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U.S. Courts Refuse Dupers' Pitch

Ask A/V Fee For C'rights

By MIKE HENNESSEY

HAMBURG—A call for governments throughout the world to impose a levy on audio and video recording machines in order to provide compensation to copyright owners for the use of their material was made at the 29th Congress of the Confederation Internationale Des Societes D'Auteurs Et Compositeurs (CISAC).

The meeting adopted a resolution which noted the more generalized use of recording machines and the great increase in private reproduction, a situation which "is more and more prejudicial to the legitimate interest of authors, performing artists, producers of phonograms (records, tapes, etc.) and broadcasting organizations."

The resolution also included a reference to "the new machines which have recently been perfected for private recording of audio/visual programs and which, in the end, bear the same risks."

Quoting the measures adopted by the West German government in imposing a levy on recording ma-

chines, the resolution called on governments to take similar measures with regard to adequate license fees on both recording machines and blank tapes, whether domestically made or imported.

For the first time the general assembly of the Bureau International De L'Edition Mecanique (BIEM) was held concurrently with, and in

(Continued on page 46)

\$65 Mil Spent On TV To Sell LPs & Tapes

By ROBERT SOBEL

NEW YORK—Advertising on television of albums and tapes reached a new peak—nearly \$65 million—in 1974, according to an annual survey undertaken by the Broadcast Advertising Reports and compiled by the Television Bureau of Advertising.

The survey shows, interestingly,

(Continued on page 12)

Can't Copy Pre-1972 Masters, Judges Say

By MILDRED HALL

WASHINGTON—Music publishers and producers of pre-Feb. 15, 1972, recordings won resounding victories over unauthorized tape duplicators last week. In two U.S. District courts, decisions went against those who try to claim legal right to duplicate noncopyrighted recordings, under the compulsory licensing provision of the copyright law.

The most dramatic was the 16-page ruling by Judge John W. Reynolds of the federal district court of Eastern Wisconsin, against E-C Tape Service, Inc. E-C has brought suit against the Justice Dept. for the new criminal prosecution policy against unauthorized duplication of the older recordings.

On the same day, in Washington, D.C., at an oral argument, U.S. District Court Judge Thomas Flannery quietly denied similar pleas by International Tape Distributors of Rochester, N.Y., for injunctive relief

(Continued on page 14)

Phonodisc To Handle Phonogram/Mercury

By JOHN SIPPEL

LOS ANGELES—Phonodisc, the national sales and distribution network which UA sold to Polygram U.S. in 1974, posted a strong resurgent bid when Phonogram/Mercury [PM] notified its indie label distributors Wednesday (30) that it would join Phonodisc June 1.

The addition of the currently hot P/M product to Phonodisc's MGM, DG, UA, Polydor and Spring inventories fortifies its chances of stabilizing a black bottom line.

In response to rumors that UA would be anking Phonodisc, Dave O'Connell, newly-appointed president of Phonodisc, says: "We have an extended period to run on our distribution agreement with UA which we don't intend to violate." A

(Continued on page 12)

German Disk-Tapes Soar

By WOLFGANG SPAHR

HAMBURG—1974 was the best year in terms of turnover for the German record industry since World War II. Retailers and record clubs sold 120.9 million records, cassettes and cartridges during the 12-month period.

This is an increase of 10.8 percent over 1973. And the turnover of 1974 in monetary terms adds up to \$430 million, an increase of 9.6 percent.

Tapes showed the biggest increase during the year. Sales of cassettes

and cartridges together were up by 4.4 million, an improvement over 1973 of 56.4 percent. But Dr. L. Veder, chairman of the Phonographic Assn., says there are signs of a recession in cartridges, while cassettes go ahead in boom style. Prices here for cassettes are between \$2.25 and \$9.

There is a recession in top-price albums, which sell for \$8.60, as a consequence of imports from the U.K., France and Holland. Many of

(Continued on page 44)

Disclose Rules, Deadlines For Radio Forum's Awards

By CLAUDE HALL

LOS ANGELES—The International Radio Programming Forum Awards Committee has announced rules and deadlines for the 1975 competition.

The awards competition concerns only air personalities, program directors, and radio stations within the United States and Canada. Similar awards for international radio men are being determined by members of the Forum advisory committee representing those nations, reports George Wilson, head of radio for Bartell Media and Forum advisory committee chairman.

All awards will be presented at the eighth annual International Radio Programming Forum which will be held Aug. 13-16 at the Fairmont Hotel in San Francisco.

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Ampex Is Phasing Out Of Pre-recorded Tapes

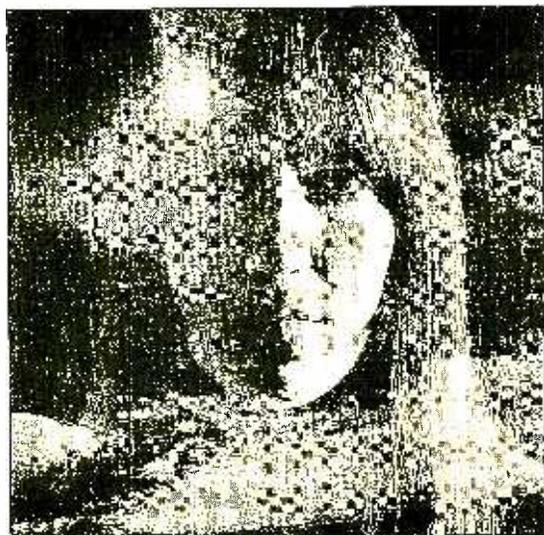
By RADCLIFFE JOE

NEW YORK—The Ampex Corp. is getting out of the prerecorded tape business market it pioneered 16 years ago. Ampex's decision to exit the business of marketing prerecorded tapes also marks the end of the firm's active involvement in the home entertainment business, a field in which it has had countless problems.

Ampex will continue to offer custom duplicating services from its fully equipped plants at Elk Grove Village, Ill. Its blank tape business also remains unaffected.

According to Arthur Hausman,

(Continued on page 13)



Philo Records encourages the artist to assume full creative control of his or her album. "Way Out West" is as conceived of by Mary McCaslin. The result is superb. Number 2 lp of the year . . . WCAS, Boston. "McCaslin's unorthodox guitar tunings create unusual, ethereal melodies of striking beauty . . ." Rolling Stone. Already a classic in folk circles, "Way Out West" is picking up momentum in major markets . . . Down to earth with Philo. (Advertisement)



JESSI COLTER is one of 1975's most exciting discoveries. Her Capitol album, "I'm Jessi Colter" (ST-11363), and her single, "I'm Not Lisa" (4009), have raced to the top of the Country charts and are now climbing the Pop charts. Jessi wrote all the songs in her album, which was produced by Ken Mansfield and Waylon Jennings. Lucky Los Angeles fans will be able to see Jessi Colter and Waylon Jennings at the Santa Monica Civic on May 16. (Advertisement)

(Advertisement)

Turn this magazine over and stand back.



Lanya

Lizzie And The Rainman

Tape Dupers Refused 3-Judge Court Trial

WASHINGTON—International Tape Distributors Ltd. last week lost its plea in federal district court here for the impaneling of a three-judge court in the firm's suit against the Justice Dept.

A three-judge panel would be required to hear the Rochester duplicator's challenge to the constitutionality of the Attorney General's announced criminal prosecution of unauthorized duplicating of pre-Feb. 15, 1972 (noncopyrighted) recordings.

A similar request by E-C Tape Service of Wisconsin for a three-judge court was denied, in its suit against the Justice Dept.'s criminal prosecution policy, last week. The E-C plea for restraining order and injunction against Justice were also

(Continued on page 58)

AFM, Advertisers Reach Pay Accord

NEW YORK—The American Federation of Musicians and the Joint Policy Committee of the Assn. of National Advertisers/American Assn. of Advertising Agencies, have entered into a joint agreement covering musicians' services for radio and TV commercial announcements.

Terms of the agreement, which is subject to the approval of AFM

(Continued on page 17)

Calif. Master Tape Taxes Open To May 7 Arguments

LOS ANGELES—The record/tape industry gets its chance to combat the two-year drive to assess a 6 or 6.5 percent state sales tax on royalties from the leasor of a master tape to a manufacturer Wednesday (7).

The tax attempt, if successful, could cost the record industry in the millions in additional taxes in this state.

Sen. Alan Robbins, San Fernando Valley, will have his proposal to halt the state board of equalization from assessing such a tax heard before the Senate revenue & taxation committee in the state capitol at 1:30 p.m.

"This royalty assessment is actually double taxation," Robbins points out. "First of all, the leasor pays income tax on his royalty prof-

its and now he's asked to pay another tax on the same income. The state board is being pennywise and pound foolish. They are being shortsighted. The assessment of an additional tax could well result in record company facilities and producers moving out of the state. It could mean the loss of many jobs."

Robbins' proposal (SB 512) would derail the state board's attempt to tax royalties on leased masters (Billboard, March 22). It's known that Capitol, the label which the state board originally audited over two years ago, UA and Warner Bros. Records have been hit to pay the tax. The state board intends to audit all labels in the state. Individual artists and/or producers on la-

(Continued on page 19)

Bandleader Will Battle Bootleggers

By IS HOROWITZ

NEW YORK—Bootleggers, who have operated for years with relative impunity, will finally face some determined adversaries, if a call to battle by Woody Herman is heeded by other affected artists.

Herman says he is prepared to devote money and time to fight the practice, and will seek the support of such belabored bootleg targets as Benny Goodman and Artie Shaw, among others, in a determined campaign.

Herman's resolve was disclosed by his manager, Hermie Dressel, during a symposium on record piracy sponsored by the New York chapter of NARAS here last Tuesday (29). The wide-ranging discussion also deplored the unwillingness of many artists to lend the prestige of their names to antipiracy activities by testifying in court actions.

Dressel indicated later that he and other cooperating artists may engage an attorney to explore legal alternatives to stem bootlegging. He said that action may well take the road

(Continued on page 12)

House Subgroup Hears Copyright Revise Arguments

By MILDRED HALL

WASHINGTON—House Judiciary subcommittee hearings on the overall copyright revision bill, as passed by the Senate last year, get under way with sessions on Wednesday and Thursday (7, 8) and more are scheduled for mid-May and early June.

L.A. Concert Arrests Arouse City Councilmen

By NAT FREEDLAND

LOS ANGELES—The Los Angeles Police Dept. faces investigation by the City Council over the arrest of 511 in a massive crackdown on the sold-out Pink Floyd five-night stand at the 14,500-seat Sports Arena.

Amid mounting public criticism of LAPD Chief Ed Davis—including a blistering editorial by the 1.2 million-circulation Los Angeles Times—the LAPD continued to insist its deployment of 75 officers nightly at the Sports Arena was not harassment of rock concerts, but simply an ordinary move against open marijuana smoking and other law violations.

However, Sports Arena general manager James Hardy says, "I do not condone or suggest that the law should not be enforced, but I do represent that young people should not be arrested and, in fact, threatened by the police as they drive up to or walk up to the Sports arena. I monitored the situation myself where

(Continued on page 58)

Opening witnesses are Registrar of Copyrights Ms. Barbara Ringer, and Acting Librarian of Congress John G. Lorenz, to be followed by spokesmen from departments of State, Justice and Commerce.

Rep. Robert W. Kastenmeier (D., Wis.), chairman of the subcommittee on copyright legislation, is a veteran of 10 years of revision proceedings and author of the 1967 House-passed revision bill. His present bill H.R. 2223, is a duplicate of Senate bill S. 22, now in the process of mark-up by Sen. John L. McClellan's copyrights subcommittee.

The last-ditch battle of unauthorized tape duplicators to win legal rights will be fought during the ongoing House hearings. The duplicators will try for some form of compulsory licensing of copyrighted (post-Feb. 15, 1972) recordings, to go into effect once a certain level of sales has been reached by the original label.

Other heavily contested aspects of the revision include statutory royalty rates, from the \$8 a year jukebox fee for music use, to the cable TV fees for pickup of TV and broadcast station programming. A Copyright

(Continued on page 19)

Discos Run By Computer To Be U.S. Franchised

By ANNE DUSTON

CHICAGO—A totally computerized "turnkey" discotheque concept for franchising is being readied by 2001 Clubs Of America, Inc., president Tom Jayson reports.

"Our package will allow someone who is not too familiar with the business to just walk in and run a highly successful club," Jayson claims. The corporation runs its two clubs, in Columbus, Ohio and Pittsburgh, by a computer that controls sign-on, lights, heat, airconditioning, floors, special effects, tapes, and even drink sales.

A basic franchise will cost \$5,000, and depending on the amount of equipment bought from 2001 through the wholly owned subsidiary DATCO which builds all the special equipment for the clubs, can run from \$25,000 to \$150,000 additional, excluding the building.

The franchise also includes a thoroughly researched 400-page master manual covering the entire operation from site location to inventory and banking. Five additional volumes cover the areas of management, advertising, maintenance, security, and control booth. "We spent considerable time researching clubs to find a successful format," Jayson explains.

For example, describing music play, the manual suggests playing the best songs on a repeat basis during the first hour, and allowing no

(Continued on page 8)

Local, Eastern Salsa On Tap At New L.A. Nightclub

LOS ANGELES—Salsa music has been given a major boost here with the opening of Binochios which is playing the Latin music seven nights a week.

Owners Marshall Brevet and Lou Franzini are beginning to book Eastern acts after two weeks of local talent.

Scheduled for Sunday (4) was Joe Cuba, with Brevet indicating he is seeking Eddie Palmieri and Tito Puente as future special attractions.

The club, in North Hollywood in the San Fernando Valley section of the city, holds 250-300, with bands playing from 8 p.m. to 2 a.m.

Sunday afternoon from 4 to 7 the club turns into a Latin discotheque with spinner Rolando Ulloa of KMAX-FM controlling the music.

Brevet, who formerly managed Bobby Womack and ran the Experience in Los Angeles, says he's installed an \$11,000 sound system along with redoing the former Mexican restaurant.

Brevet says salsa is Latin music as differentiated from Mexican music. His audience is both Latin and Anglo, with the Latins coming from Colombia, Puerto Rico, Cuba and the Dominican Republic.

Some of the acts he uses are from Panama and Venezuela. Monday and Tuesday evenings Johnny Martinez and his band are featured. Wednesday and Thursday Azuquita (from Panama) is the headliner. Johnny Nelson has been working weekends with Siva (from Venezuela) due next weekend.

There is normally no door charge, except for name acts and then Brevet says it will be \$3. Once inside the customer pays only for drinks.

Sunday afternoons the house serves free food during the disco hours. There is no door charge for record music.

The club is located at the corner of Lankershim Blvd. and Van Owen. There is one other club in the North Hollywood area, El Sombrero, which plays salsa bands on weekends. And there are salsa dances on the weekends at the Azteca Ballroom in North Hollywood. But there is no room booking this music which has gained so much popularity in New York with as much regularity as Binochios, Brevet claims.

More Late News
See Page 58

Business And The Economy Bill Denny Talks Dollars And Sense

By BILL WILLIAMS

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

NASHVILLE—With more than 6,000 songs in a catalog that needs constant working, there are no changes in the day-to-day operation of Cedarwood Publishing Co. here, except for a "little caution."

Bill Denny, owner of Cedarwood, says the "normal business operations go on, but we're watching expenses a little more closely."

Denny points out, for example, that there is no way to hold back on product, since that is the mainstay of publishing, and thus there is no easing off of demo sessions or layoffs of personnel. "We just are not spending as loosely as we did in the past," he notes.

He bemoans the fact that there is a lag in revenue from royalties, which causes the caution among publishers. "They tell us they are experiencing a slow-down in sales, so the manufacturers are easing off in the payments of mechanicals, which is bound to hurt all of us. We'll know more about that in a few months," he says. No such situation exists with performing rights, he says.

"When I say we have more than 6,000 songs," Denny says, "I point out that only the ones working for us are meaningful."

Denying recurrent reports that his firm is for sale, Denny says he receives frequent offers to buy the company, and simply files them away with the other offers. "I'm really not interested in selling," he

(Continued on page 58)

Hi Fi Makers Clinging To Fair Trade Laws In 3 States

By RADCLIFFE JOE

NEW YORK—With the possible exception of the Sony Corp. of America, which last week announced that it is dropping its price maintenance policies in New York, New Jersey and Connecticut, most hi fi equipment manufacturers will continue to fair trade their products in the tri-state area until the new laws are actually activated.

This decision, by such major fair trade proponents as Pioneer, Panasonic, TEAC and JVC, comes in the wake of recent decisive legislative action in the tri-state area, in which fair trade repeal bills were passed by overwhelming majorities and are now awaiting the signatures of the respective governors (Billboard, April 26).

This battle-to-the-death stand could drag out for anywhere from 30 days in New York, to up to 90 days in New Jersey and Connecticut—the length of times it will take for the bills to be passed into law following the expected signatures of the governors.

Standing alone in its decision not to continue pursuing its price main-

tenance policies in the tri-state area, the Sony Corp. of America decided, even before the bills were signed, that it would abandon its stand on fair trade. The decision became effective April 25.

Panasonic, which expresses fears of what will happen to the small retailer when he no longer has the pro-

(Continued on page 31)

Novel Classical Promo: Movies Of Record Sessions

By IS HOROWITZ

NEW YORK—Two special concerts featuring Leonard Bernstein and the New York Philharmonic were filmed here last week, bracketed by separate Columbia recording sessions of the same repertoire, to bolster a growing library of concert films seen increasingly impactful on international record sales.

Films were produced by Unitel, a European production and marketing film which already has some 120 musical features in its catalog. Their Bernstein product is filmed in conjunction with Amberson Productions, the company set up by the maestro to handle his varied commercial interests. Seven Bernstein-Unitel films were produced in 1974 alone, in a continuing collaboration dating back to 1971.

"Wherever possible, our goal is to coordinate filmings with recordings to achieve maximum cross-promotional benefits," says an Amberson spokesman.

The Bernstein films, shown in the U.S. largely on public television, are widely circulated in many parts of the world both for theatrical and video exposure. Klaus Hallig, who represents Unitel here, points to Japan as one of the firm's largest markets.

The two latest Bernstein films were produced at Avery Fisher Hall on successive days before an invited audience. One programmed the Haydn Symphonies, Nos. 97 and 98. The other was devoted to Tchaikovsky, featuring the 4th Symphony and the violin concerto with Israeli violinist Boris Belkin as soloist.

Both programs were taped for records by Columbia within days of the filmings.

Coordinated film and disk projects involving Bernstein will step up this summer, with at least three firm and more possible. In Paris he will conduct the Berlioz Requiem for both media, as well as the Saint-Saens Symphony No. 3, the latter also featuring Columbia organist E. Power Biggs. In Salzburg Unitel will film Bernstein directing the London Symphony Orchestra in Mahler's 8th. Although Columbia already has Bernstein on disk with the Mahler work, the possibility is held out that the film track may be transferred to disk if it turns out unusually well.

In at least one recent case Columbia has issued a Bernstein disk taken from a Unitel-Amberson soundtrack. This is a performance of Mahler's "Das Lied Von Der Erde," filmed in Israel. The film has not yet been shown.

But Columbia is known to view such film track transfers as less than ideal. The company would much prefer to hold recording sessions separate from the distracting elements of film crew requirements. Filmed concerts run up production costs as high as \$300,000 for symphonic works, and have gone to \$1.5 million in the case of operas, Hallig says.

