doobie Brothers—Warner Bros. 8062 |
| 13 AUTOBAHN—Kraftwerk—Vertigo 203 | 33 DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta—Claridge 402 |
| 14 IT'S A MIRACLE—Barry Manilow—Arista 0108 | 34 STAND BY ME—John Lennon—Apple 1881 |
| 15 KILLER QUEEN—Queen—Elektra 45226 | 35 LADY—Styx—Wooden Nickel 10102 |
| 16 WHAT AM I GONNA DO WITH YOU—Barry White—20th Century 2177 | 36 HE DON'T LOVE YOU (Like I Love You)—Tony Orlando & Dawn—Elektra 45240 |
| 17 I DON'T LIKE TO SLEEP ALONE—Paul Anka—United Artists 615 | 37 AMIE—Pure Prairie League—RCA 10184 |
| 18 SHAVING CREAM—Benny Bell—Vanguard 35183 | 38 SHINGING STAR—Earth, Wind & Fire—Columbia 3-10090 |
| 19 THE IMMIGRANT—Neil Sedaka—Rocket 40370 | 39 MANDY—Barry Manilow—Bell 45613 |
| 20 EXPRESS—B.T. Express—Roadshow 7001 | 40 BEER BARREL POLKA—Bobby Vinton—ABC 12056 |

Rock LP Best Sellers

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As Of 4/21/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

- | | |
|---|--|
| 1 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 | 20 FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING—Arista AL 9004 |
| 2 CHICAGO VIII—Columbia PC 33100 | 21 HEARTS—America—Warner Bros. BS 2852 |
| 3 AN EVENING WITH JOHN DENVER—RCA CPL2-0764 | 22 FIRE—Ohio Players—Mercury SRM-1-1013 |
| 4 PHYSICAL GRAFFITI—Led Zeppelin—Swan Song SS2-200 | 23 COLD ON THE SHOULDER—Gordon Lightfoot—Reprise MS 2206 |
| 5 GREATEST HITS—Elton John—MCA 2128 | 24 JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White—20th Century T-466 |
| 6 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411 | 25 AMERICAN GRAFFITI (Soundtrack)—MCA 2-8001 |
| 7 BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 26 WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic SD 18130 |
| 8 GREATEST HITS—John Denver—RCA CPL1-0374 | 27 HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358 |
| 9 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835 | 28 AUTOBAHN—Kraftwerk—Vertigo VEL 2003 |
| 10 AVERAGE WHITE BAND—Atlantic SD 7308 | 29 DARK SIDE OF THE MOON—Pink Floyd—Harvest ST 11163 |
| 11 BLOOD ON THE TRACKS—Bob Dylan—Columbia PC 33235 | 30 IV—Led Zeppelin—Atlantic SD 7208 |
| 12 Walt Disney's MICKEY MOUSE CLUB Mousekiddances and Other Favorites—Disneyland 1362 | 31 BLUE JAYS—Justin Haywood & John Lodge—Threshold THS 14 |
| 13 NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004 | 32 II—Bachman-Turner Overdrive—Mercury SRM 1-696 |
| 14 TOMMY/ORIGINAL SOUNDTRACK RECORDING—Polydor PD2-9502 | 33 BEHIND CLOSED DOORS—Charlie Rich—Epic KE 32247 |
| 15 NUTHIN' FANCY—Lynyrd Skynyrd—MCA 2137 | 34 GREATEST HITS—Three Dog Night—ABC/Dunhill DSD 50178 |
| 16 WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—Warner Bros. BS 2750 | 35 FOR EARTH BELOW—Robin Trower—Chrysalis CH 1073 |
| 17 LET ME BE THERE—Olivia Newton-John—MCA 389 | 36 ROCK 'N' ROLL—John Lennon—Apple SK 3419 |
| 18 I'LL PLAY FOR YOU—Seals & Crofts—Warner Bros. BS 2848 | 37 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 19 THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280 | 38 STRAIGHT SHOOTER—Bad Company—Swan Song SS 8413 |
| | 39 BAD COMPANY—Bad Company—Swan Song SS 8410 |
| | 40 A SONG FOR YOU—Temptations—Gordy G6 969 S1 |

Booklet Offers Packaging Tips

NEW YORK—Lee-Myles Associates, cover design and packaging firm here, is offering an 18-page booklet on record packaging.

Geared to both the industry layman and the professional, the guide covers the production of the record album jacket, scheduling, the design of album covers, cost factors,

doublefold jackets, sleeves and tapes.