Television, via cable and direct, as well as theatrical showings are the prime markets today, but Hallig sees great future potential in videodisk if systems shown live up to their commercial promise.

Television, via cable and direct, as well as theatrical showings are the prime markets today, but Hallig sees great future potential in videodisk if systems shown live up to their commercial promise.

Norman Weiser Honored In N.Y.

NEW YORK—The newly-formed music industry division of the State of Israel Bonds has named Norman Weiser its first honoree, with the Chappell Music president to receive a special award at the division's tribute dinner at the Essex House here May 29. Co-chairmen of a fund-raising campaign to kick off with the dinner are Cy Leslie of Pickwick International and Leonard Feist of the National Music Publishers Assn.

(Continued on page 58)

Sony American Betamax Unit Shown In Fla.

By STEPHEN TRAINMAN

NEW YORK—Prerecorded programming is the big question mark as Sony Corp. demonstrated the U.S. market version of its new Betamax home video-cassette/TV at its national sales convention in Marco Island, Fla. It will be available in "limited distribution" this fall at \$2,295, according to Sony Corp. of America president Harvey Schein.

Similar in format to the 1/2-inch Betamax unit announced for the Japanese market this month (Billboard, April 26), the configuration is designed for the U.S. consumer. In a bulky console a 19-inch color Trinitron receiver is side-by-side with the Betamax record/playback video deck and built-in digital clock/timer for automatic recording of TV programs when the owner is away from home.

Schein anticipates a sale of from 10,000 to 30,000 console units in the U.S., once Betamax is in national distribution, probably by the end of 1976. But he definitely emphasizes the off-air recording and do-it-yourself home "videomovies" as opposed to prerecorded programs.

Sony also introduced its new KP-4000 large-screen home video pro-

(Continued on page 31)

Executive Turntable

Robert Warren named executive vice president of Hitachi Sales Corp. of America. He moves up from Quasar and will be responsible for marketing and sales. . . . I. R. Stern elected vice president of Harman International. He switches from James B. Lansing Sound, a Harman subsidiary. . . . At Lansing, Ms. Melody Gutierrez has accepted the position of fair trade coordinator. . . . Zenith Radio Corp. has elected to its board of directors L. Chester May, Revone W. Kluckman and Karl H. Korn. . . . Motorola has set John R. Welty as vice president and general manager of the firm's Phoenix-based semiconductor products division.

At CBS Records International, Norman Stollman promoted to vice president, business affairs, from director of business affairs. At European operations' Paris headquarters, Marcus Bicknell upped to director, product and artist development, and Mary Suzanne Glespen to repertoire and product coordinator.

* * *

Martin Olinick appointed manager, business affairs, at RCA Records, moving up from manager, contract development. . . . At Columbia, Glen Brunman, formerly with Good Times, named general publicist, Columbia/Epic/CBS Custom Labels. . . . Elijah Parks to local promotion manager, special markets, CBS Records Houston, from program director at KCOE radio there.

* * *

Stuart Werbin, formerly with Rolling Stone and Boston Phoenix, joins Arista as manager of publicity. . . . David Trager moves to Private Stock as West Coast promotion representative in San Francisco from similar post at Elektra/Asylum. . . . At Capricorn in Macon, David Young, national sales/marketing director, shifts to West Coast office in Burbank, where Phil Rush joins as director, West Coast promotion, coming from a similar post at RCA.

* * *

At Polydor/MGM, Johnny Michaels joins from AVCO as national director, singles promotion: Jim Francis moves from ABC/Dunhill in Atlanta to regional promotion manager in Nashville, and Joseph Bilello joins as local promotion manager in Baltimore, moving from Kama Sutra.

* * *

Michael Sunday and Eddie Wenrick have departed Epic Records in Los Angeles, where they headed up a&r activities. Also leaving was Lee Trippett, merchandising executive. Moving from New York into a&r will be Greg Geller. . . . Harry L. Bullock resigned as president and chief executive officer of Wico Corp., manufacturer and distributor of parts and supplies to the coin machine industry. . . . In Detroit, three vice presidents have been named. . . . Ron English, John Sinclair and Krista English are those named. . . . Mike Bone is the new national album coordinator at GRT Records in Atlanta; Long John Silver moves into GRT's national promotion after a stint as the label's Midwest regional promotion chief.

* * *

Bob Ford, former consultant to Mercury Records and most recently with International Harvester in Chicago, has been appointed vice president of management information systems for Phonodisc. Harry Kelly is the new vice president of special sales for Phonodisc (see separate story). . . . Greg Kimmelman joins Shelter Records as head of promotion and special projects for the Northeast region. . . . Scepter Records' David Knight has exited the label as West Coast promotion representative.

* * *

Jack Cohen named director of marketing for ABC Retail Records Division (Wide World of Music). . . . Howard Bloom appointed director of newly established music division, East Coast, as McFadden, Strauss & Irwin public relations. . . . National Semiconductor Corp. names Thomas Recine as director of marketing, linear integrated circuits, and Gary Miller to Recine's former post, marketing director, transistor product lines.

* * *

At CTI Records, Kris Slocum named national FM promotion coordinator. . . . Marvin Kormar promoted to vice president, corporate affairs, for Columbia Pictures Industries, from corporate public relations director.

AT L.A. NARAS SESSION

Apathy To Pirates A Puzzle: Gortikov

By JOHN SIPPEL

LOS ANGELES—Tape piracy is definitely on the wane, but the music industry must remain diligent in its effort to wipe it out completely, Stan Gortikov, RIAA president, told a disappointingly small (under-60 people) NARAS meeting April 24.

Gortikov referred to the small crowd as typical of the interest lag among creative people who are affected most by the drain of pirate recordings. He complimented country entertainers, whom he pointed up as the most willing and effective campaigners for antipiracy laws.

Gortikov admitted how difficult it was to obtain statistics on actual piracy, but he felt that now the ratio of illegal to legal was less than one out of four tapes. He said pirates had re-

treated to the hinterlands because state, local and federal enforcement was strongest in metro areas.

Pirates, in order to exist, will have to become more sophisticated. Gortikov predicts that more counterfeiting of product will come because illegal duplicators will want to produce a package which can't be differentiated from the legal copy.

He noted that a sophisticated pirate operation like E-C Tapes, Brookfield, Wis., had cost industry sources over \$200,000 in legal fees, combating this well-organized firm. Thirteen lobbyists, employed by E-C, torpedoed attempts to pass a Wisconsin piracy statute, he said.

With the passage of the South Da-

(Continued on page 19)

New Blood For Old Verve Label In Bowen's Efforts

By ELIOT TIEGEL

LOS ANGELES—Verve is being revitalized with new artists signed and selected repackaging planned. The concept is to sign artists who are in the crossover fields of jazz with a rock or electronic symbiosis.

Jimmy Bowen, a&r vice president for Polydor Inc., which oversees the MGM, Polydor and Verve lines, speaks of recording jazz today in the form in which it has evolved.

Dave Axelrod, signed as the first artist under this new revitalization program, "has always been ahead of his time with his projects," Bowen says.

Bowen and Cannonball Adderley will co-produce Axelrod's first LP which he is writing and which will be shipped around July 25.

Axelrod, once he has established himself "in his own head as an artist," according to Bowen, will have

an opportunity to produce artists for the Polydor family of labels.

Bowen sees from three to six new acts being signed for Verve in its first year of this new program. He has been talking with several new, unknown performers, but is looking for major names.

If the label gets hot, then that will afford the proper opportunity to repackage the wealth of material in the catalog—which has been repackaged numerous times by former MGM managements.

Bowen says Verve LPs will carry the standard \$6.98 price, with some selective pricing (\$4.98-\$5.98-\$6.98) on catalog repackages.

Bowen says the brand of jazz which has a funky bottom with the jazz on top has worked for many artists and has "helped bridge the mu-

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LONELY ASPINALL REMAINS

A Dead Apple In London; Label's Staff Gets Pared

By ADAM WHITE & BRIAN MULLIGAN

LONDON—Apple Records, for all intents and purposes, has closed down. Although a small staff is being kept on to handle accounting, most of the 15-strong personnel will depart at the end of the week, having been given notice two weeks ago.

Among those leaving, although not until the end of May, is Bernard Brown, general manager, records and publishing, who joined the company five and one-half years ago when Allen Klein was brought in to reorganize the firm. Neil Aspinall, one of the founders with the Beatles

of Apple Corps, remains in charge.

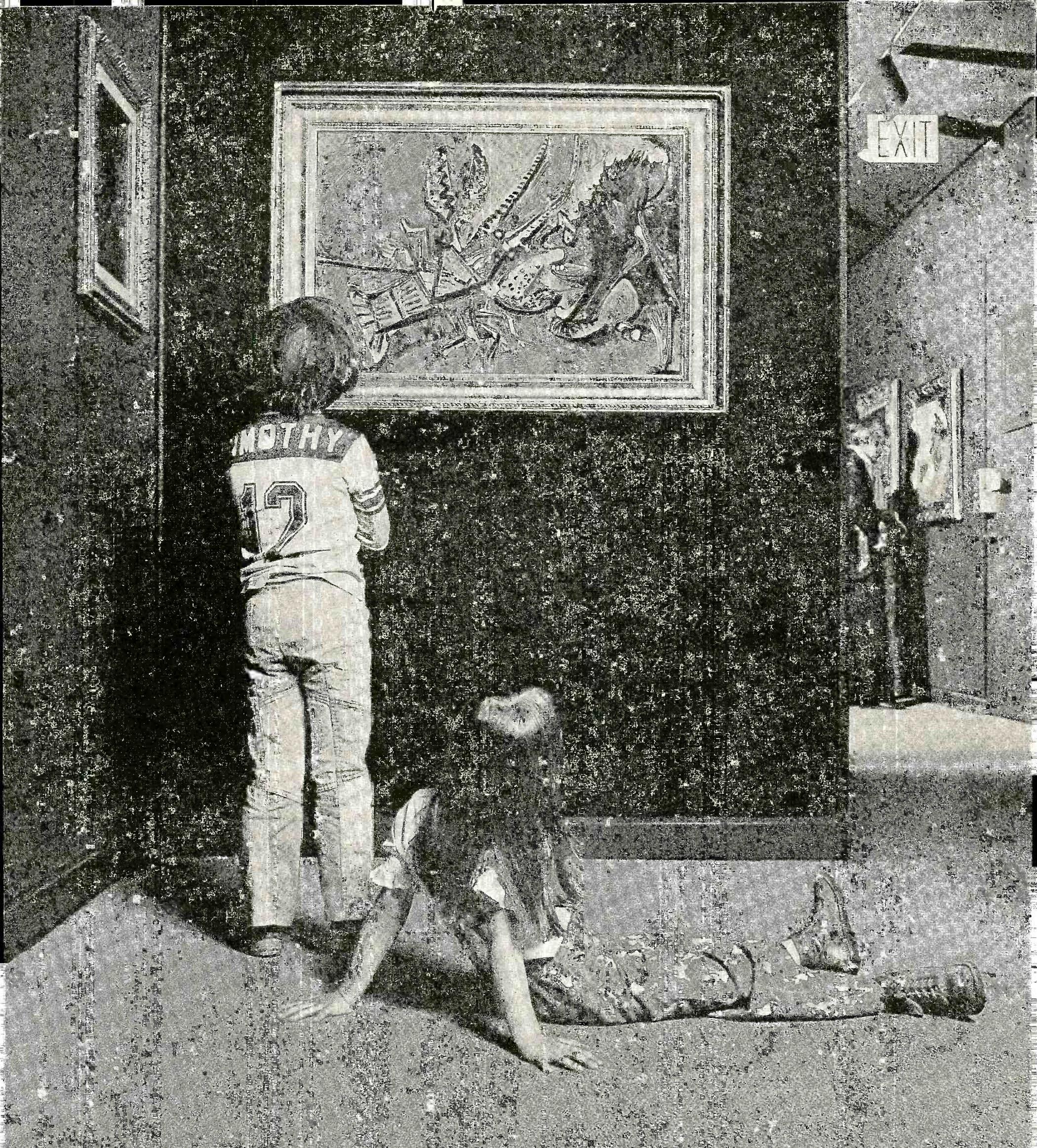
Brown, who has no firm plans at the moment, says, "To me and other people, this was inevitable. Now that the Beatles have gone their own way and have their own setups, what future was there for Apple? There was no point in keeping the organization going at its present level."

Apple was the first of the Beatles business ventures. After it was formed, EMI approved the release of their Parlophone Masters on the Apple label. The first was "Hey

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**"The Last Picasso"
by Neil Diamond.**

The new single from "Serenade" On Columbia Records

Produced by Tom Cerdano

Neil Diamond



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1,500 DEALERS COOPERATE

Marketing Man Lipman Lends Skills To Labels' Campaigns

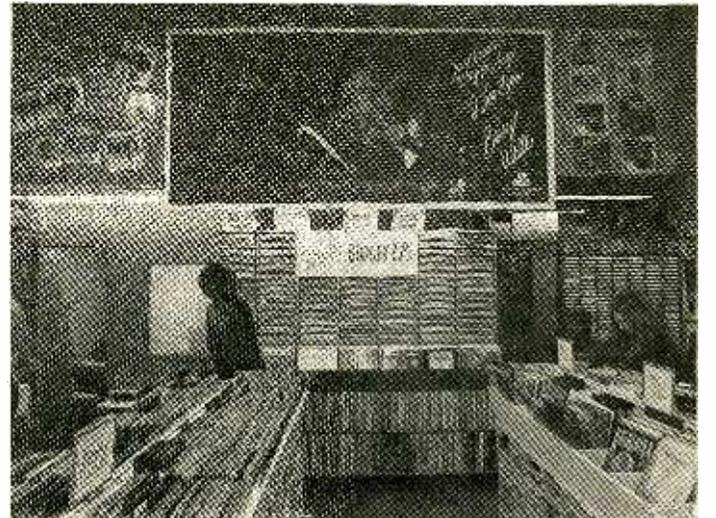
By JOHN SIPPEL

LOS ANGELES—Difficult to place a 6-by-12 foot mini-billboard sheet in a record/tape store today?

Marketing vet Macy Lipman found 40 stores which accepted the 72-square foot sheets. Twenty-three have responded with in-store pictures of how they used the display. Lipman promised them a box of the Barry White LP, "Just Another Way To Say I Love You," pictured on the huge sheet if they responded with the picture. The sheets were left over from a local inner-city outdoor billboard campaign.

Lipman heads a three-man organization from his home in Beverly Hills here which custom plans campaigns which supplement a label's normal marketing activities. Right now, he's implementing \$150,000 behind Jim Stafford's "Not Just Another Pretty Foot" LP for MGM and Stafford's mentors, Phil Gernhard and Tony Scotti. Included will be \$35,000 in 30-second TV spots.

"Not enough color and visual impact are used in video spots for records," Lipman insists. His Stafford spot pictures important



A huge 72-square foot mini-billboard sheet plugging Barry White's current LP finds a home on the wall of the important 49th St. Colony Record Store.

subjects of song titles within the new LP, such as a bulldog, a lady with green feet and a bedded gal with earphones. "You have to appeal to the viewer's curiosity," Lipman avers. He feels TV packs real value for certain type acts, but admits that right now

the industry is avoiding the tube for advertising like a plague.

Sometimes he's called in to help cure an ailing LP. The first Stafford album had no title. He made transparent stickers highlighting the then-current hit title

(Continued on page 19)

High Intensity Sound Said Reduced By Phoenix Firm

LOS ANGELES—Sculptured Sound Inc., in Phoenix, has developed three new indoor/outdoor sound systems it claims will eliminate the problems of too much high intensity sound that is apparent when sitting too close to speakers during concerts.

GOV. MULLS JERSEY BILL

NEWARK—The New Jersey anti-piracy bill has one step to go before becoming law. The State Assembly approved the bill May 1, and it now goes to Gov. Brendan Byrne for signature.

The bill, passed by the Assembly body, 66-0, makes the unauthorized transfer of sound recordings a misdemeanor, which carries a maximum penalty of \$1,000 and/or three years imprisonment.

To Distrib 'Xaviera'

NEW YORK—Audio Fidelity Records will distribute the "Xaviera" LP issued by the Mildono label. The record had been available by mail-order only.

The album, by Xaviera Hollander, is the result of the author's best selling book "The Happy Hooker." The album is also available on 8-track and cassette and will be released to stores within the next two weeks in conjunction with the release of the film "The Happy Hooker," starring Lynn Redgrave.

New London Distrib

NEW YORK—London Records has appointed BIB Distributing to handle its labels in North and South Carolina. Prior to this, London was handled, in this area, out of its Southeastern Atlanta branch.

The systems also extends the sound to those who are sitting beyond a normal hearing range, says Henry C. Richter, vice president of Sculptured Sound Inc.

Specifically: The Mis 2 system offers two 15-inch heavy duty bass woofers with 500 watts, selling for \$900.

Mis 3 has two 15-inch bass woofers with two high compression drivers for high-end frequencies, 150 watts at \$900.

P.A.T. (Public Address Theater) has two 15-inch bass woofers, one 15-inch mid-bass woofer, two mid-range high compression drivers, two high-end compression drivers, two woodlined high-end horns with 600 watts, selling for \$4,600.

Several speakers are on demonstration in Phoenix at the Windmill and Celebrity Theaters. They are also being tested at the Hollywood Palladium, L.A., and Grand Central Station, N.Y.

"The systems are being tested to show how they will overcome the problems that have been plaguing large indoor/outdoor concerts," says Richter.

The systems are distributed through Harvey's Radio, N.Y. and Audio Industries, L.A. to discotheques in these areas.

Sculptured Sound Inc., has been in business one and a-half years; for the past five months they have been manufacturing the new sound systems.

"Our systems are designed to reflect the thinking of today with its space-like design," says Richter, adding: "the speakers are round in design with reflectors that disperse the sound to longer distances and with more intelligibility."

The premier outdoor demonstration of the system was at a Percy Faith Phoenix Symphony concert in Fountain Hills, Ariz.

Chicago Disco, Emerald City, To Open May 16

CHICAGO—Aaron Russo's old Kinetic Playground is being remodeled and opened May 16 as Emerald City, a progressive discotheque by KarmaKidz Productions, under partners Cale Carvell, Otto Barone and Wayne Mackie.

The 400-seat facility will have a professional deejay spinning progressive music in rock, jazz, r&b, and oldies at a \$2.50-\$3 charge.

The facility will handle live entertainment on a large scale basis in the future, with accommodations for 2,000 to 3,000 persons. Bookings will be oriented toward progressive groups like 10 C.C., Tangerine Dream, and will include jazz, mime, ballet, plays, and European groups breaking in this country, Mackie claims.

The discotheque is planned in art deco design, and incorporates the old art deco mirrors from the Michael Todd Theater.

16 SONGS UP FOR PRIZES IN JAPAN

By HIDEO EGUCHI

TOKYO—The U.S., France, the U.K., Brazil, Italy, Switzerland and Japan—and 16 songs out of 242 entries from 20 countries—will vie in the fourth Tokyo Music Festival's international contest July 13 at the Nippon Budokan Hall.

The strongest contestant for the 1975 grand prize of more than \$10,000 and other basic prizes totaling \$10,000 is the U.S., with four entries: "Pain Reliever" (Gwen Guthrie and Patrick Grant) to be sung by Sister Sledge (Atlantic); "Slippery When Wet" (Walter Orange & Thomas McClary) by the Commo-

(Continued on page 45)

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Europe Awaits White Backed By a Regan 'Blank Check'

LOS ANGELES—The personal touch—between record company presidents and their leading record artists—has become virtually a “blank check” situation.

Russ Regan, president of 20th Century Records, says that he has virtually written a blank check in regards to a European tour and promotional venture on behalf of Barry White, the Love Unlimited, and the Love Unlimited Orchestra. And, much as Mike Maitland flew to London to re-sign Elton John and Irwin Segelstein flew to Los Angeles to

present Neil Diamond a plaque recently, Regan will be flying to London shortly before the Barry White tour to officiate at a press party for the multimillion-selling artist.

The European tour starts May 12 and includes London, Hamburg, Berlin, Munich, Brussels, Amsterdam and Paris, plus Manchester, England.

“Our licensees were begging for a personal tour overseas by White,” Regan says.

While White has been very big in record sales abroad, the tour is expected to pay off with bonus sales and promotions will focus on his platinum LP and his other three gold LPs, plus LPs by the Love Unlimited and the Love Unlimited Orchestra, all of which were produced by White.

Working closely on all tour aspects are George Greif and Sid Garri, his managers; 20th Century's director of international activities Peter Pasternak, and 20th Century's press chief Norman Winter.

Each of the licensees is selecting a key press representative; these select people will be flown to London for the party that launches the tour. Yanou Collart has been hired in Europe to coordinate all promotion aspects of the White tour. In addition, the London phase will be filmed for a TV show.

Coordinating overlords of the tour, based in London, are David McAleer and Barry Manstoff, who operate 20th Century's London office opened earlier this month.

“To illustrate how much White was in demand in Europe, his Paris concert sold out in one day,” Regan says.

Majorca Music Fest Impresses Intl Attendees

PALMA—With its first attempt, Majorca has established itself firmly on the European music festival circuit. Musical Mallorca 75, a three-day event which ended here with a win for France, impressed both musically and as a well-managed venture which avoided technical and organizational hitches.

Staged, with the assistance of FIDOF, the international music festival's organization, by the island's Tourist Board, which provided finances of about \$150,000, the festival attracted participation from 21 countries for the international section. Additionally, 13 of Spain's leading artists were featured in their own show and there was also a series of guest appearances by Henry Mancini, Les Reed, Bert Kaempfert, Paul Mauriat, Waldo de los Rios and Helmut Zacharias.

The surprise of the international contest was the decision of the jury, presided over by Henry Mancini, not to send into the final the Italian entry, “Nevicate” by N. Massara and L. Albertelli, sung by Mia Martini. In the opinion of many, the British delegation in particular, this was the classiest song on show, and a potential winner. However, there

(Continued on page 45)

Market Quotations

As of closing, Thursday, May 1, 1975

1975		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
21 1/2	13 1/2	ABC	6.8	5500	19 1/2	18 1/2	19 1/2	+ 1/2
5 1/2	2 1/2	AMPEX	4.8	12100	4 1/2	4 1/2	4 1/2	- 1/2
3 1/2	1 1/2	Automatic Radio	21.5	100	2 1/2	2 1/2	2 1/2	Unch.
7 1/2	4 1/2	Avnet	3.3	20,700	6 1/2	6 1/2	6 1/2	+ 1/2
17 1/2	10 1/2	Bell & Howell	6.85	8400	17	16 1/2	16 1/2	- 1/2
50 1/2	28 1/2	CBS	12.1	21,000	47 1/2	46 1/2	47	- 1/2
9 1/2	2 1/2	Columbia Pic.	20.6	55,400	8 1/2	7 1/2	7 1/2	- 1/2
3 1/2	2	Craig Corp.	3.3	2500	2 1/2	2 1/2	2 1/2	- 1/2
51 1/2	21 1/2	Disney, Walt	26.3	167,500	49 1/2	48 1/2	48 1/2	+ 1/2
3 1/2	1 1/2	EMI	10.1	13,400	3 1/2	3 1/2	3 1/2	- 1/2
36 1/2	23 1/2	Gulf + Western	4.7	20,300	35	34 1/2	34 1/2	Unch.
7	3 1/2	Handleman	15.6	5700	6 1/2	6 1/2	6 1/2	+ 1/2
13 1/2	5 1/2	Harman Ind.	4	2900	12 1/2	12 1/2	12 1/2	+ 1/2
5 1/2	3 1/2	Lafayette Radio	6.3	31,200	6 1/2	5 1/2	6 1/2	+ 1/2
18 1/2	12	Matsushita Elec.	9.5	100	18	18	18	Unch.
60 1/2	27 1/2	MCA	8	36,100	62 1/2	59 1/2	62 1/2	+ 3 1/2
16 1/2	12 1/2	MGM	5.8	25,000	14	13 1/2	13 1/2	- 1/2
59 1/2	43	3M	23.6	186,600	62 1/2	60 1/2	61 1/2	+ 1 1/2
3	1 1/2	Morse Elec. Prod.	0	1600	2 1/2	2 1/2	2 1/2	- 1/2
57 1/2	33 1/2	Motorola	25.6	17,300	56 1/2	55 1/2	56 1/2	+ 1/2
19 1/2	12 1/2	No. Amer. Phillips	7.46	1300	17 1/2	17 1/2	17 1/2	+ 1/2
18 1/2	7	Pickwick Intl.	7.4	1600	16 1/2	16 1/2	16 1/2	Unch.
4 1/2	2 1/2	Playboy	7.8	700	3 1/2	3 1/2	3 1/2	- 1/2
19	10 1/2	RCA	12.1	58,700	15 1/2	15 1/2	15 1/2	+ 1/2
10 1/2	5	Sony	28.2	56,500	10 1/2	10 1/2	10 1/2	- 1/2
16 1/2	9 1/2	Superscope	2.9	5000	12 1/2	12 1/2	12 1/2	Unch.
37	11 1/2	Tandy	13.2	25,500	37 1/2	36 1/2	37	Unch.
6	2 1/2	Telecor	4.7	1000	4 1/2	4 1/2	4 1/2	- 1/2
3 1/2	1 1/2	Telex	0	7300	2 1/2	2 1/2	2 1/2	Unch.
3 1/2	1 1/2	Tenna	13.2	900	2 1/2	2 1/2	2 1/2	Unch.
9 1/2	6	Transamerican	13.4	32,200	9	8 1/2	8 1/2	Unch.
11 1/2	5 1/2	20th Century	9.8	29,200	10 1/2	10 1/2	10 1/2	+ 1/2
15 1/2	8 1/2	Warner Commun.	5.7	7600	14 1/2	14 1/2	14 1/2	- 1/2
22 1/2	10	Zenith	62.8	22,400	21	20 1/2	20 1/2	Unch.

As of closing, Thursday, May 1, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	0	2 1/2	1 1/2	1 1/2	M. Josephson	0	4 1/2	4 1/2	4 1/2
Gates Learjet	114	7	4	5 1/2	Schwartz Bros.	0	1 1/2	1	1
GRT	42	2 1/2	1 1/2	1 1/2	Wallich's M.C.	0	1/2	1/2	1/2
Goody Sam	0	3 1/2	3	3	Kustom Elec.	10	2 1/2	1 1/2	1 1/2
Integrity Ent.	0	1/2	1/2	1/2	Orrox Corp.	15	1 1/2	1	1
Koss Corp.	48	5 1/2	4	5 1/2	Memorex	0	8 1/2	8 1/2	8 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.

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

Inman Alabama Operation Hit By FBI Agents

FLORENCE, Ala.—The premises of Alabama Custom Tape, doing business as Audio Central Tunes, 1001-B Florence Blvd., here were raided by FBI agents last week. Seized, with the help of local authorities, were about 5,000 tapes, equipment, labels and sleeves.

Alabama Custom Tape is owned by Autry Inman, with his company defendants in an action brought in 1972 by Fame Music, alleging infringement of musical copyrights. In January, the U.S. Courts of Appeals for the fifth circuit affirmed a U.S. District Court decision which permanently enjoined the defendants from continued infringements of plaintiffs' copyrights in musical compositions.

Leroy Kirkpatrick, of the FBI office in Alabama, says the case alleges criminal infringement of copyrighted sound recordings.

Discotheques

Continued from page 3

more than a two-beat change on songs following each other. A code system indicates the type of songs that should be played and when, during the evening.

The franchisee will be given a two-week training program at the 2001 Club in Columbus, which will be used as the national training center.

The discotheque concept evolved by Jayson and evident in his two clubs (a third is planned for May opening in Pittsburgh, with a fourth opening in Miami with a \$1 million-plus investment) includes large space, special experience shows, and use of a computer.

In Columbus, film and slide shows are projected on a main screen 150 feet long, and curved 180 degrees. Six screens are on the sides. The once-a-night show, with topics like "Watergate" and "The Plight Of The Redman," are run by computer.

Pre-taped music programs carry a computer code that doesn't interfere with the sound, and that activates lights.

The specially designed sound system of 48 speakers, with DATCO amplifiers and mixer, expands the highs and lows through six steps while eliminating tape noise. The main dance floor has a sound level of 118 db, with the sound level lower for the two secondary dance floors and the six bar areas. The club also includes a game room, balcony area, and a 2001 Fun Bus with eight speakers and strobe lights that picks up customer along a two-mile stretch of High Street.

The plastic dance floors are also specially designed, producing a soft, flowing light pattern rather than the square-patterned, up-and-down lighting.

A professional deejay is not needed, Jayson says, but a girl in the control booth takes requests and puts on the pre-programmed tapes or records.

Vice-president of 2001 Clubs of America is Chuck Fenstersheib, located in Miami. National sales director is Sid Levin. Chief engineer and designer of the equipment is Jim Conners.

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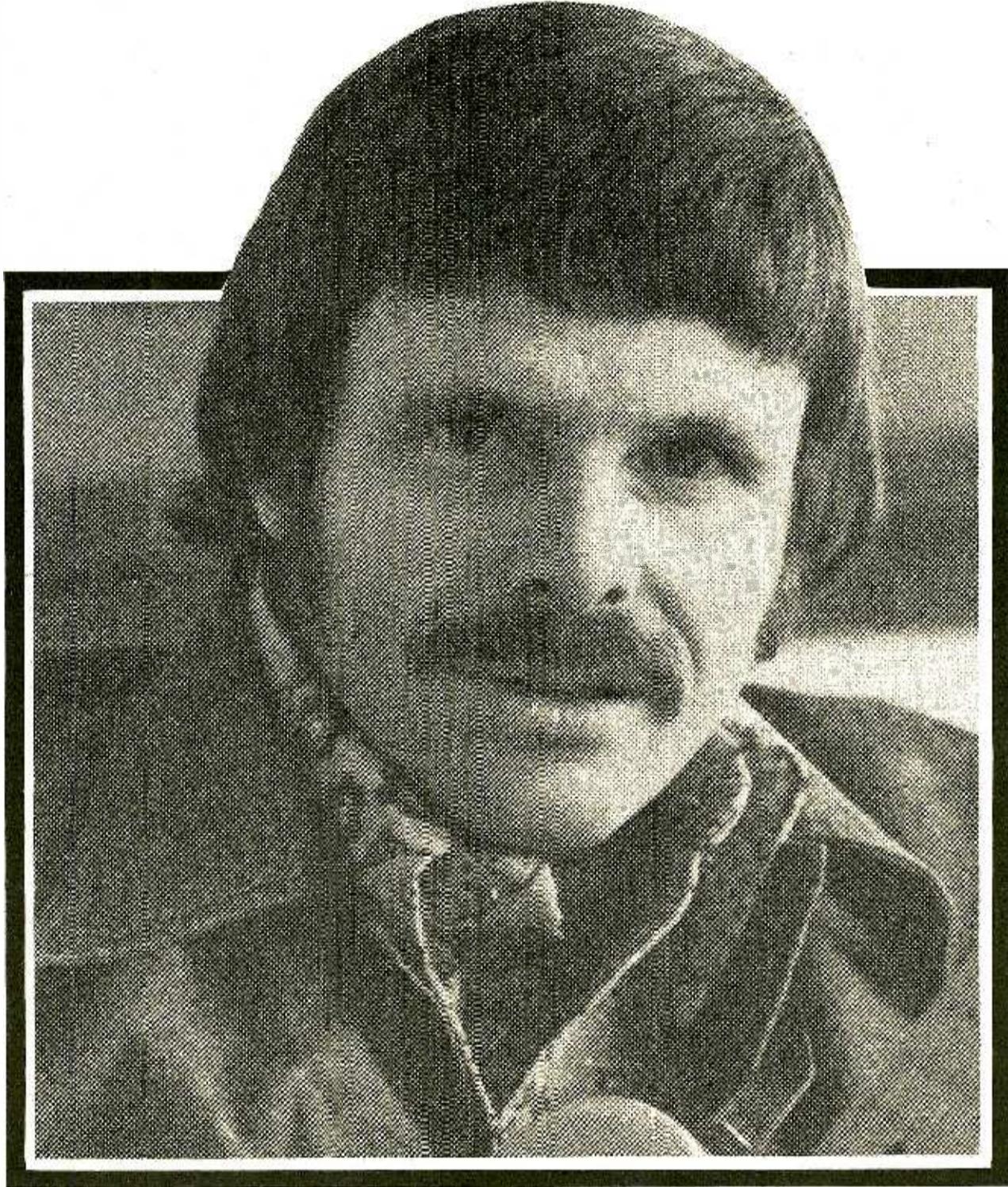
Demand for Country Music is exploding and we have the one most profitable way to fill it. Our revolutionary CIN-A-COUNTRY show valued at \$1,000,000 could be yours in your area for mass exhibitions everywhere if you've got what it takes. Biggest Country stars in the industry already paid for. Incredible Pre-Promotion. Movie theatres, auditoriums, colleges, etc., are waiting for it. Never anything like it before. Cash in now. Tell us who you are and we'll give you the full story. Act now! Exclusive territories going fast!

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Indie-Pix Releasing Corp.

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**You've heard it before,
first Sedaka was back
and then Anka, Vinton and Valli but,
Del Shannon has never been away.**



**And now
Island Records has released
Del Shannon's dynamic, soulful version of
Rod Argent's classic hit for the Zombies,
"Tell Her No" (IS021)**

Produced by Dan Bourgoise & Del Shannon.

For the last ten years Shannon has maintained his success in England and Europe. Touring constantly, making his own records, producing others and having hits. But unlike the above, except perhaps for Sedaka, Shannon has always remained true to his rock & roll roots. And it shows, both in his music and associates. During his years overseas Shannon has worked with such English rock luminaries as Andrew Loog Oldham, Dave Edmunds and Brinsley Schwarz and has co-written several songs with long-time admirer Jeff Lynne of The Electric Light Orchestra.

You've heard it before. But not by Del Shannon.

THE WIZ
Original Cast Recording
Atlantic SD 18127
Produced by Jerry Weiler

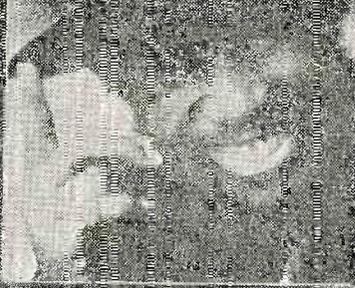
THE WIZ



Supernatural
BEN E. KING
Atlantic SD 18132
Produced by
Barry Super Charts, DeCoteau and
Henry Champagne, Silvester

There's One in Every Crowd
ERIC CLAPTON
RSO SD 4895
Produced by Tom Dowd
by arrangement with the
Robert Stigwood Organization

BEN E. KING
SUPERNATURAL



Eric Clapton



There's one in every crowd

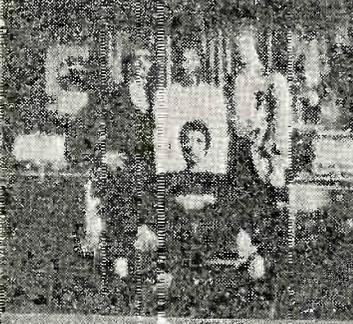
The Way I Feel
NIKKI GIOVANNI
Nikkim NK 4231
Produced by Arif Mardin

NIKKI GIOVANNI
THE WAY I FEEL



DIAMOND REO
Big Time BT 89507
Produced by Dave Shaffer

DIAMOND REO

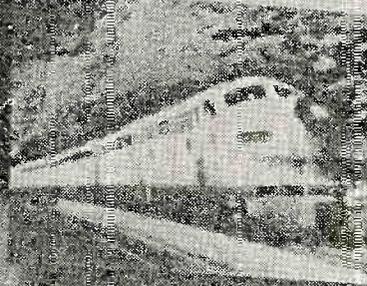


Rubycon
TANGERINE DREAM
Virgin VR 13 115
Produced by Tangerine Dream
for Virgin

rubycon
by
tangerine dream

Diamond Head
PHIL MANZANERA
A&M SD 36 117
Produced by Phil Manzanera for
A&M Records

PHIL MANZANERA
"DIAMOND HEAD"



Good News!



Straight Shooter
BAD COMPANY
Swan Song SS 8413
Produced by Bad Company

THE MANHATTAN
TRANSFER
Atlantic SD 18133
Produced by Ahmet Ertegun and
Tim Hauser

USA
KING CRIMSON
USA

USA
KING CRIMSON
Atlantic SD 18133
A King Crimson Production for
E.G. Records



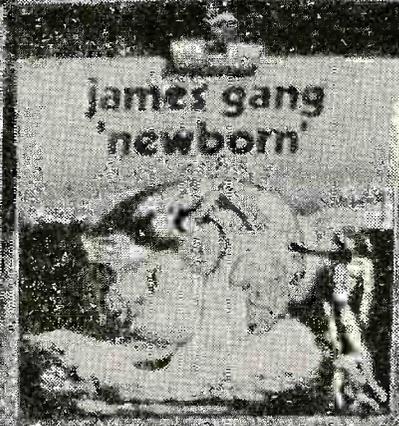
Ain't Life Grand
BLACK OAK ARKANSAS
Atco SD 36-111
Produced by Richard Podolor for
Richard Podolor Enterprises



Anvil Chorus
THE KIDS
Atco SD 36-114
Produced by Andy Johns



Vance 32
Atlantic SD 18155
Produced by Joel Dorn



Newborn
JAMES GANG
Atlantic SD 36-112
Produced by Tom Dowd

The new release
from Atlantic/Atco 



Joel Whitburn's Record Research Report

B.J. Thomas's #1 record "Hey Won't You Play Another Somebody Done Somebody Wrong Song" is the new all-time longest song title to hit #1 in the history of pop music. The previous record was held by Brian Hyland in 1960 for "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini." Another novelty record, from 1948 by Spike Jones, "All I Want For Christmas (Is My Two Front Teeth)" is the 3rd longest #1 song title.

Almost exactly ten years ago to the day, on May 8, 1965, Herman's Hermits' #1 hit of "Mrs. Brown You've Got A Lovely Daughter" proved to be the tenth longest #1 song title in history. Ten years apart... the #1 and #10 longest song titles in #1 chart history!

On these same charts, 10 years apart, another interesting fact appears... The O'Jay's first Top 60 hit single "Lipstick Traces" entered the May 8, 1965 chart at position #89. On the May 3, 1975 chart, the O'Jay's newest single "Give The People What They Want," entered the charts at... you guessed it... position #89... and which may be their 10th Top 60 hit record!