The guide, which is being offered free, has already been sent to about 100 label presidents with their name imprinted in gold on the cover. Several thousand copies are being made available to other record firms, publishers and advertising agencies. These will be mailed upon request.

LOS ANGELES—A funny thing happened to Gene Norman while he was this city's most popular disk jockey who was also appearing on television two hours a day and presenting concerts and operating a nightclub at night. He started a jazz label.

That was 21 years ago this month. Today, his GNP-Crescendo catalog remains essentially jazz but he has extended his music coverage to include the recorded talents of performers like Rusty Warren, Les Baxter, Arthur Lyman, Dick Haymes and even Liberace.

"Our active catalog," says Norman, "now comprises about 170 LPs and most are jazz. We propose to issue all types of music in the future but the fun part of the business will always be, to me personally, jazz performances."

Norman teed his baby label in 1954 with a "Charlie Ventura In Concert" album featuring the Philadelphia tenor saxist and Jackie Cain, Roy Kral, Conte Condoli and Benny Green.

"In those days there was a raw, urgent jazz spirit prevalent everywhere," he says. "Then for a time jazz went into decline. Today it is surging again."

Norman, who attended state universities at Michigan and Wisconsin although he is a native of New York

21 Years For Norman Jazz Label Recession? Business Improves For GNP-Crescendo

By DAVE DEXTER JR.

City, launched his label because he was presenting jazz concerts throughout Southern California and recording each event for his own kicks.

"At first I leased by concert masters out to Decca, Columbia and Capitol and they included some truly historic live performances by Louis Armstrong, Dizzy Gillespie and other giants," he recalls. "But then I got the bug to own my own label. I still have that bug."

He digs the old things, like the memorable Jack Hylton and Ambrose orchestras of London, the trail-blazing Django Reinhardt of Paris and titans like Earl Hines, Teddy Wilson, Roy Eldridge, Willie "The Lion" Smith and Sidney Bechet. But his catalog also contains excellent contemporary masters by Thelonious Monk, Milt Jackson, Albert Ayler, Wayne Shorter and Gillespie.

For all his emphasis on jazz, however, Norman admits that the biggest selling albums he's issued are by the Moms and Dads, Joe and Eddie and Seeds, a rock group.

Norman recently made a pure

jazz LP with Kay Starr singing celebrated standards backed by a group that included pianist Jimmy Rowles with Red Norvo on vibes. "She's an extraordinary talent," Norman says. "I think she can make it with 1975 jazz buffs. She hasn't been given the opportunity in 20 years."

The average sale of a GNP-Crescendo LP is 10,000 and it takes about 5,000, on the average, for Norman to recoup his production overhead. He has 30 distributors in the

50 states and 16 in foreign countries. At least once a year he visits each one personally, sometimes picking up unusual masters which he brings home to issue in the U.S.

His most popular jazz LP?

"The Best Of Max Roach And Clifford Brown In Concert" holds that distinction, with a couple of entries by Dizzy Gillespie crowding it.

"America's youngsters are becoming satiated with three-chord tunes and the conventional rock instru-

mentation," says Norman. "That's why jazz is coming back. It's a big step up from the banalities of rock. I figure GNP-Crescendo will wind up the current year with at least a 5 to 10 percent increase in sales, and next year with the economy almost certain to improve, it could amount to substantially more."

Norman's name will be around for a long time to come. His 22-year-old son Neil, a film major at UCLA, plays guitar, the Moog synthesizer and drums, leads a rock band and has recorded several singles.

"But Neil appreciates good jazz, too," says his dad. "It's his generation that will help to make jazz bigger in mass appeal than ever."

Forum Draws Major Names

• Continued from page 1

stellar clients like Chicago and the Beach Boys.

The Talent Forum will be the first international gathering of buyers and sellers in all fields of contemporary musical and comedy live entertainment. Typical of the in-depth examination of nuts-and-bolts entertainment issues set for the forum is the "What Do The Colleges Want?" panel which will have three student buyers from different parts of the U.S. and different-sized schools, including the president pro tem of the nationwide student entertainment organization NEC, Mary Jo Mertens of the Univ. of Kentucky.

Rounding out the campus panel are Lane Harrison of Salem (Mass.) State Univ.; Steve Jensen of Univ. of California at Davis; ICM agent Chuck Ramsey, a widely-respected college booker; A&M college promotion supervisor Andy Meyer, a former campus rep for the label at Rutgers, and Chet Hanson, whose Athena agency became the first nationally important Denver-based booker largely on the basis of college success.