Incidentally, one other strange thing happened to me which also concerns this 10 year phenomenon. On May 1st, an hour before I was leaving to see "Tommy" at a theatre in Milwaukee, I received a copy of "Shoes," a new Polydor single by Reparata. On that Billboard chart of 10 years ago, there entered a new single titled "Tommy" by Reparata & the Delrons!! Shades of Buddy Starcher's "History Repeats Itself."

Trivia Question #35: Name the shortest titled record to hit #1 in the history of Billboard's Pop Singles Charts (1940-1975).

(Answer: "I" by Perry Como in 1951)

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Joel Whitburn

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| <input type="checkbox"/> POP '55-'72 (Hard Cover) \$40. | <input type="checkbox"/> EASY L. '61-'74 \$25. |
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| <input type="checkbox"/> LP's '73 \$10. | <input type="checkbox"/> R&B '72-'73 \$10. |
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Bandleader Will Battle

• Continued from page 3

suggested by a symposium panelist, RIAA counsel Jules Yarnell, that a large New York retailer handling bootleg disks be sued. It was pointed out that dealers can be held responsible with producers for the commercial use of an artist's name or likeness without permission, under state law.

Bootleg disks, transferred from live performances and radio broadcasts, are openly offered for sale in many of the top record stores here and in other cities. If anything, the availability of such product has been proliferating in recent months. At the Record Academy meet, jazz annotator Dan Morgenstern said he had identified 300 different bootleg items in each of two New York shops.

Arista Enjoined From Releasing Coryell Product

NEW YORK—A State Supreme Court judge here has enjoined Arista Records from releasing product by guitarist Larry Coryell pending final determination of a court case between the artist and Vanguard Records.

Vanguard is currently appealing the earlier case in which it sought to enjoin Coryell and his management company from signing with another label, on the grounds that the artist is still under contractual obligation to Vanguard.

The judge in the case ruled in favor of Coryell, refusing to issue a temporary injunction (Billboard, March 15). Arista signed Coryell three weeks ago, as reported in the April 26 Inside Track column.

Said Dressel: "If we could nail one major retailer, we would be influential in deterring others."

He feels another deterrent would be the authorized release on disk of material originating from performance or broadcast. This would cut into bootleg traffic, he says. Herman has more than 200 hours of such performances on tape, much of which might be attractive to record labels, but AFM regulations make it economically unfeasible.

The union demands that current studio rates be paid all performers on these "oldies," even if the actual performances occurred 20 or more years ago, when recording rates were less than half the approximately \$100 a session in force today. A check at AFM headquarters disclosed no intention to relax these regulations.

The extent to which bootlegging pervades the industry was highlighted at the academy meeting when veteran record producer George Avakian claimed that a recent Grammy winner, Charlie Parker's "The First Recordings" on Onyx, contained sides that were technically bootlegged. Morgenstern said, however, that the Parker estate is being paid royalties on the sides which came from a 1940 broadcast. It was charged, however, that other sidemen on the broadcast are not receiving payment or royalties.

The Academy symposium, which reviewed the history of piracy and efforts to control it, had on its panel Henry Brief and Yarnell of the RIAA, attorneys Harold Orenstein and Dick Jablow, and Roy Kulcsar, a trial lawyer in the New York district attorney's office who has been active in a number of antipiracy prosecutions.

It was Kulcsar who stressed the value of artist participation in court actions. It would lend reality to a trial, he said, and show that an actual person is also the victim of a crime, and not only a company. It was pointed out that a number of country artists had participated willingly. Others have resisted, considering it is just another public appearance for which, perhaps, they should receive a fee.

Phonodisc To Handle

• Continued from page 1

UA spokesman says that talks regarding the relationship between the two had been taking place. He intimated UA was not wholly satisfied with Phonodisc. Another report for the past six weeks had UA going to

\$65 Mil TV Advertising

• Continued from page 1

that investments by the top companies dipped this year as compared to 1973's figures but that spots attracted a larger number of smaller companies and albums which more than offset the slack and raised the total expenditure.

Time buys in 1974 totaled an estimated \$64,911,000, nearly \$1.5 million over the 1973 banner year total of \$63,599,800. The figures, as defined by the survey, are predicated on the rate card cost of the time buy. They do not take into consideration discount deals nor do they necessarily reflect the actual cash outlay.

The survey reveals that practically all the monies expended went to local TV spots, with network TV garnering only \$40,700, as opposed to a whopping \$800,000 racked up by the nets in 1973. To show even further the sharp decline, the 1974 figure is only half that spent in 1969.

Ironically, leading the companies in terms of expenditures for time buys was Dynamic House, which recently declared itself in Chapter 11, with an estimated \$10,931,400. The company was followed by Brookville Marketing with \$7,280,900; K-Tel International with \$7,115,800; Columbia House,

\$5,927,500; Adam VIII Ltd., \$4,573,300; Westinghouse, \$3,720,500; and Ronco Teleproducts, \$3,206,500. Increases came from K-Tel and Adam VIII. Dynamic House's spending was about half its 1973 figure, and Motown, which had been one of the leaders in 1973 with some \$1,700,000 worth of time, slid sharply to \$185,700.

For the second year in a row, "Elvis-Greatest Hits," two-record set offered by Brookville, led the "investment" pack with \$2,856,300 worth of time, down from over \$3 million in 1973. Next came "Greatest—Eddy Arnold"—Dynamic House—\$2,220,000; "Easy Listening Record & Tapes"—Dynamic House—\$1,225,600; "Now Explosion Record & Tapes"—Adam VIII—\$1,693,000; "Great Group & Theater Beautiful Music"—Brookville Management—\$1,570,700; "Get It On Record Album & Tapes"—Ronco Teleproducts—\$1,444,600; "Music Power"—K-Tel International—\$1,403,200; "Dynamite Record Album"—K-Tel International—\$1,193,200; "Mills Brothers Hits—Second Album"—Westinghouse—\$1,058,200; "Johnny Mathis Record Album & Tapes"—Columbia House—\$1,033,300.

Suit Exposes Credit Woes

LOS ANGELES—The sudden demise of large, overnight big users which has plagued record/tape credit managers, is evident in a continuing superior court 1971-instituted action and a correlative 1974 bankruptcy action here.

Antipiracy Statute Passes Mo. Senate

JEFFERSON CITY, Mo.—The antipiracy bill authored by Springfield Republican Paul Bradshaw has been approved by the Senate and is expected to become law within the next 30 days. Bradshaw's bill calls for severe penalties for those convicted of tape recording or mechanical reproduction of musical tapes and disks without permission of the originating artist.

A study of the superior court dossier in the case of CBS International versus Mrs. and Mrs. Steve Libman and Mr. and Mrs. Dennis Fromin and the Dennis Fromin bankruptcy petition (Billboard, March 12) indicates the thorny path credit managers and sales executives tread.

Fromin and Libman were co-partners in SL Record Rack, a one-stop located at 3057 W. Pico Blvd., which operated from Nov. 1969, to Nov. 1970. During that time, one of the firm's principal accounts was the American Record Store chain, which sold LPs generally at \$2.99 retail. When the business folded, CBS claims it was owed \$129,053.10, less \$24,483.94, which it was paid when the company's assets were liquidated, or \$104,569.16.

The only other creditor, shown in the Fromin bankruptcy action is UA/Liberty Distributing here owed \$19,500. In the file is a CBS credit application, which indicates that SL listed as a reference Marvin Saines, who then was chief of CBS-owned Discount Records, a national retail chain.

New N. J. Theater

SMITHVILLE, N.J.—A 2,400-seat outdoor tent venue, The Smithville Music Theater, opens here July 1 for a nine-week season.

The theater, operated by the American Broadcasting Corp., will present a series of musical, dramatic and comedy shows, in addition to concerts featuring nationally known acts. The season's schedule calls for a different show each week, with eight weekly performances. The theater's producer is Michael Gallo-way.

Samuel Gold Dead

SAN FRANCISCO—Services were held here last week for Samuel A. Gold, 77, said to be the oldest active record retailer on the West Coast.

Gold operated Portals To Music at the Stonestown Shopping Center and had been active selling records since the 1930s. Death was attributed to a heart attack.

What happened to the Bop and the Stroll... it's all over but the **Slitter & Gleam**

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L.A. Has Corner On Odd Sounds

You'll Find 'Em All From Gooslees To Scheitholts

By DAVE DEXTER JR.

LOS ANGELES—So you're about to produce a record date and you need the uncommon sound of a scheitholt to achieve the effect you figure will shove the disk high on the charts?

No problem. Johannes P. Bender plays the hell out of a scheitholt, a sort of ancient zither, and he is available for your session.

Or perhaps you crave the sound of a solo tarogato, a Hungarian clarinet. Milton K. Marcus is your man.

No matter how obscure or ancient the instrument, there's someone in the Los Angeles area who can supply you. A perusal of the latest membership directory of AFM Local 47 here discloses all kinds of exotic, unusual sounds which are available at union scale for recording producers, soundtrack makers, radio commercial jingles or a simple party at your home.

New Presley Book Stresses His Films

LOS ANGELES—Simon and Schuster will run off 100,000 copies of Paul Lichter's "Elvis In Hollywood" book for August publication.

To be produced in cloth at \$12.95 and in paperback at \$6.95, the book will feature 33 full-color photos with emphasis on Presley's roles in motion pictures starting with his "Love Me Tender" in 1956. Now 40, Presley has not made a movie since a 1972 documentary, "Elvis On Tour."

A sackbut? Norman Fleming and Donald Waldrop are virtuosi of the medieval trombone. But don't expect them to sound like Bill Watrous.

A krumhorn? That's a long forgotten renaissance oboe. Eleven Local 47 members specialize on it and work frequently. Four others are accomplished with the rackets, a "sausage bassoon" that once was as common as the rock guitar is in 1975.

Nick Bolin, however, is the only man around who plays a gooslee professionally. That's a Russian lute. Jon C. Clarke is your man if you desire the nasal music of a bidis, an East Indian double reed instrument. It's also well-suited for snake charmers.

A cuenophone is a goofus horn and Ray E. Hoback is its master. The late humorist Bob Burns made the bazooka world famous but, sadly, Clyde "Rusty" Jones is the only man left who gamely continues to play one professionally.

Fuzzy Cook and Johnny Talon are accomplished spoons players. Ron Rubin appears to be the only grungiphone artist. Marshall Moss is a master of the octolin, an eight-string viol. If that isn't quite the sound you prefer, try a Bulgarian fiddle, a gadulka, played by Stuart Brotman.

Water chimes are a different matter entirely. Here you get into competition; Emil J. Richards and Emil Radocchia both play them expertly. It turns out that Richards and rival

Radocchia are one and the same man.

Radocchia-Richards also is gifted as a loo-jon soloist, and he's just too much when he goes to work on his gamelon gongs from Bali.

Emmett H. Chapman enjoys a monopoly. He's the only musician around who plays the electric stick. Billy Brooks is a lone skoonum trumpeter.

Seven others play the jug. Three get off on kadiddelhopper, a bass drum. Herman B. Smith is the sole vibrola soloist.

And if none of these is quite what you're seeking for your next social—or session—give a call to Richard "Rick" Fay. There's none better in the whole wide world than Rick when he starts riffing on his wiener whistle.

Ampex Exit Won't Affect GRT Tapes

LOS ANGELES—The decision by Ampex to leave the prerecorded tape business has not altered the strategy of major tape duplicator and marketer GRT Music Tapes, according to Herb Hershfield, vice president of marketing.

"Our business is tape manufacturing and marketing," says Hershfield, "and we are always seeking additional business. . . . But the decision of Ampex to leave this-phase of the business, which, incidentally, we do not really welcome, does not alter our basic strategy."

Ampex Phaseout Of Tapes

• Continued from page 1

Ampex president and chief executive, the phaseout of the prerecorded tape division is being undertaken following full evaluation of investment and additional financial exposure required to sustain profitable operations of this department.

The phaseout of the operation, which is scheduled for completion by May 1, 1976, will affect such record companies as London Records (Ampex's first prerecorded tape account), Red Lion, Brunswick, Cobblestone and Mam.

London Records was recently involved in delicate contract renewal negotiations with Ampex. (See Billboard March 1.) However Billboard learns that the bugs had been ironed out, and a new contract was signed shortly before Ampex's phaseout announcement. Up to presstime officials at London could not be reached for comment, but informed sources disclose that Ampex has renewed negotiations with London in an effort to get the latter to market its own prerecorded tape products, while retaining Ampex as its custom duplicator.

In the heyday of its operation as a prerecorded tape marketer/duplicator, Ampex represented as many as 150 labels including such biggies as WEA and Motown. Its tape catalog featured more than 8,000 titles.

However, new economic drives by some labels, new marketing and distribution strategies by others, and in some cases irreconcilable differences between both label and marketer, resulted in a gradual withdrawal by many of the licensors.

Ampex's overall involvement with the home entertainment business included such ambitious projects as Instavideo, a consumer oriented videocassette recorder/player in which several million dollars was invested but which never got off the ground. Instavideo was scrapped in 1972.

Ampex, early in the 1970s, also owned Ampex Records which enjoyed moderate but brief success with such products as the original cast album of the Broadway show "Purlie," Jesse Winchester, and some other groups on the Bearsville label which it then distributed.

Ampex also sought to make inroads into the home entertainment business with its line of consumer electronics products, including cas-

(Continued on page 58)

What happened to
the Peppermint
Twist and the
Mini-Skirts
it's all over
but the
Slitter & Gleam

MAY 10, 1975, BILLBOARD

Here's to Many More Number Ones
Congratulations to
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 (Like I Love You)
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NO UNFAIR COMPETITION

Herman Denied Injunction

NEW YORK—The Herman of Herman's Hermits, popular British rock 'n' roll group of the 1960s, has been denied a preliminary court injunction against the rest of the Hermits, and Banner Talent Associates Inc., in an unfair competition complaint filed in District Court here April 4. (See Billboard, April 12).

The denial by District Court Judge Charles Metzner argues whether a foreign plaintiff (alien non-resident) may sue foreign defendants on a foreign trademark in a U.S. Court of law.

Judge Metzner further argues that the plaintiff had failed to establish his superior right to the Herman's Hermit trademark, and advises that

it would require a full trial on the issue to determine the merits.

In his closing remarks Judge Metzner also observes that the plaintiff had made an insufficient showing of the charge of irreparable harm, insofar as he had nowhere claimed his own intended use of the name within the U.S.

Indie Label Has \$623,603 Debts

LOS ANGELES—The fragments of a one-time aspiring soul and jazz indie label were contained in a bankruptcy action filed here in federal district court by Renny Roker. Included in businesses in which Roker was engaged were Canyon Records, the Roker Record Group, Renny Roker Music and Wally Roker and Associates. He also lists Tag Ltd. and Mark II Productions, in which he was associated with Nathaniel Montague, radio and DJ veteran.

Cumulative debts listed by Roker amount to \$623,603, with personal property assets of \$12,394. Principal industry creditors listed are: Monarch Record Manufacturing, Los Angeles, \$70,000; Plastic Products, Coldwater, Tenn., \$40,000; Globe Albums, \$10,000; and Stax Records, \$8,000.

Roker's Canyon Records is not to be confused with the label of the same name in Phoenix, Ariz., which makes American Indian recordings.

CTI MONTH SPARKED BY A JAZZ BASH

LOS ANGELES—Motown will celebrate CTI Month (the firm distributes the Creed Taylor-owned jazz label) by presenting a special CTI concert here as well as offering strong promotional and merchandising support for new releases this month.

The concert, "CTI Spring Jazz," is set for May 16 at the Ahmanson Theater. Artists to appear include Chet Baker, George Benson, Ron Carter, Hank Crawford, Joe Farrell, Bob James, Hubert Laws, Idris Muhammad, Johnny Hammond and Grover Washington Jr.

New LP product from Hubert Laws, Ron Carter and several others will be supported by posters, special browser boxes and booklets featuring a brief history of CTI as well as a complete discography.

The theme of CTI Month will be "Today's Best—Tomorrow's Classics." The label will also, for the first time in its history, release a single not featured on a previously released LP—"Supership," a vocal featuring George Benson.

Pirates Request Less Mechanical License Rights

NEW YORK—Requests for mechanical licenses by unauthorized tape duplicators have dwindled to a mere trickle, despite their continuing court efforts to retain some legal shelter under the umbrella of compulsory licensing.

"Applications have slowed down to practically nothing," says Al Berman, head of the Harry Fox Agency. "It would appear that the pirates have given up even this tenuous claim to legality."

Berman notes that license applications began to diminish some six months ago, but that the rate slumped markedly after recent appellate court decisions denying duplicators access to the "similar use" provision of the compulsory licensing section of the Copyright Act.

At the same time, Berman reports that mechanical license applications from sound-alike manufacturers continue to increase. Observers have noted that some unauthorized duplicators have turned to sound-alikes as the pressure of state and federal prosecutions against pirates has intensified.

Sound-alike license requests must be carefully screened, says Berman, since the possibility always exists that some of these productions are pirate tapes masquerading as sound-alikes.

Disco Deejays Rely On Computer Lists

SALT LAKE CITY—D.R.C. Corp. is now marketing computerized playlists for deejays in discotheques, according to sales manager Ray Welling.

The firm has been providing computer-generated playlists for radio stations for some while. Recently, discotheques began asking for the same type of service, but accented toward dance music.

Like the radio lists, music is evaluated in 35 different categories—tempo, artists, title, chart position, etc.—and these factors are fed into the computer. Outcome is a playlist tailored to individual location needs.



Randall Stempler photo

FOOD DAY FEST—Elektra/Asylum's Harry Chapin, co-founder of World Hunger Year foundation, sings out for fans on April 17 Food Day event at New York's Bryant Park, on program with Orleans, Miles & Lenny, emcee Oscar Brand. Chapin then flew to Boston to join Janis Ian, Duke & The Drivers and others for similar event on the Boston Common.

Courts Nix Pirates' Pitch

• Continued from page 1

against the Justice Dept. and a three judge panel to rule on the constitutionality of the prospective criminal prosecutions.

Judge Reynolds, in deciding against E-C Tape, held that Justice properly based its policy on four Circuit Courts of Appeals decisions against the tapers. The courts have ruled that duplication of a noncopyrighted, pre-1972 recording is an infringement of music copyright, even if mechanical fees are tendered or paid the publisher.

"As the four Circuit Court opinions demonstrate, the compulsory licensing provision is not available to tape pirates, and thus their 'use' of musical compositions constitutes, at the very least, civil infringement."

Judge Reynolds points out that only civil remedies were open to music owners until 1971. At that time, Congress made criminal remedies in the statute available to music copyright owners, by passing the anti-piracy law. The law allows criminal sanctions "where the infringement is 'willful' and 'for profit,'" the decision holds, making Justice's use of the statute proper and constitutional.

Using "tape pirate" nomenclature throughout the ruling, Judge Reynolds rejects the E-C claim that the Attorney General's announcement was unfairly sudden. The decision to prosecute was made Jan. 20, after the Supreme Court had rejected the request of Colorado Magnetics for a review of an unfavorable Appeals Court decision in the ruling for E. B. Marks Music, and "widely" publicized in the trade press.

On the constitutionality attack, Judge Reynolds says, "This court simply fails to understand how plaintiffs can claim that the constitution given to 101c (the compulsory licensing provision) violates any of their 'constitutional rights.'"

Early in the 16-page ruling, which was based on a previous oral argument, Judge Reynolds defines "tape pirate" activities this way:

"A tape pirate need only purchase a single legitimate sound recording and reproduce it. The 'pirate' bears none of the costs of arranging and recording the music, and because pirates copy only successful recordings, they bear none of the risk of failure to which legitimate record companies expose themselves in acquiring musical rights and marketing music with unknown popular appeal."

Judge Reynolds rejects the E-C claims that they acted in good faith when duplicating the recordings, because they were relying on 1971 statements by the then attorney general and others. It was believed at that time—without a body of court interpretations to go on—that unauthorized duplication of "public domain" records on payment of the 2

cent royalty to music owners was legal.

The judge points out that "while Congress and the Dept. of Justice may have been operating under a misconception of what constituted infringement," in 1971, there is no longer anything ambiguous about what use compulsory licensing permits.

First 3 Weeks: 103 Join WJA

LOS ANGELES—The World Jazz Assn. lists 103 members after three weeks of existence, including 12 lifers at \$100.

Paul Tanner, executive director, says that letters inquiring about the new organization have been coming in from Milwaukee, Miami, Pittsburgh and Boston following the placement in various media of stories announcing the WJA's formation.

"One family of seven enrolled," Tanner says. That included four general memberships and three student enrollments. "People have been sending in their money but we haven't even figured out what the benefits are yet," Tanner adds.

Letters seeking information have also arrived from Radio Nederlands, British bandleader Sid Lawrence and Hamburg concert promoter Karsten Jahnke.

A meeting is scheduled for New York May 14 at WRVR at 3 p.m. to discuss the organization with East Coast parties.

Neptune, N.J., Man Faces Piracy Trial

NEWARK—A criminal information charging Michael Levy, of 214 Union Ave., Neptune, N.J., with the distribution and sale of pirated tapes has been filed by the U.S. Attorney's office here.

If convicted, Levy, charged with three counts of infringement, faces a maximum term of imprisonment of three years and/or a fine of \$3,000. The case is being handled by Assistant U.S. Attorney Stanley Kallmann.

Drop Heider Suit

ST. PAUL, Minn.—A suit by 3M Company against Wally Heider Recording, Inc., the Los Angeles recording studio firm, seeking payment of \$113,393.03 (Billboard, Jan. 4) was dropped when Heider returned five Model M79 24-track professional recorders.

The company says Heider had contracted to purchase the recorders, the first of the M70 model line to have been produced, but had paid only four of 36 scheduled installments.

Tommy Roe
says
it's all over
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Jethro Tull—War Child—CHR 1067
Eagles—On The Border—7E 1004
The Doobie Bros.—Captain & Me—BS 2694
Lynard Skynard—Nutin' Fancy—MCA 2137
Paul Anka—Feelings—UA 367
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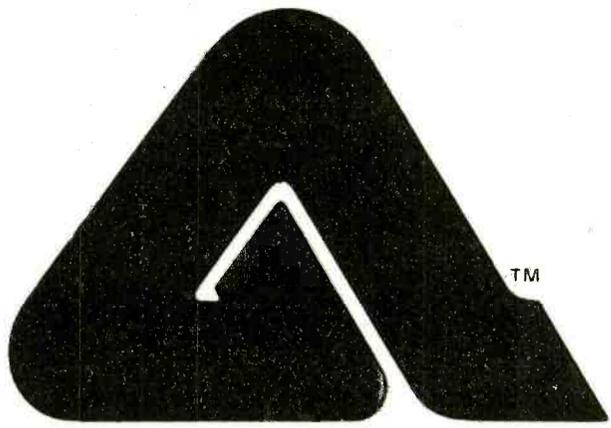
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MAY 3, 1975, BILLBOARD

General News

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 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

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	19	2.7

**ALREADY IN THE TOP TEN
-AND THAT'S ONLY
THE BEGINNING!**



Billboard Singles Radio Action

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

Based on station playlists through Thursday (5/1/75)

TOP ADD ONS - NATIONAL

DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
BOOMER CASTLEMAN—Judy Mae (Mums)
AMERICA—Sister Golden Hair (W.B.)

PRIME MOVERS - NATIONAL

LINDA RONSTADT—When Will I Be Loved (Capitol)
AMERICA—Sister Golden Hair (W.B.)
CHICAGO—Old Days (Columbia)

BREAKOUTS - NATIONAL

DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
BOOMER CASTLEMAN—Judy Mae (Mums)
CHICAGO—Old Days (Columbia)

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.

★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 38-30
KBBC—Phoenix

● **RAY STEVENS**—Misty (Barnaby)
 ● **TEN C.C.**—I'm Not In Love (Mercury)
 ● **MICHAEL MURPHEY**—Wildfire (Epic) 20-11

★ **ROGER WHITTAKER**—Last Farewell (RCA) 32-27

KUPD—Phoenix

● **NO NEW LIST**

●

★

★

KQEO—Albuquerque

● **CHICAGO**—Old Days (Columbia)

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

★ **MICHAEL MURPHEY**—Wildfire (Epic) 28-25

★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 6-4

KNDE—Sacramento

D ● **FRANKIE VALLI**—Swearin' To God (Private Stock)

● **CARLY SIMON**—Attitude Dancing (Elektra)

★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) EX-21

★ **MICHAEL MURPHEY**—Wildfire (Epic) EX-22

KJR—Seattle

D ● **HERBIE MANN**—Hijack (Atlantic)

● **TANYA TUCKER**—Lizzie And The Rainman (MCA)

★ **BOOMER CASTLEMAN**—Judy Mae (Mums) HB-13

★ **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.) 21-16

KING—Seattle

● **NEIL SEDAKA**—The Immigrant (Rocket)

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

★ **CARPENTERS**—Only Yesterday (A&M) 12-9

★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 10-7

KJRB—Spokane

● **BOOMER CASTLEMAN**—Judy Mae (Mums)

● **ALICE COOPER**—Only Women (Atlantic)

★ **LED ZEPPELIN**—Trampled Underfoot (Swan Song) 27-21

★ **ACE**—How Long (Anchor) 16-11

KTAC—Tacoma

● **JUSTIN HAYWARD**—I Dreamed Last Night (Threshold)

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

★ **ALICE COOPER**—Only Women (Atlantic) 25-17

★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 26-18

KGW—Portland

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

● **SUPERTRAMP**—Bloody Well Right (A&M)

★ **AMERICA**—Sister Golden Hair (W.B.) 24-16

★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 16-9

KISN—Portland

● **CHICAGO**—Old Days (Columbia)

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

★ **BARRY MANILOW**—It's A Miracle (Arista) 17-9

★ **BEN E. KING**—Supernatural Thing (Atlantic) 14-8

KTLC—Denver

● **WAR**—Why Can't We Be Friends? (U.A.)

● **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA)

★ **AMERICA**—Sister Golden Hair (W.B.) 25-15

★ **GRAND FUNK**—Bad Time (Capitol) 26-17

KIMN—Denver

● **JIMMY BUFFETT**—A Pirate Looks At Forty (ABC/Dunhill)

D ● **DIONNE WARWICKE**—Take It From Me (W.B.)

★ **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.) 32-25

★ **LOGGINS & MESSINA**—Growin' (Columbia) 23-14

KKAM—Pueblo, Colo.

● **NEIL SEDAKA**—The Immigrant (Rocket)

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

★ **ALICE COOPER**—Only Women (Atlantic) 29-15

★ **BLACKBYRDS**—Walking In Rhythm (Fantasy) 19-9

KYSN—Colorado Springs

● **CARLY SIMON**—Attitude Dancing (Elektra)

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

★ **MICHAEL MURPHEY**—Wildfire (Epic) 23-15

★ **CARPENTERS**—Only Yesterday (A&M) 3-1

KCPX—Salt Lake City

● **JESSI COLTER**—I'm Not Lisa (Capitol)

● **STYX**—You Need Love (Wooden Nickel)

★ **ROGER WHITTAKER**—Last Farewell (RCA) 33-19

★ **BLACKBYRDS**—Walking In Rhythm (Fantasy) 34-26

KRSP—Salt Lake City

● **BOOMER CASTLEMAN**—Judy Mae (Mums)

● **ALICE COOPER**—Only Women (Atlantic)

★ **CHICAGO**—Old Days (Columbia) 25-14

★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 23-19

Southwest Region

TOP ADD ONS:

DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
AMERICA—Sister Golden Hair (W.B.)
CHICAGO—Old Days (Columbia)

PRIME MOVERS:

LINDA RONSTADT—When Will I Be Loved (Capitol)
MICHAEL MURPHEY—Wildfire (Epic)
CHICAGO—Old Days (Columbia)

BREAKOUTS:

DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
CHICAGO—Old Days (Columbia)
BOOMER CASTLEMAN—Judy Mae (Mums)

KILT—Houston

● **BAZUKA**—Dynamite (A&M)

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

D ★ **HERBIE MANN**—Hijack (Atlantic) 39-27

★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) 33-21

KRBE-FM—Houston

● **BOOMER CASTLEMAN**—Judy Mae (Mums)

● **LINDA RONSTADT**—When Will I Be Loved (Capitol) EX-17

★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 14-11

KLIF—Dallas

● **CHICAGO**—Old Days (Columbia)

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

★ **ACE**—How Long (Anchor) 18-9

★ **BARRY MANILOW**—It's A Miracle (Arista) 12-6

KNUS-FM—Dallas

● **CHICAGO**—Old Days (Columbia)

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

★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 19-7

★ **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot) 18-5

KFJZ—Ft. Worth

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

● **WAR**—Why Can't We Be Friends? (U.A.)

★ **ALICE COOPER**—Only Women (Atlantic) 32-23

★ **CHICAGO**—Old Days (Columbia) 16-10

KXOL—Ft. Worth

● **ALICE COOPER**—Only Women (Atlantic)

● **JESSI COLTER**—I'm Not Lisa (Capitol)

★ **TONY ORLANDO & DAWN**—He Don't Love You (Elektra) 10-4

★ **MICHAEL MURPHEY**—Wildfire (Epic) 23-18

KONO—San Antonio

● **THREE DEGREES**—I Didn't Know (Philadelphia International)

● **THE MANHATTANS**—Hurt (Columbia) 26-17

★ **PURE PRAIRIE LEAGUE**—Amie (RCA) 26-17

★ **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.) 11-6

KELP—El Paso

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

● **CHICAGO**—Old Days (Columbia)

★ **BLACKBYRDS**—Walking In Rhythm (Fantasy) 18-11

★ **CARPENTERS**—Only Yesterday (A&M) 15-8

XEROK—El Paso

● **BOOMER CASTLEMAN**—Judy Mae (Mums)

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

★ **CHICAGO**—Old Days (Columbia) EX-18

★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 10-6

KAKC—Tulsa

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

● **JESSI COLTER**—I'm Not Lisa (Capitol)

★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) 27-19

★ **MICHAEL MURPHEY**—Wildfire (Epic) 17-9

KELI—Tulsa

● **ALICE COOPER**—Only Women (Atlantic)

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

★ **GRAND FUNK**—Bad Time (Capitol) 27-21

★ **CHICAGO**—Old Days (Columbia) HB-28

WKY—Oklahoma City

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

● **GRAND FUNK**—Bad Time (Capitol)

★ **JOHN DENVER**—Thank God I'm A Country Boy (RCA) 24-11

★ **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.) 12-7

KOMA—Oklahoma City

● **JOE SIMON**—Get Down, Get Down (Spring)

● **NEIL SEDAKA**—The Immigrant (Rocket)

★ **AMERICA**—Sister Golden Hair (W.B.) 25-16

★ **MARJOR HARRIS**—Love Won't Let Me Wait (Atlantic) HB-25

WTIX—New Orleans

D ● **DISCO TEX & THE SEX-O-LETES**—I Wanna Dance Wit' Choo (Chelsea)

● **GWEN McCRAE**—Rockin' Chair (Cat)

★ **JIMMY CASTOR**—The Bertha Butt Boogie (Atlantic) 16-3

★ **CARPENTERS**—Only Yesterday (A&M) 21-11

KEEL—Shreveport

● **JESSI COLTER**—I'm Not Lisa (Capitol)

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

★ **FREDDIE FENDER**—Before The Next Teardrop Falls (ABC/Dot) 14-7

★ **MICHAEL MURPHEY**—Wildfire (Epic) 22-14

Midwest Region

TOP ADD ONS:

AMERICA—Sister Golden Hair (W.B.)
DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
CHICAGO—Old Days (Columbia)

PRIME MOVERS:

AMERICA—Sister Golden Hair (W.B.)
AVERAGE WHITE BAND—Cut The Cake (Atlantic)
CARPENTERS—Only Yesterday (A&M)

BREAKOUTS:

DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
CHICAGO—Old Days (Columbia)
NORTHERN LIGHT—Minnesota (Columbia)

WLS—Chicago

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

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

★ **GRAND FUNK**—Bad Time (Capitol) 41-26

★ **CARPENTERS**—Only Yesterday (A&M) 24-13

WCFL—Chicago

● **EARTH, WIND & FIRE**—Shining Star (Columbia)

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

★ **LEO SAYER**—Long Tall Glasses (W.B.) 22-8

★ **QUEEN**—Killer Queen (Elektra) 26-18

WOKY—Milwaukee

● **NEIL SEDAKA**—The Immigrant (Rocket)

● **ROGER WHITTAKER**—Last Farewell (RCA)

★ **QUEEN**—Killer Queen (Elektra) 30-23

★ **LEO SAYER**—Long Tall Glasses (W.B.) 17-11

WZUJ-FM—Milwaukee

● **STYX**—You Need Love (Wooden Nickel)

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

★ **BARRY MANILOW**—It's A Miracle (Arista) 24-17

★ **AMERICA**—Sister Golden Hair (W.B.) 13-7

WIFE—Indianapolis

● **CHICAGO**—Old Days (Columbia)

● **ORLEANS**—Let There Be Music (Asylum)

★ **AVERAGE WHITE BAND**—Cut The Cake (Atlantic) 30-20

★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) 27-19

WIRL—Peoria, Ill.

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

● **CARLY SIMON**—Attitude Dancing (Elektra)

★ **ALICE COOPER**—Only Women (Atlantic) 20-11

★ **CHICAGO**—Old Days (Columbia) 23-15

KDWB—Minneapolis

● **TEN C.C.**—I'm Not In Love (Mercury)

●

20% Of Top 200 LPs Comprised Of Catalog Material

By BOB KIRSCH

LOS ANGELES—The theory advanced by many in the music business that new material from new artists is not generating much excitement in the rock world may have some actual as well as theoretical merit, with more than 20 percent of the current Top 200 LPs and Tape chart made up of catalog material brought back by current hit singles or LPs, greatest hits and live product or simply old albums moving back up.

Perhaps of more importance, the vast majority of catalog, greatest hits and others comes from artists who established themselves years ago. The same is true of other top LPs.

The only real trend to be spotted in rock music these days is a return to skilled simplicity, which is a reflection of what turned the rock business around a decade ago.

While none of these observations are startlingly new, they are more evident this week, perhaps, than they have been in some time.

Starting with the catalog product, the two most impressive artists are Chicago and Led Zeppelin, groups that have been on the scene for a number of years.

Chicago holds down the top spot on the charts with "Chicago VIII." Carried on on the strength of that LP (or, in some cases, brought back up from the lower portions of the charts) are "Chicago At Carnegie Hall" at 155, "Chicago V" at 168, and "Chicago VII" at 195.

Led Zeppelin's "Physical Graffiti," a former No. 1 LP, is at 3. Carried on by this mammoth LP (which is basic, heavy rock) are "Led Zeppelin" at 71, "Houses Of The Holy" at 93, "Led Zeppelin II" at 105 and "Led Zeppelin" at 113.

The Average White Band, which really does nothing more than offer a fine white imitation of black music, has its current Atlantic LP at 69 while MCA's "Put It Where You Want It" by the group (somewhat less than a blockbusting success when released over a year ago) is at a starred 48.

The success of the original soundtrack recording of "Tommy" at 7 has pulled the other two Tommys back on the charts, with the Who's original 1968 version at a starred 54 and the symphonic rock version with an all-star cast at a starred 134.

Capitol combed through its Beach Boys catalog and has come up with two double sets of recordings from the early to late '60s. "Spirit Of America" is a starred 63, while "Endless Summer," now in its 43 week on the charts, is at 194 and a former number one disk. Capitol also has put Pink Floyd's "Dark Side Of The Moon," a three-year-old former chart topper, back on the listings, at a starred 52. Though no longer on the label, Pink Floyd has yet to give its new label any product and is currently touring.

On the strength of her "Heart Like A Wheel" LP, Asylum has brought Linda Ronstadt's "Don't Cry Now" back to the charts at 136, while watching the Eagles' "Desperado," on the charts 38 weeks, move back up on the strength of a No. 1 single. Both of these artists handle good, basic, country rock.

The success of the Doobie Brothers' "Black Water" single has kept them in the LP spotlight, with "What

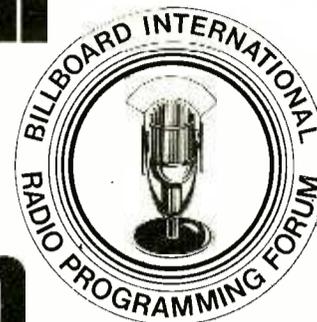
Were Once Our Vices Are Now Our Habits" at 65, "The Captain & Me" at 147 and "Toulouse Street" at 162. Jethro Tull's recent "War Child" is still charted, while its three-year-old "Acqualing" is at 165.

MCA, after scoring with the soundtrack to "American Graffiti," has issued another collection of oldies dubbed "More American Graffiti," which is a starred 84. There is no sequel movie.

Other old product on the charts include Pure Prairie League's "Bustin' Out," a three-year-old country rock LP at a starred 41 due to a hit single; Joe Cocker's soulful "I Can Stand A Little Rain" at 82 on the

strength of a hit single; the Ozark Mountain Daredevil's "I'll Shine When It Shines" at a starred 72 as a result of the "Jackie Blue" top 10 single; "Styx II" is at 131 on the
(Continued on page 19)

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Register Early

AFM, Advertisers

• Continued from page 3

members in the U.S. and Canada, will not be made public until after AFM members have all voted on the contract. Results of the secret ballot will be available within a few weeks.

Billboard Singles Radio Action

Based on station playlists through Thursday (5/1/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

● Continued from page 16

WKBW—Buffalo

- AMERICA—Sister Golden Hair (W.B.)
- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 26-13
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 28-22

WSAI—Cincinnati

- BIMBO JETS—El Bimbo (Scepter)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 28-13
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 29-11

North Central Region

TOP ADD ONS:

- MICHAEL MURPHEY—Wildfire (Epic)
- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- BLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)

PRIME MOVERS:

- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ LINDA RONSTADT—When Will I Be Loved (Capitol)
- ★ ALICE COOPER—Only Women (Atlantic)

BREAKOUTS:

- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- FRANK SINATRA—Anytime (Reprise)
- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)

CKLW—Detroit

- RUSH—Fly By Night (Mercury)
- FRANK SINATRA—Anytime (Reprise)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 13-5
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 21-13

WGRD—Grand Rapids

- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ ALICE COOPER—Only Women (Atlantic) 20-11
- ★ AMERICA—Sister Golden Hair (W.B.) 15-8

Z-96 (WZZM-FM)—Grand Rapids

- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- ORLEANS—Let There Be Music (Asylum)
- ★ MICHAEL MURPHEY—Wildfire (Epic) 29-23
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 23-18

WTAC—Flint, Mich.