The Talent Forum artist showcases continue to attract wide industry attention. In effect, every major label and important smaller label is seeking to present one of its newer or underexposed acts at the forum.

Latest showcase confirmations are Capitol's Bob Seger, the Midwest "heavy metal" pioneer who has rarely received the national recognition due him; RCA's well-received first album writer-singer and blues guitar virtuoso, Rory Block; and the public performance debut of Randy Edelman, who had two Hot 100 singles from his first 20th Century album.

The fast-growing Canadian delegation to the forum is bringing two acts representing their nation; folk-rockers A Foot In Coldwater who are distributed in the U.S. by Elektra/Asylum and the new comedy duo McLean & McLean, produced by Guess Who's Burton Cummings.

Japan is also bringing a delegation of entertainment business leaders here, giving Billboard's pioneering live music meeting an even more international scope.

'Chocolate' In Jukeboxes

• Continued from page 1

available on the consumer level for no single will be released commercially from the album," says Neil Bogart, president of Casablanca.

The single will feature "Chocolate City" on both sides, with a full version and a tight 3-minute edited version for discos.

"We are using jukebox operators because we have found they sell a lot of records," says Bogart.

"The record represents a total feeling of unity by using the political power available," Bogart explains about the record's message.

Cecil Holmes, vice president, general manager of r&b operations for Casablanca, heads the radio and retail record outlet promotional campaign.

"Under the 'Chocolate City' banner we are also promoting additional new albums by Greg Perry, and James and Bobby Purify, because they can shirttail on the excite-

ment created by the Parliaments new album," says Holmes.

Holmes is packaging a nationwide radio contest to be launched May 5, and is currently being tested on KGFJ here.

KGFJ listeners are requested to draw a picture of what they feel "Chocolate City" looks like and what it represents with the winner receiving a \$100 record buying spree.

The retail contest involves store personnel delivering the most attractive displays. T-shirts are given to store personnel. If a member of the Casablanca organization enters the store, the wearer of the T-shirt receives a cash prize.

Retail stores are encouraged to play the three albums and will win cash if they are playing one of the albums when a member of Casablanca enters the store.

The jukebox, retail and radio merchandising program will run for one month.

Inside Track

High readership due at CBS because of the May 1 issue of Forbes Magazine. A feature story has CBS Inc. president Arthur Taylor speculating on changes at CBS Records with Goddard Lieberson close to mandatory retirement. "By the end of this year, there'll be a new structure there," Taylor is quoted. Forbes writer advances a potential candidate for label head... "Warner Communications' disgruntled whiz kid, 31-year-old David Geffen," but has Geffen responding, "I can't comment on that."

Columbia is reissuing Lauro Nyro's "Gonna Take A Miracle" LP. The set of Ms. Nyro handling oldies was released several years ago, and features LaBelle as the backup group. Cover will be the same, since LaBelle received billing on the jacket at the time of the initial release.

Warner Bros. is going ahead with production of its Watergate Tapes documentary package to be narrated by George C. Scott and will appeal in District of Columbia federal court the April 4 tape release ban by Judge Sirica.

Stax-Volt reportedly buying Rimrock Mfg., Concord, Ark., pressing plant owned by Wayne Raney, the one-time King Recording act... Norm Weiser to be honored at a forthcoming New York City Israel bond dinner... Columbia Records will hold its convention in Toronto, Canada this summer... Approximately 420 people are expected at the J.L. Marsh/Musicland stores' managers' meeting slated July 27-31 at Arrowhead Lodge, Alexandria, Minn. The number of Musicland store managers who will attend has increased from 130 to 160 in the past year.

Chess Records chose Muddy Waters' 60th birthday (April 4) as the release date of the new Waters LP "The Woodstock Album" with Levon Helm, Garth Hudson, Paul Butterfield and Fred Carter, and produced by Henry Glover.

The Assn. for the Advancement of Creative Musicians (AACM) in Chicago celebrates its tenth anniversary with a four-day festival at Transitions East. Artists performing include Chico Freeman & Unity Mind, and Muhai Richard Abrams Big Band next Thursday (8); Joseph Jarman Return From Exile and Amina & Company, Friday (9); Fred Anderson Sextet and Muhai Richard Abrams Sextet, Saturday (10); and Rasul Siddik Black Artist Group and the AACM Big Band, Sunday (11).