- TAVARES—Remember What I Told You (Capitol)
- EDDIE KENDRICKS—Shoeshine Boy (Tamla)
- ★ GRAND FUNK—Bad Time (Capitol) 28-21
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 8-4

WIXY—Cleveland

- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
- MICHAEL MURPHEY—Wildfire (Epic)
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 15-8
- ★ CHICAGO—Old Days (Columbia) 27-20

WGCL—Cleveland

- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- BAZUKA—Dynomite (A&M)
- ★ TODD RUNDGREN—Real Man (Bears-Ville) 23-17
- ★ OSARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 12-6

13-Q (WKTQ)—Pittsburgh

- PILOT—Magic (EMI)
- BOOMER CASTLEMAN—Judy Mae (Mums)
- ★ CARPENTERS—Only Yesterday (A&M) 28-21
- ★ ALICE COOPER—Only Women (Atlantic) 30-24

KQV—Pittsburgh

- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ACE—How Long (Anchor)
- ★ GRAND FUNK—Bad Time (Capitol) 36-13
- ★ ALICE COOPER—Only Women (Atlantic) 34-18

WBBQ—Augusta

- PILOT—Magic (EMI)
- BOOMER CASTLEMAN—Judy Mae (Mums)
- ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 20-9
- ★ JOE SIMON—Get Down, Get Down (Spring) HB-30

WMSG—Birmingham, Ala.

- THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- HERBIE MANN—Hijack (Atlantic)
- ★ JIM GILSTRAP—Swing Your Daddy (Roxbury) 18-10
- ★ CHICAGO—Old Days (Columbia) 20-13

WHYY—Montgomery, Ala.

- JOE SIMON—Get Down, Get Down (Spring)
- JUSTIN HAYWARD—I Dreamed Last Night (Threshold)
- ★ MICHAEL MURPHEY—Wildfire (Epic) 16-4
- ★ CHARLIE DANIELS—Long Haired Country Boy (Kama Sutra) 27-21

WTOB—Winston/Salem, N.C.

- TAVARES—Remember What I Told You (Capitol)
- THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- ★ ALICE COOPER—Only Women (Atlantic) 21-14
- ★ BLACKBYRDS—Walking In Rhythm (Fantasy) 22-15

WVUE—Dayton, Ohio

- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- TAVARES—Remember What I Told You (Capitol)
- ★ CHICAGO—Old Days (Columbia) 37-26
- ★ MICHAEL MURPHEY—Wildfire (Epic) 26-16

WBGW—Bowling Green, Ky.

- RAY STEVENS—Misty (Barnaby)
- LOLITA HOLLOWAY—Cry To Me (Aware)
- ★ TAVARES—Remember What I Told You (Capitol) 29-18
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 19-8

WJET—Erie, Pa.

- CHICAGO—Old Days (Columbia)
- AMERICA—Sister Golden Hair (W.B.)
- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 34-19
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 14-8

Southeast Region

TOP ADD ONS:

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

PRIME MOVERS:

- AMERICA—Sister Golden Hair (W.B.)
- JOE SIMON—Get Down, Get Down (Spring)
- LINDA RONSTADT—When Will I Be Loved (Capitol)

BREAKOUTS:

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

WQXI—Atlanta

- BOOMER CASTLEMAN—Judy Mae (Mums)
- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 14-2
- ★ JOE SIMON—Get Down, Get Down (Spring) 25-14

WFOM—Atlanta

- BOOMER CASTLEMAN—Judy Mae (Mums)
- SHA NA NA—Just Like Romeo & Juliet (Kama Sutra)
- ★ QUEEN—Killer Queen (Elektra) 17-12
- ★ KRAFTWERK—Autobahn (Vertigo) 22-17

Z-93 (WZGC-FM)—Atlanta

- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- CARLY SIMON—Attitude Dancing (Elektra)
- ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 20-13
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 14-9

WBBQ—Augusta

- PILOT—Magic (EMI)
- BOOMER CASTLEMAN—Judy Mae (Mums)
- ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 20-9
- ★ JOE SIMON—Get Down, Get Down (Spring) HB-30

WMSG—Birmingham, Ala.

- THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- HERBIE MANN—Hijack (Atlantic)
- ★ JIM GILSTRAP—Swing Your Daddy (Roxbury) 18-10
- ★ CHICAGO—Old Days (Columbia) 20-13

WHYY—Montgomery, Ala.

- JOE SIMON—Get Down, Get Down (Spring)
- JUSTIN HAYWARD—I Dreamed Last Night (Threshold)
- ★ MICHAEL MURPHEY—Wildfire (Epic) 16-4
- ★ CHARLIE DANIELS—Long Haired Country Boy (Kama Sutra) 27-21

WTOB—Winston/Salem, N.C.

- TAVARES—Remember What I Told You (Capitol)
- THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- ★ ALICE COOPER—Only Women (Atlantic) 21-14
- ★ BLACKBYRDS—Walking In Rhythm (Fantasy) 22-15

WVUE—Dayton, Ohio

- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- TAVARES—Remember What I Told You (Capitol)
- ★ CHICAGO—Old Days (Columbia) 37-26
- ★ MICHAEL MURPHEY—Wildfire (Epic) 26-16

WBGW—Bowling Green, Ky.

- RAY STEVENS—Misty (Barnaby)
- LOLITA HOLLOWAY—Cry To Me (Aware)
- ★ TAVARES—Remember What I Told You (Capitol) 29-18
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 19-8

WJET—Erie, Pa.

- CHICAGO—Old Days (Columbia)
- AMERICA—Sister Golden Hair (W.B.)
- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 34-19
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 14-8

WQXI—Atlanta

- BOOMER CASTLEMAN—Judy Mae (Mums)
- THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- ★ ALICE COOPER—Only Women (Atlantic) 19-10
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 15-9

WORD—Spartanburg, S.C.

- FRANKIE VALLI—Swearin' To God (Private Stock)
- REPARATA—Shoes (Polydor)
- ★ CHARLIE DANIELS—Long Haired Country Boy (Buddah) 22-3
- ★ GWEN McCRAE—Rockin' Chair (Cat) 3-1

WAYS—Charlotte, N.C.

- ROGER WHITTAKER—Last Farewell (RCA)
- AVERAGE WHITE BAND—Cut the Cake (Atlantic)
- ★ JOE SIMON—Get Down, Get Down (Spring) 23-8
- ★ TEMPTATIONS—Shakey Ground (Gordy) 25-15

WNOX—Knoxville

- CHICAGO—Old Days (Columbia)
- LED ZEPPELIN—Trampled Underfoot (Swan Song)
- ★ HERBIE MANN—Hijack (Atlantic) 35-26
- ★ JESSI COLTER—I'm Not Lisa (Capitol) HB-25

WGOW—Chattanooga, Tenn.

- BOOMER CASTLEMAN—Judy Mae (Mums)
- SHA NA NA—Just Like Romeo & Juliet (Kama Sutra)
- ★ QUEEN—Killer Queen (Elektra) 17-12
- ★ KRAFTWERK—Autobahn (Vertigo) 22-17

KAAY—Little Rock

- JOE SIMON—Get Down, Get Down (Spring)
- STYX—You Need Love (Wooden Nickel)
- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 15-8
- ★ ACE—How Long (Anchor) 16-9

WHBQ—Memphis

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ AMERICA—Sister Golden Hair (W.B.) 28-13
- ★ MICHAEL MURPHEY—Wildfire (Epic) 29-21

WMPS—Memphis

- LINDA RONSTADT—When Will I Be Loved (Capitol)
- BLACKBYRDS—Walking In Rhythm (Fantasy)
- ★ JESSI COLTER—I'm Not Lisa (Capitol) EX-19
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 7-1

WMAK—Nashville

- GUESS WHO—Seems Like I Can't Live With You (RCA)
- LEO SAYER—Long Tall Glasses (W.B.)
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 15-9
- ★ AMERICA—Sister Golden Hair (W.B.) 22-15

WLAC—Nashville

- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
- LINDA RONSTADT—When Will I Be Loved (Capitol)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) EX-15
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 5-3

WLCY—St. Petersburg, Fla.

- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- HAROLD MELVIN—Bad Luck (Philadelphia International)
- ★ JOHN LENNON—Stand By Me (Apple) 40-28
- ★ PILOT—Magic (EMI) 23-10

WQAM—Miami

- GWEN McCRAE—Rockin' Chair (Cat)
- LINDA RONSTADT—When Will I Be Loved (Capitol)
- ★ CHICAGO—Old Days (Columbia) 33-21
- ★ CARPENTERS—Only Yesterday (A&M) 32-20

WFUN—Miami

- NONE
- EARTH, WIND & FIRE—Shining Star (Columbia) 13-3
- ★ AMERICA—Sister Golden Hair (W.B.) 18-10

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- TONY ORLANDO & DAWN—He Don't Love You (Elektra)
- QUEEN—Killer Queen (Elektra) 10-2
- ★ ACE—How Long (Anchor) 16-8

WQPD—Lakeland, Fla.

- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- TAVARES—Remember What I Told You (Capitol)
- ★ ELVIS PRESLEY—Trouble (RCA) 30-8
- ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 24-9

Mid-Atlantic Region

TOP ADD ONS:

- BOOMER CASTLEMAN—Judy Mae (Mums)
- DAVE SCHULTZ—Penalty Box (All Pro)
- CONSUMER RAPPORT—Ease On Down The Road (Wing And A Prayer)

PRIME MOVERS:

- MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- TONY ORLANDO & DAWN—He Don't Love You (Elektra)

BREAKOUTS:

- BOOMER CASTLEMAN—Judy Mae (Mums)
- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- DAVE SCHULTZ—Penalty Box (All Pro)

WFIL—Philadelphia

- DAVE SCHULTZ—Penalty Box (All Pro)
- JOHN DENVER—Thank God I'm A Country Boy (RCA) 24-17
- ★ ACE—How Long (Anchor) 9-5

WIBG—Philadelphia

- BOOMER CASTLEMAN—Judy Mae (Mums)
- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- ★ HERBIE MANN—Hijack (Atlantic) 25-17
- ★ MICHAEL MURPHEY—Wildfire (Epic) 30-23

WPGC—Washington

- MICHAEL MURPHEY—Wildfire (Epic)
- BOOMER CASTLEMAN—Judy Mae (Mums)
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 28-13
- ★ CARPENTERS—Only Yesterday (A&M) 18-11

WRC—Washington

- NONE
- TONY ORLANDO & DAWN—He Don't Love You (Elektra) 19-15
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 17-11

WCAO—Baltimore

- CONSUMER RAPPORT—Ease On Down The Road (Wing And A Prayer)
- ALICE COOPER—Only Women (Atlantic)
- ★ AMERICA—Sister Golden Hair (W.B.) 29-23
- ★ MAJOR HARRIS—Love Won't Let Me Wait (W.B.) 22-18

WGH—Newport News, Va.

- HERBIE MANN—Hijack (Atlantic)
- LED ZEPPELIN—Trampled Underfoot (Swan Song)
- ★ AVERAGE WHITE BAND—Cut The Cake (Atlantic) 25-18
- ★ TONY ORLANDO & DAWN—He Don't Love You (Elektra) 7-2

WYRE—Annapolis, Md.

- BOOMER CASTLEMAN—Judy Mae (Mums)
- LINDA RONSTADT—When Will I Be Loved (Capitol)
- ★ GRAND FUNK—Bad Time (Capitol) 24-19
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 15-12

WLEE—Richmond, Va.

- HAROLD MELVIN—Bad Luck (Philadelphia International)
- NEIL SEDAKA—The Immigrant (Rocket)
- ★ FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot) 13-5
- ★ BARRY MANILOW—It's A Miracle (Arista) 19-12

WDRG—Hartford

- PILOT—Magic (EMI)
- HERBIE MANN—Hijack (Atlantic)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 26-17
- ★ AMERICA—Sister Golden Hair (W.B.) 23-15

WPOD—Hartford

- TAVARES—Remember What I Told You (Capitol)
- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- ★ SEALS & CROFTS—I'll Play For You (W.B.) 20-5
- ★ JOHN LENNON—Stand By Me (Apple) 23-12

WTRY—Albany

- THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- LOBO—Don't Tell Me Goodnight (Big Tree)
- ★ ACE—How Long (Anchor) 15-12
- ★ TAVARES—Remember What I Told You (Capitol) 27-25

WPRR—Albany

- ALICE COOPER—Only Women (Atlantic)
- LED ZEPPELIN—Trampled Underfoot (Swan Song)
- ★ KRAFTWERK—Autobahn (Vertigo) HB-18
- ★ CHICAGO—Old Days (Columbia) HB-22

WABC—New York City

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 33-19
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 19-11

WPIX-FM—New York City

- NEIL DIAMOND—Last Picasso (Columbia)
- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- ★ TEMPTATIONS—Shakey Ground (Gordy) EX-16
- ★ VAN MCCOY—The Hustle (Avco) 15-9

WBBF—Rochester, N.Y.

- KISS—I Wanna Rock & Roll All Night (Casablanca)
- B.J. THOMAS—Hey Won't You Play (ABC) 11-3
- ★ ALICE COOPER—Only Women (Atlantic) 22-15

WRKO—Boston

- FREDDIE FENDER—Before The Next Teardrop Falls (ABC/Dot)
- ALICE COOPER—Only Women (Atlantic)
- ★ GORDON LIGHTFOOT—Rainy Day People (Reprise) 19-12
- ★ LINDA RONSTADT—When Will I Be Loved (Capitol) HB123

WBZ-FM—Boston

- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- ★ AMERICA—Sister Golden Hair (W.B.) 22-10
- ★ CHICAGO—Old Days (Columbia) 26-16

WBVF-FM—Framingham, Mass.

- LINDA RONSTADT—When Will I Be Loved (Capitol)
- AVERAGE WHITE BAND—Cut The Cake (Atlantic)
- ★ PILOT—Magic (EMI) 29-14
- ★ GRAND FUNK—Bad Time (Capitol) 20-11

General News

2 New Indie Label Distributors In Atlanta

LOS ANGELES—Atlanta, long considered a key distributor area in the South, got a shot in the arm last week when two new indie label distributors were announced.

Former Southland Distributing executives Gwen Kessler and Randy Sanders, who headed buying and sales activity at the former Jake Friedman firm which was sold to

GRC a year ago, have established Tara Record & Tape Distributors, 582-84 Armour Circle, Atlanta (30324). The pair combine 34 years marketing experience in the Atlanta area. Opening lines include: Disneyland-Buena Vista, Nashboro-Ex-cello; HSE and Musicor with other labels to be announced. Phone Number of the new firm is (404) 875-2555.

Heilicher Bros., a division of Pickwick Intl, is opening its sixth indie label house here May 12, according to Ira Heilicher. "This shows we are bullish on indie distribution," he

says. Other distributor points are Chicago, Minneapolis, St. Louis, Dallas and Miami. Tom Ellison, formerly with Capitol, CTI and Phonodisc, Atlanta, will manage the operation. Opening lines include: Island, the PIP group, Ranwood, Grateful Dead, Playboy, Buddah, Takoma, Project 3, GNP, Muse and Vanguard with others coming. They are located at 4600-E. Frederick Dr., SW (30336). Phone number is (404) 696-1850.

Longtime in the market are Southland and Godwin Distributing.

Macy Lipman's Promos

• Continued from page 6

from the package which had four chartmakers in it. The sticker cost a dime affixed. It helped establish the identity of the new budding act.

Lipman is producing \$15,000 worth of 30-inch long inflatable plastic feet at \$2.75 per copy to ballyhoo the current Stafford LP.

The giant foot will go out with a new Stafford in-store merchandising poster and a free store-demo LP to retailers in areas where a radio breakout is noted by MGM's Rick Stevens.

Lipman works with a universe of 1,500 cooperative dealers in the continental U.S. He's found he gains credibility when he's able to call them later on in the build of a record and tell them their store is being tagged in a radio or TV spot.

While he notifies them by phone of the tag, he also gets an opening inventory stock into the store to back up the ad expenditure. He recently spent \$10,000 in radio spot money for the new Ray Price LP. Calls to the tagged stores indicated that about half of them had no opening stock.

Lipman feels he can handle about two projects simultaneously. "We must be unique if possible. We must create excitement. Just because we deal so often direct with the retailer doesn't mean we skip the distributor. He gets calls and receives quantities of our merchandising materials."

Lipman also creates career-building or maintaining programs. When Mac Davis was booked into Westchester, the theater-in-the-round in Tarrytown, N.Y., his manager,

Sandy Gallin, brought Lipman in to work with Columbia executive Bob Altshuler. It was agreed that Davis, essentially a country entertainer, needed to dig a strong foothold in the Manhattan area via the week's gig. Lipman and the Columbia publicity chief had Davis working TV, radio and press for from four to eight hours daily on the five work days he was in the New York area.

Masters Taxes

• Continued from page 3

bels which have audited have received notices to pay the debated tax on their leased masters.

Industry members are invited to attend the May 7 hearing personally by Sen. Robbins. Those who cannot attend and wish to write or wire their sentiments can communicate with senator members of the revenue & taxation committee, who include: John Holmdahl, Jerry Smith, Reuben Ayala, George Deukmejian, John Dunlop, Nick Peters, H.L. Richardson, Al Song and Howard Way, c/o State Capitol, Sacramento, Calif. 95814. Robbins can be reached at the same address or at either of his offices (415) 445-3121 or (213) 980-0055.

Capitol Records is being asked to pay over \$1 million in retroactive tax. Premier Record Corp., the present name for what was MGM Records before the firm was sold to Polygram, is currently suing to halt payment of approximately \$14,000 sales tax to the state board of equalization over the debated tax assessment in superior court here.

New Blood For Old Verve

• Continued from page 4

For so many new record buyers." To many young people, today's contemporary jazz sound is "new music."

Bowen says Verve's overseas licensees have been releasing repackaged goods with regularity, but in the U.S. the emphasis will be on new works.

Having joined the company May 20, 1974 as president of MGM, Bowen had that title phased out last November in favor of the overall a&r monicker.

He has had to work on revamping the artist roster of MGM and Polydor "to where it made sense." This has involved paring MGM's roster from 130 in the pop field to 22 and in country from 30 to 16. Polydor was cut from 80 to 38 acts.

Bowen is doing a limited amount of in-house production. His acts include Sammi Jo and Tom Bresh, a new country singer. He did no production during his first nine months with the company. He still retains a&r status with several outside clients, including Dean Martin, Glen Campbell, Jim Wetherly and Frank Sinatra ("if he calls").

Bowen works with two staff a&r executives: John Guess, head of a&r for both labels locally, and Ron Mosley, who heads East Coast a&r and promotion.

Fred Salem, assistant to Polydor president Bill Farr, is in charge of the Verve marketing and promotional functions.

Guess is producing a new San Francisco act, Crackin'. While the brunt of the Polydor/MGM artists are produced by freelancers, Bowen hopes to have 30 percent of his product produced in-house by next year. "I don't think it's wise for a label to have all its product produced outside," he says.

If Verve is going to be concentrating on music by the likes of Herbie Hancock, Miles Davis and Stanley Turrentine, for example, how does Bowen envision the company gaining AM airplay?

The executive says that LPs will be promoted heavily via FM and money will be spent to see that stores have the merchandise.

Bowen makes a point of saying that jazz will be promoted with as much enthusiasm as other forms of music.



Famous Music photo

FIVE FOR FAMOUS—Dave Coombs, left, ASCAP West Coast regional director, presents Famous Music with five ASCAP awards for songs that made top 10 of Billboard Easy Listening or Hot 100 charts. Coombs helps Marvin Kane, center, Famous chief operating officer, and Billy Meshel, creative affairs director, hold plaques for Jim Stafford's "Spiders And Snakes," "My Girl Bill" and "Wildwood Weed"; Lobo's Standing At The End Of The Line" and Nino Roto/Larry Kusik's "Speak Softly Love" theme from "Godfather I."

Oldies On Top 200 LPs

• Continued from page 17

strength of a top 10 hit pulled from the two-year-old LP; and Island has pushed Jimmy Cliff's "The Harder They Come" reggae soundtrack to 158 following two years off the charts.

Artists with greatest hits or live packages on the charts (and, it is important to note, these are all artists who have been on the scene for some time and, are actually deserving of such LPs) include John Denver, Al Green, Yes, Blue Oyster Cult, Lou Reed, Elton John (who also has a seven-year-old LP, "Empty Sky," at 95), the Stylistics, Kool & The Gang, the Moody Blues, and Joni Mitchell.

The point is, what is really new on the charts? John Lennon's "Rock 'N' Roll" at 37 is a collection of his interpretations of '50s and '60s classic rock songs. Bad Company, perhaps the most successful new group of the past year, is at a starred 8 with "Straight Shooter" and is at 166 with its first set. The group, made up of former Free and Mott The Hoople members, are exponents of basic rock. The same may be said for the year's other major group, Bachman-Turner Overdrive, whose "Not Fragile" is at 170. Leader Randy Bachman comes from the Guess Who and the band specializes in basic rock.

Other top LP artists include Jimi Hendrix' "Crash Landing," a collection of tapes from 1970; Earth, Wind & Fire; Alice Cooper, David Bowie, Jeff Beck, Bob Dylan, Eric Clapton and so on, all artists who have been around for years.

To be sure, acts like Kraftwerk, Queen, Leo Sayer and Henry Gross are high on the charts for the first time, but they are not setting any trends.

Rather, the record-buying public seems more willing to find an old friend like Judy Collins or Paul Anka and put them back on top than to pick up on what experiments there might be.

None of the predicted "major

NARAS Session

• Continued from page 4

kota law last week, Gortikov noted there are 21 more of the toughest states to convince to pass piracy laws. He illustrated how much more effective a state law combats piracy than expensive civil suits. He urged artists to use the deceptive practices portion of the Federal Trade Commission rulings to halt sound-alike producers and manufacturers from using their names and likenesses on their packaging without the artist's approval.

trends" of the past few years, including glitter rock, theatrical rock and reggae have done much. Lots of jazz and country have crossed, particularly jazz in recent months, but this is not anything really new. It is simply mass acceptance of established formats.

Perhaps, as the charts would seem to indicate, the days of great new trends (usually felt to hit in the fourth year of each decade) are behind us and what can be expected in the future is refinement and wider appeal of existing musics.

House Subgroup Holds Sessions

• Continued from page 3

Royalty Tribunal set up in the bill to oversee statutory royalties and rate disputes is itself under fire from cable systems and jukebox operators.

Chairman Kastenmeier is personally concerned about the length of the proposed copyright term of life plus 50 years, as being too long. He also feels that the last extension of expiring copyrights (rounding out 10 years by Dec. 31, 1976) benefits big publishers of the older music, and not the composers or their surviving families.

The continuing dispute over multiple photocopying for free by U.S. libraries will be heard on May 14, subcommittee counsel Herbert Fuchs says. At issue for music publishers is the heavy photocopying of sheet music. Although Sec. 108 of revision the bill expressly excluded multiple-copying of sheet music from the library privilege, the fair use rights for scholars and researchers in Sec. 107 again opens the door to abuse, in the publishers' view.

A hearing on the educational uses of copyrighted works will be held by the subcommittee May 15, and further hearings are set for June 4 and 5, topics to be announced.

Whether the added controversy of royalty for playing copyrighted recordings by broadcasters and other commercial users will be included in House hearings, is up to Chairman Kastenmeier. Rep. George Danielson (D. Cal.), a member of the copyrights subcommittee, has introduced a duplicate of Sen. Hugh Scott's bill to restore the right killed during the Senate revision vote last year.

Sen. Scott's bill, S. 1111, will be handled separately from the revision proceedings. But on the House side, Rep. Danielson's office suggests that he would like his record royalty bill, H.R. 5345, to be considered during the overall revision proceedings.

Roy Durkee Productions has been formed in Los Angeles, a record production company which will be affiliated with Martinsound Sound Studio. Facilities at firm headquarters include a showcase lounge and a private membership business and social club for musicians and entertainers. Roy Durkee is president.

★ ★ ★

The Rodgers & Clark Expeditionary Force, Inc. has been formed in Los Angeles to deal with recording, production, festival promotion, record promotion and public relations. Bill Rodgers is president, Billy Dalton is executive vice president and Lyle Mayer is vice president, secretary and treasurer. Also set is a video production division. The firm will be working with the Los Angeles Bicentennial Committee and is planning a three-day music festival at the Hollywood Bowl for later this summer. One day is set for country, a second for blues and jazz and a third for rock.

★ ★ ★

Max Baer Productions opens two publishing firms in LA., Max Baer Music and Rogi Music. Both firms are headed by Marshall Leib. Parent firm is in film production. Upcoming projects include the soundtrack LP on Brunswick of "Macon County Line" plus music by Bobbie Gentry for the filming of "The Ode To Billie Joe."

★ ★ ★

Chuck Tennin and Steve Goddard have teamed to kick off California Sun Records in Canoga Park, Calif. Using the Wally Heider studios, Goddard emerges as the label's first artist with a single, "Louise," which he composed himself. He's worked as a truck driver, hairdresser, guitarist, pianist and bass player and still is only 23 years old.

★ ★ ★

Complex 1, a production and management firm, has been formed in New Haven, Conn., by Orrin Mitchell and Alan Klatzkin. Main office will be located in New York, and a Los Angeles office is also slated. The New Haven office will be retained, as well. Publishing arm is Avacado Music (BMI).

21 Governors To Be Elected

LOS ANGELES—Twenty-one persons will be elected governors-at-large by active members of the Los Angeles chapter of the Recording Academy May 15.

The nominees for the posts are Michael Anthony, Lindy Blasky, David Blume, David Breidenthal, Jimmy Bryant, Don Burkheimer, Len H. Chandler Jr., Chan Daniels, David Dashev, Mick DeCaro, Richard Delvy, Bernie Fleischer, Jim Helms, David Kershenbaum, Jerome Kessler, Dennis Lambert, Michael Lang, Gary LeMel, Jay Lowy, Jackie Lustgarten, Robert MacLeod, Eric Malamud, Marvin Miller, Sy Mitchell, Richard Oliver, Don Ovens, Peter Rachtman, Allen Rindo, Jackie Ward, Artie Wayne, Andra Willis and Joe Wissert.

Rules And Deadlines For 1975 Radio Forum Awards Disclosed

Continued from page 1

The committee, comprised of Paul Drew, vice president/programming, RKO Radio; George Burns, president, Burns Media; and L. David Moorhead, vice president and general manager, KMET, has implemented some new criteria for judging in other than air personalities categories and has set forth specific criteria for the air personalities.

Deadline for air personalities' tapes will be Monday, June 16, 1975. All personalities airchecks and program tapes must be received by the various judges no later than that date. For the first time, regional winners will be selected and will be announced in the Billboard issue on the stands July 14 (dated July 21). The regional winners will then compete for the Air Personality of the Year and the Program Director of the Year awards, by format.

New this year will be the Super Jock, the best air personality of 1975, regardless of format. The winners in all format categories will be eligible for this award. Likewise, there will be a Super Station of the Year and a Super Program Director of the Year award.

According to Moorhead, chairman of the awards committee, new awards also to be given for the first time are the following:

A) The best commercial pro-

duced by a radio station at the station;

B) Best station-produced public service announcement;

C) Artists of the Year awards for the best female vocalist, the best male vocalist, and the best group;

D) The Recording Performance of the Year.

Voting for these categories will be solely by the tear-out nominating and voting ballot which appears in this week's issue.

The Radio Executive of the Year award may or may not be given, but if it is awarded, it will take cognizance of an exceptional contribution to the industry, such as the station with a new and original format; editorial or investigative news, or public affairs effort which resulted in a significant change in a community.

HOW TO ENTER

The air personalities will be nominated by the ballot contained in this week's Billboard.

The judging committee will contact the station of nominated personalities, requesting an aircheck. At that time, the station will receive directions as to where to send the tape. Judging criteria will be uniform and will be on a pre-printed label sent to the station to affix to the aircheck box.

Air personalities will be judged on voice, use thereof, timing, music selection (in those formats... MOR, progressive, where such selection is at the personality's discretion), salesmanship (all personalities will be required to include as part of their regular aircheck one life commercial. If it is not part of the regular aircheck, they may insert a live commercial at the beginning of the tape), personality definition, interest stimulation, compatibility with format, ability to relate to audience, presentation, content, imagination, creativity and originality.

Each judge will individually rate on a scale of zero to 10. The highest points in each category win.

The following two awards will not be nominated, but the individual or station may submit the required material directly to L. David Moorhead, chairman of the Awards Committee, 5828 Wilshire Boulevard, Los Angeles, Calif. 90036.

A) **Program Director of the Year:** Program directors will be asked to submit a competitive narrative delineating their market situation, use of facilities, and any other criteria he feels should be considered by the judges. In addition, he will submit last year's rating history including the most recent ARB and a tape, with music telescoped, with an example of format execution.

B) **Station of the Year:** A narrative delineating the station's community involvement, community affairs, special programs, and any facts reflecting a change in the station's market affected by that station's activities as well as a composite tape, with music telescoped, of the station, not to exceed one hour.

Deadline for Program Director of the Year entries is July 14, 1975. Station of the Year entries will be due no later than July 7, 1975.

As in other years, Air Personality of the Year awards will be given for Top 40, MOR, r&b/soul, progressive, talk, jazz, country and news. And for the first time, the regional winners will be selected as follows: One from the million-plus metro markets, as listed in ARB's 1975 metro area rankings; and the others to be selected from the remaining metro markets.

Special programs, the best commercial produced by a radio station at the station, and the best station-produced public service entrants should be addressed to Moorhead. Please mark "AWARDS" clearly on the envelope. Deadline for special programs, best commercial and best public service entrants will be June 16, 1975, and all entries must be received no later than that date.

Details on the competition for other awards such as Record Promotion Man of the Year and Record Company of the Year, will be announced shortly.

Two Ways To Offer Syndication

By BILL EZELL

EDITOR'S NOTE: Bill Ezell, until last week general manager of Alto Communications, Los Angeles, gives some inside views into radio syndication today. Alto Communications is not only heavily involved in radio syndication, but also produces and markets products for airlines.

LOS ANGELES—There are two ways currently, that syndicated specials are being offered to radio stations. The first way is direct marketing on a cash basis to the stations with all the available commercial time left for the station's use. The second way is barter marketing, whereby the program is offered to the radio station with a portion of the commercial availabilities reserved by the syndicator for national advertising accounts. The program, in this latter instance, is offered to the station without cost and the syndicator derives his money from sales of availabilities to national clients.

Unfortunately, with the condition of the current economy, the national dollar has been in short supply recently.

But, the recession is a short-term condition and the reawakening of the economy is going to see a trend toward national syndication. The reason is that a syndicated radio show offers the national advertiser not only a better audience buy in numbers of people reached, but a target audience. The national advertiser will be able to pinpoint the precise demographics and caliber of audience... and get them more effectively with syndicated radio shows than by placing their own spot buys on a market-by-market basis, which is not only time and money-consuming, but also risky on occasion. For example, our "Hit

BILLBOARD'S INTERNATIONAL RADIO PROGRAMMING AWARDS BALLOT			
I nominate the following Air Personalities to be considered for the Forum's Personality Of The Year Award: (Please print all nominations)			
1)	(name)	(station)	(city) (format)
2)			
3)			
The following is nominated to be NEWSMAN OF THE YEAR:			
	(name)	(station)	(city)
The following individual has made a major contribution to the broadcast industry and should receive the award as RADIO EXECUTIVE OF THE YEAR:			
	(name)	(station or company)	
(reason)			
The following are my votes for Artist of the Year:			
1)		(male)	
2)		(female)	
3)		(group or instrumental)	
My vote for the Recording Performance of the Year is:			
	(title)	(artist)	(label)
Please complete and send all nominations to Forum Awards, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.			

MAY 10, 1975, BILLBOARD



NO PILL—Loretta Lynn and Mac Davis get into a duet on "The Mac Davis Show" on NBC-TV network. The May 8 show features Ms. Lynn singing her controversial "The Pill" record. Show was taped April 11.

The good old Rock and Roll is all that's left... it's all over but the

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Vox Jox

By CLAUDE HALL

LOS ANGELES—Tom Donahue is dead. Heart attack. San Francisco.

He was known as the father of progressive rock radio, though he hated the label on his kind of radio, which was more from the heart and the gut than any other formats and more personable.

I interviewed Donahue once—at the first Bill Calvin Radio Program Conference in Las Vegas. Donahue sat on one side of the table and three of us sat on the other side of the table. He was like that: Sort of a King of radio.

He had been a well-known Top 40 disk jockey on the East Coast and then ended up in the '60s on a little FM station in San Francisco—KMPX—with a late-night blues show. To illustrate the power of the man, he turned that program into a whole format and a whole new kind

of radio—the progressive format that today is heard from New York to Rio de Janeiro, big cities and small.

When he became manager of KSAN in San Francisco, he continued to give the station exceptional stature. Just as he gave the entire world of radio exceptional stature by being here and being himself.

Few men have occasion—or have had occasion—to make a mark in radio. You can mention Todd Storz and Gordon McLendon and Chuck Blore and all that they contributed to Top 40 radio. When it comes to progressive radio, there's only one man—Tom Donahue. He turned a whole idea into a format.

There's a new air personality lineup at WKAP, Whitehall, Pa.—Program director Tom Moran 6-9 (Continued on page 21)

Vox Jox

• Continued from page 20

a.m., **Jeff Dean** 9-noon, **Mark Stewart** noon-3 p.m., **Walt Brown** 3-7 p.m., and **Shotgun Steve Kelly** 7-midnight. Moran adds: "I'd like to give some ink to one of the super radio programming and production people around—a guy who deserves some plaudits—**Ev Wren**. I spent several years working for Ev in Denver." And Moran then gives Wren credit for "discovering" **Dale Dormann**, **Fred Winston**, **Charlie Fox**, **Bill Moffitt**, **Bob McClain**, and for laying down the original rock format for KIMN in Denver.

★ ★ ★

Terry Sullivan, publisher and editor, feels that I should give The Sullivan Letter a mention. And I should. Terry sends out a free sample on request and you should ask for a copy right now. Care of 888 Seventh Ave., Suite 400, New York, N.Y. 10019. What the letter provides is specific information about records and recording artists. **Jim LaBarbara** at WLW in Cincinnati uses the letter, as does **Ted Atkins** at WTAE in Pittsburgh. This is the type of information you'll find in the letter: "**Harris, Major**... Atlantic... Before he joined the **Delfonics** in 1971, he sang with several other groups, including the **Teenagers**, **The Tarmels**, **The Impacts** and **The Nenetie Turner Rebellion**." I personally feel that The Sullivan Letter is fantastic. No MOR or rock jock should be without it. Is that enough of a mention, Terry?

★ ★ ★

Allan Hlebovy, 1-216-755-8648, has just graduated from the WIXY School of Broadcast Technique in Cleveland and is now looking for his first job. Says he'll go anywhere.

Bubbling Under The HOT 100

- 101—NO CHARGE, Shirley Caesar, Hob 12402 (Scepter)
- 102—ALL CRIED OUT, Lamont Dozier, ABC 12076
- 103—SAVE ME, Silver Convention, Midland International 10212 (RCA)
- 104—A PIRATE LOOKS AT FORTY, Jimmy Buffett, ABC/Dunhill 15029
- 105—CRYSTAL WORLD, Crystal Glass, Polydor 15101
- 106—JUST LIKE ROMEO & JULIET, Fallen Angels, Arista 0113
- 107—GOT TO GET YOU BACK IN MY LIFE, New York City, Chelsea 3010
- 108—GOOD VIBRATIONS, Troggs, Pye 71015 (ATV)
- 109—GEMINI, Miracles, Tamla 54259 (Motown)
- 110—LEAVE IT ALONE, Dynamic Superiors, Motown 1342

Bubbling Under The Top LPs

- 201—STEALERS WHEEL, Right or Wrong, A&M SP 4517
- 202—ENGELBERT HUMPERDINCK, Greatest Hits, Parrot 71067 (London)
- 203—THE DYNAMIC SUPERIORS, Motown M6 822 S1
- 204—ALLEN TOUSSAINT, Southern Nights, Reprise MS 2186 (Warner Bros.)
- 205—STATUS QUO, On The Level, Capitol ST 11381
- 206—STARDUST/SOUNDTRACK, Arista AL 5000
- 207—WENDY WALDMAN, Warner Bros. BS 2859
- 208—RAY CONNIFF, Laughter In The Rain, Columbia KC 33332
- 209—FLASH FEARLESS VERSUS THE ZORG WOMEN PARTS 5 & 6, Chrysalis CHR 1072 (Warner Bros.)
- 210—TANYA TUCKER, Greatest Hits, Columbia KC 33355

... **Bill Clark**, who'd been with WRC-TV in Washington the past four years, but is a veteran MOR personality, is seeking work. 202-483-3134. I ran into him, after several years, at the recent convention of the National Assn. of Broadcasters in Las Vegas, the world's greatest job-hunting ground. ... Which reminds me of a stunt pulled by a gentleman who shall be only known by the calls of N.W.; he sent two beautiful babes (both blondes) to the TM Productions suite. They came walking in as I was talking with **Ron Nichols**, attracting every eye. But the kind of business they had in mind didn't have all that much to do with radio. You can imagine the expression on the face of the guy they were sent to meet.

★ ★ ★

Bill A. Brill reports that he has gone from KVAN in Portland, Ore., to do mornings on WXXY, an FM station in Montour Falls, N.Y., that programs oldies. Rest of lineup includes **David P. Nickeles** 10 a.m.-2 p.m., **Mike Gardner** 2-7 p.m., and **Bob Brisbane** 7-midnight. ... **John T. Murphy**, president of AVCO Broadcasting, has been nominated to the Board for International Broadcasting by President **Gerald Ford**. The BIB is chartered to make grants to Radio Free Europe and Radio Liberty.

★ ★ ★

Lineup at WKYX in Paducah, Ky., includes **Bryan Sargeant** 5-10 a.m., **Tom Nelson** 10 a.m.-2 p.m., **Barry Chase** 2-6 p.m., **Larry Sherwood** 6-7 p.m., **Bill Cheney** 7-midnight, and music director **Steve Anderson** and **Dan Damesworth** doing weekends. ... **Nowell Bery**, air personality under the name of **Steve Shannon** at CFCG in Grande Prairie, Canada, would like to know where **Fred Winston** and **Joel Sebastian** are now. He wants an aircheck desperately. The lineup at the Canadian station includes program director **Jack Sours**, morning man **Patrick David**, **Peter Hall** 10 a.m.-3 p.m., **George Jackson** 3-8 p.m., **Barry Smith** and **Lorene Teachout** swapping out an 8 p.m.-1 a.m. show and **Steve Shannon** handling the all-night chores.