Tony Martell Jr., son of ABC Records Tony Martell, died of leukemia on April 21 at Mount Sinai Hospital, New York. Donations may be made to Dept. of Neoplastic Research, c/o the hospital's school of medicine... Overseas Music Services has relocated to 30 Rock-

efeller Plaza, New York. John Nathan, head of OMS, is U.S. agent for MIDEM... John Lennon on "Tomorrow," NBC-TV, Tuesday (29).

Professional Music Men hold annual get-together and golf tourney at Kutsher's Country Club, Monticello, N.Y., June 11-12. Contact Hy Ross at Robbins Music... Richard Rodgers to be honored on 50th anniversary of "Garrick Gaieties," his first hit show, by Lenox Hill Hospital, New York. Date is Tuesday (8) at Waldorf-Astoria Hotel. Proceeds go to building a patient care medical unit.

It's a girl for Carl and Barbara Strubes. Born April 13, she's been named Amy Lynn. Couple own Boston indie promotion firm... Word Books published "Just Mahalia, Baby," biography of gospel singer Mahalia Jackson. Author is Lauren Goreau... Sidney Seidenberg has consolidated his California office with his main headquarters in New York. Office, in New York, will be beefed up with Robin Weiss. Danny Kessler exits SAS... John Cavacas to compose score for "Except For Me and Thee." ITP two-hour movie special for ABC-TV, starring Richard Kiley and Shirley Knight.

Jimmy Robinson is no longer the manager for Pleasure. Marlon McClain is handling business for the band... Mercury bowed a record with a zany title, "Paul McCartney, Stevie Wonder, Alice Cooper and Elton John." Song features Clive Baldwin performing in Al Jolson style... Faralla, Woltag & Mundo opened an East Coast office in New York... Billy Gaff, manager of Rod Stewart and The Faces says that Ron Wood is not—repeat, not—leaving Faces for Rolling Stones.

Zulema and Weldon Irvine were featured in RCA's second artist showcase at Town Hall following a successful December presentation of Gil Evans and Rachel Faro. Tickets were scaled \$4.50-\$5.50... WEA Musik managing director Siegfried Loch in from Germany for meetings in New York and Los Angeles.

The Country Music Assn.'s fourth annual talent buyers seminar will be held at the Nashville Hyatt Regency Oct. 10-13. Contact CMA's Betty Young.

McCabe's sold out their second Fox Venice concert, with Mose Allison and the Great American Music Band... David Cassidy co-producing his new RCA album with Equinox Records' Bruce Johnston... Torrance Holiday Inn's Nero's gives \$1 rebates for each Tuesday dinner show.

Pitschel Players Cabaret at former site of the Los Angeles Ash Grove is now presenting music acts again, with dates booked for Eric Anderson, Chango and Charles Lloyd... A&M's comedy-rock act, the Tubes, entered the Palomino's weekly amateur night contest billed as Heifer's Dream and won.

Tax Triggers 187-Page Piracy Appeal

• Continued from page 3

fense witnesses appeared in a single day. And that full day and an early evening session presented a problem to the defense. The appeal states that the judge was at times impatient with defense witnesses and tended to sway the jury by his attitude against the defense.

Taxe's sixth amendment rights were violated by admission of co-defendants statements, who never appeared to testify at the trial.

Miller argues that the court's special instruction on infringement misled the jury. He contends it was in error to instruct the jury that copyright certificates are prima facie evidence of the date of fixation. Miller during the trial had argued that the present certificate form lacks necessary

trustworthiness to be used as evidence.

The court ruling that Richard Taxe pay costs of prosecution violates his rights under the fifth, sixth and eighth amendments.

The appeal asks the court to enter a judgment of acquittal and to vacate the order requiring Taxe to pay

cost of prosecution. In the event the appeals court does not hand down an acquittal, but reverses Taxe's judgment of conviction and remands the case to district court, the appeal asks that further proceedings be heard before a district court different from the court which presided over the trial action.

Sinatra Firm In Nashville?

NASHVILLE—Frank Sinatra is in the process of setting up a publishing operation here, which may be expanded into other facets of his enterprises, according to Billy Strange.

Strange, who long has been associated with Sinatra in his many activities, has been in the process of finding both space and personnel to

handle the operation. He suggested that the move will bring in leading singers in the MOR field to work in Nashville.

A scheduled country session by Sinatra, involving the flying of Nashville-based musicians to Hollywood, was postponed at the last minute due to the death of a close friend of Sinatra's, Richard Conti.



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Steve Cropper: *Guitar*

Bobby Manuel: *Guitar*

J. J. Cale: *Guitar*

Tommy Allsup: *Guitar*

Jim Horn: *Alto Sax*

Moon Calhoun: *Drums*



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