★ ★ ★

WMCL in McLeansboro, Ill., country music station, is now researching local jukebox record plays and feeding the information into the station playlist. ... **Michael Kyle**, KWMC, Del Rio, Tex., reports his station is now sounding like a large market operation. Well, that's not necessarily the thing to aim at in radio, Michael. Some of the best major market stations I know of sound like small town operations.

★ ★ ★

Dave Jonasen, KLEU, Waterloo, Iowa, writes to hype me on him and his partner **Bill Bundy**, the general manager of the station who "taught me the business." ... **Jim DeHart** reports that his station—KRIO in McAllen, Tex.—is switching to the automated programming of Programe Shoppe, Los Angeles. So, the 16-year veteran is out of a job and looking. Has a first ticket and has won production awards; 512-686-5454. So, **Charlie Tuna**, courtesy of Programe Shoppe's "Rock Unlimited" programming service, is now invading the haunts of deep Texas.

★ ★ ★

J. J. Justin, with WRC-AM in Washington the past year-and-a-half, is looking. Most of the guys will be shifting over to WRC-FM and the AM will be all news. Some guys are going to be out of work, meaning

J.J. Call him at 703-620-3539. ... **Ted Smith** is the new general manager at KSLQ in St. Louis, replacing **Joe Kelly**. Smith had been with the Bartell Media corporate office in New York; Bartell owns the station.

★ ★ ★

Chuck Dunaway, who came to Phoenix in November as AM rocker KUPD's new program director with the understanding that he would clean up the station's license hassles with the FCC and try out a new AM rock format, has left the station.

"The management hated what we were doing all along; they never understood our format or saw that it was right for Phoenix right now," Dunaway states. He leaves the station with an anticipated format change in the middle of a book (Pulse-ended 17 April, ARB began April 15). Dunaway's programming was an AM version of progressive rock with a playlist of over 1,000 pieces. all of them album cuts. With five stop-sets per hour and a laid-back delivery, the station under Dunaway was going for Phoenix's 18-34 demos that lay between KRIZ's top 20 market and KDKB's free-form audience.

Management admitted to discomfort over Dunaway's programming, but was planning to wait out the first book until KRUX, Phoenix's third AM rocker, bought an NBC news package and announced that they were pulling out of the Top 20 market in mid-books.

"We saw a chance to pick up KRUX's audience," **Lloyd Melton**, the station's vice president, states. "Chuck gave us a great sound, but I just don't think Phoenix is ready for it. We weren't getting any positive feedback on what he was doing."

Pulse ratings will be out in mid-May, when Dunaway's innovations can be evaluated. In the meantime, Chuck will have assumed program duties at WAXY (FM, Fort Lauderdale), an RKO oldies station. And KUPD will be back in the tight-playlist top 20 sweepstakes with **Todd Wallace**, who will be returning to Phoenix to assume the program director's job after his recent dismissal at KLIB in Dallas.

★ ★ ★

Terry (Terry Jay) Silveira is now working at KIBL in Beeville, Tex. The station is half country, half Spanish. Lineup includes **Don Funkhauser** 5:30-7 a.m., **Dave Smith** 7-9 a.m., **Terry Jay** until 2 p.m., **Rene Rodriguez** 2-5 p.m., **Eloy Moreno** 6-9 a.m., and **Tony Avila** until signoff (Continued on page 38)



Sound Bird photo

MYSTIC MOODFUL—Promoting the "Erogenous" LP by the Mystic Moods, in person, is **Joe Sutton**, president of Sound Bird Records. Sutton took the LP to KUTE, an FM station in Los Angeles. Sitting is KUTE program director **Larry Williams**. From left are: **Rick Williams**, marketing and promotion manager for the record label; **Pierre Gonneau**, music director of the radio station; **Rick Siodot**, national sales and promotion manager of the record company, and Sutton.

KRLA In L.A. Zips From Tape To Live MOR Feel

By CLAUDE HALL

LOS ANGELES—KRLA, 50,000-watt facility that has been in limbo regarding ownership for more than 10 years and in chaos from time-to-time regarding programming, is making a serious effort to become a factor in the market again.

Hal Mathews, station manager, has switched the station from tape to live MOR programming and hired several well-known personalities to give the station extra on-air emphasis, something it has lacked for some while.

For the past several months, virtually two personalities have been handling all of the on-air duties via tape, introducing records and not much else. Music will be MOR, but uptemp.

Hired to go on the air are **Lee Baby Symms**, who'll be using the air name of **Ol' Doc Frail**; **Johnny Magnus** 9-noon; **Paul Compton** in the afternoon. Other staffers include **Roy Elwell**, program director and **Johnny Haynes**, music director. Another personality will be hired for afternoon drive, most likely.

The station has been programming a mishmash of music; a recent experiment was programming soft rock in the day and soul at night, but that was dropped a few weeks ago.

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French jazz violinist **Jean-Luc Ponty** to Atlantic Records. He recently dropped out of the Mahavishnu Orchestra to pursue a solo career.

British jazz-rockers **Zebra** to Polydor Records. . . . **Rory Block** to The Great Metropolitan Gramophone for management. . . . Former **Blood, Sweat and Tears** saxophonist **Fred Lipsius** to Rising Sun Music for songwriting and arranging of radio and television commercials. . . . Former Ghana track star **Sidiku Buari** to RCA as a singer-percussionist. . . . **Daryl Hall and John Oates**, formerly with Atlantic Records, to RCA. . . . Folksinger-composer **Tom Paxton** to Private Stock Records. Prior to this he recorded for Elektra and Warner Brothers. . . . Keyboard-saxman **Randall Bramblett** to Polydor. He is known for his work with **Gregg Allman** and **Cowboy**. . . . Country singer **Lynn Stevens** to Lake Front Talent for booking. . . . Singer **Ethel Ennis** to the production team of **Toni Thompkins** and **Everett Whitehead**.

The **Hudson Brothers** returned to Rocket Records after a year as Casablanca artists. **Bernie Taupin** will produce their next single. . . . **Doug Flett** and **Guy Fletcher's** *Big Secret Music*, with songs cut by artists from Elvis to the Hollies, to Irving/Almo Music for North American representation.

Charles Brimmer to Chelsea. He's from New
(Continued on page 25)

Unbowed, Diana Marcovitz Starting All Over Again

By JIM MELANSON

NEW YORK—It's an old story. A young artist watches a debut album barely break the 10,000 sales mark despite excellent reviews. Airplay is sparse. Now what does he do?

If you're Columbia recording artist Diana Marcovitz you pick up the pieces and begin anew, building toward the national exposure that you feel your talents can command.

The story may be as old as the recording industry, but to Marcovitz, preparing to return to the studio for a second album, the lessons learned have been worth living through, even when they hurt.

The diminutive Canadian singer now feels that she has a better grasp, not only on her own abilities, but on the market where singers are made or forgotten.

While the "cult following" tag has been used to describe the "love/hate" aura around her career, Marcovitz now sees it as a thing of the past. "I don't want to be considered an artist with strictly a cult backing,"



Columbia photo

Diana Marcovitz: If at first you don't sell records despite great reviews, get more commercial and try, try again.

she says. "We've been thinking about ways to become more commercial and successful and to move into the musical mainstream."

Looking for a more "intimate" sound is just one of the ways she sees as helping her to turn her recording career around. She has already made the move in her club act and is confident that it will be carried over on her next disk.

A great deal of the credit for the change, she says, goes to her new musical director/arranger Fred Thaler. "Fred showed me a lot about phrasing and how to become more versatile." Consequently, she continues, her style of singing has become more "laid back" and more interpretive.

This new "philosophy" will also be paying dividends when returning to the studio, she feels. "If anything, I learned from the first album what

(Continued on page 24)

Forum: a Chance To Rap With Top Execs

By NAT FREEDLAND

LOS ANGELES—Robin Connant, owner of one of the nation's key niteries, Great Southeast Music Hall in Atlanta, feels Billboard Talent Forum in June allows him as a businessman based away from the main recording centers, "to communicate personally with practically all of the top leaders in the contemporary live entertainment fields."

Connant and top Southeastern concert promoter Alex Cooley are already among the Atlanta music giants booked to appear on panels at Billboard's First International Talent Forum, June 4-7 at the Century Plaza Hotel.

Aside from the illustrious panelists at the forum, listed completely in a full-page ad in this issue, even the 100-plus registrants already signed up for the Forum a month in advance include some of the biggest names in the business.

The forum's first registrant was Steve Gold, manager of War and Eric Burdon. Also attending are Jerry Weintraub, president of Management III and manager of John Denver as well as promoter of the latest Led Zeppelin and Frank Sinatra tours; Bob Cross, chief talent

booker for Walt Disney World in Florida; Claire Rothman, Inglewood Forum booking director; Philly Groove Records president John Watson; and Janna Feliciano, president of Jose Feliciano Enterprises.

United Artists Records' five registrations to date include president Al Teller and board chairman Mike Stewart. Warner Bros. has registered 12 executives so far. Elektra/Asylum director of artist relations and advertising Jerry Sherrell is attending, as is 20th Century artist relations director Tom Hayden.

The Talent Forum is a unique and unprecedented opportunity for people at all levels of the live entertainment business to get together and solve mutual problems posed by today's difficult economy.

To date, 13 major record labels have set new acts for the forum's talent showcases. Latest additions include Mercury's Lovecraft, Polydor's Kraken, Arista writer-singer David Pomerantz; Shelter (MCA) artist Richard Torrance & Eureka; GRC's country-rock Heartwood and Island's \$100,000 hard-rockers Blackfoot.

New On The Charts

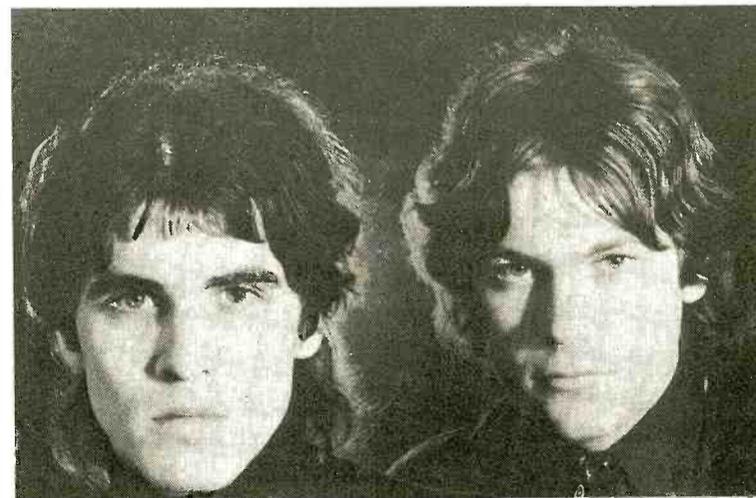


Asylum photo

ORLEANS

"Let There Be Music"—★

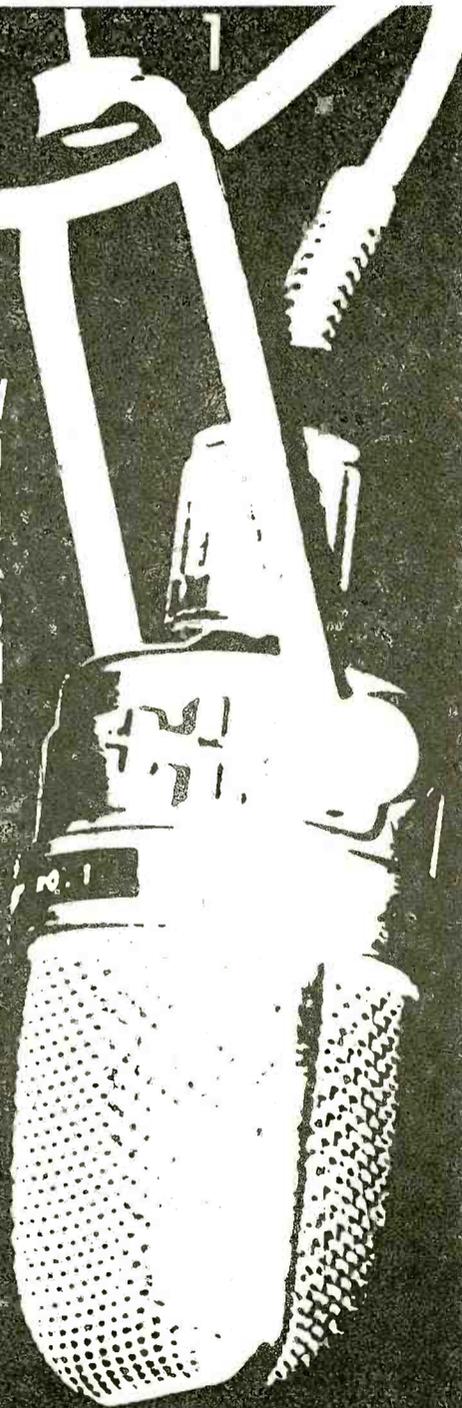
Orleans was organized in 1972 by John Hall, New York theater composer and session musician. He is lead vocalist and guitarist for the group as well as co-writing most Orleans songs with his lyricist wife Johanna. However, the rest of Orleans—Larry and Lance Hoppen plus Wells Kelly—are all multi-instrumentalists who share the writing and vocalizing. "Let There Be Music" is a fast, cheerfully hard-rocking song with strong vocals that demonstrates why Orleans has become such a popular onstage group around the Northeast. They are managed by James W. Sanders III and booked by William Morris.



DWIGHT TWILLEY BAND

"I'm On Fire"—★

Besides its namesake writer-singer-pianist, 21, the Dwight Twilley Band consists of bassist-drummer Phil Seymour, 21, and guitarist Bill Pitcock, 18. Some mysterious person billed as Oister produced their debut single at Leon Russell's Shelter Church Studio in Tulsa on Leon Russell's Shelter label. The Twilleys are now in London cutting an album with producer Robin Cable, known as an engineer for Beatles and Elton John. "I'm On Fire" fittingly sounds rather like one of the less frothy early Beatles records with those minor-progression riffs.

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

Wednesday, June 4

10 am-5:30 pm

REGISTRATION

5 pm-7:30 pm

COCKTAIL RECEPTION

8 pm-12 midnight

TALENT SHOWCASE

Thursday, June 5

9:15-10 am

CONTINENTAL BREAKFAST

10 am-11 am

"WHERE DOES THE POWER LIE?"

A keynote speech by Bill Graham

11:15 am-12:15 pm

"CAN THE NIGHTCLUB SURVIVE?"

Doug Weston, Troubadour, Moderator

Fred Taylor, Paul's Mall

Robin Conant, Great Southeast Music Hall

David Allen, Boarding House

Chuck Morris, Ebbett's Field

Mario M. Maglieri, The Whisky

12:30 pm-2 pm

LUNCHEON

Warren Barigian, Revolutionary Voice Coach

2:30 pm-3:30 pm

Concurrent Sessions:

(1) "ROCK ON TELEVISION: STEPCCHILD OR STARMAKER?"

Ron Weisner, Ron Weisner Management

Don Cornelius, "Soul Train"

Paul Block, Talent Coordinator, "Tonight Show"

Stan Harris, producer & director for "Midnight Special"

(2) "MYSTERIES OF THE ENTERTAINMENT CONTRACT"

Al Schlesinger, Moderator

Fred Gaines, Wyman, Bautzer, Rothman & Kuchel

Robert Gordon, Gordon & McCabe

Michael Shapiro, Shapiro & Stern

(3) "THE CANADIAN OPPORTUNITY"

Tom Wilson, Concept 376, Moderator

Dave Garrick, Canadian National Exhibition (CNE)

Al Wood, American Federation of Musicians

Bruce Allen, Manager of Bachman-Turner Overdrive

Al Mair, Manager of Gordon Lightfoot

John Murphy, Product Manager of ABC Records at RCA, Canada

Dann Moss, Dann Moss Management

3:30 pm-4 pm

COFFEE BREAK

4 pm-5 pm

Concurrent Sessions:

(4) "FORGOTTEN MARKETS? SPECIAL PROBLEMS OUTSIDE THE MAJOR TALENT CENTERS"

Mike Belkin, Cleveland, Moderator

Keith Case, Stone County

David Forest, The David Forest Co.

John Bauer, John Bauer Productions

Bruce Kapp, Windy City Productions

(5) "MINING RICHES FROM THE FAIRS—AND FOR THE FAIRS"

Mike North, ICM, Moderator

Bette Kaye, Bette Kaye Productions

Bob Taylor, Jim Halsey Co.

Ken Fulk, Iowa State Fair

Don Svedman, Colorado State Fair

(6) "IS IT STILL BLACK MUSIC—OR JUST MUSIC?"

Don Cornelius, "Soul Train," Moderator

Barry White, Recording Artist

Dick Griffey, Dick Griffey Productions

John Levy, John Levy Enterprises

8 pm-12 midnight

TALENT SHOWCASE

Friday, June 6

9:15-10 am

CONTINENTAL BREAKFAST

10 am-11 am

"LAS VEGAS—THE WORLD'S BIGGEST TALENT BUYER"

Paul Anka, Moderator

Leonard Martin, Sahara Hotel

Jim Halsey, Jim Halsey Co.

Marty Klein, APA

Tony Zoppl, Riviera Hotel

11:15 am-12:15 pm

"DOES ANYBODY 'OWN' A CONCERT TERRITORY?"

DOES THE ACT 'OWE' THE PROMOTER A RETURN BOOKING?"

Bill Graham, Fillmore Productions, Moderator

Sepp Donahauer, Pacific Presentations

Steve Wolf, Wolf & Rissmiller

Richard Nader, New York

John Scher, John Scher Co.

Jack Boyle, Washington, D.C.

Lou Robin, Artist Consultants

Larry Magid, Electric Factory

Alex Cooley, Electric Ballroom

Ron Deisener, New York

Joe Cohen, MSC Productions Barry Fey

12:30 pm-2 pm

LUNCHEON

Artist panel with John Kay, Moderator

2:30 pm-3:30 pm

Concurrent Sessions:

(7) "WHAT CAN COUNTRY MUSIC DO FOR YOU?"

Bob Eubanks, Concert Express, Moderator

Frank Jones, Capitol Records

Tommy Thomas, Palomino Club

Bill Williams, Billboard Magazine

Jim Halsey, Jim Halsey Co.

(8) "SO YOU JUST SIGNED AN UNKNOWN... NOW WHAT, MR. MANAGER?"

Elliot Abbott, BNB Management, Moderator

Irv Azoff, Front Line Mgt.

Dee Anthony, Bandana Enterprises

(9) "MOR—DID IT EVER GO AWAY?"

Bill Moran, Billboard Magazine, Moderator

Sue Christensen, Fairmont Hotel, San Francisco

Jess Rand, Manager of The Lettermen

James Nederlander, Nederlander Theatrical Corp.

Richard Rosenberg, Regency Artists

Marty Klein, APA

3:30 pm-4 pm

COFFEE BREAK

4 pm-5 pm

Concurrent Sessions:

(10) "THE SECRETS OF SOUND AND LIGHTING"

A demonstration by Chip Monck

(11) "WHERE DOES THE AGENT FIT IN TODAY?"

Frank Barcelona, Premier Talent, Moderator

James Nederlander, Nederlander Theatrical Corp.

Tom Wilson, Concept 376

Kal Ross, West Coast Conf. of Personal Mgrs.

Dan Weiner, Monterey Peninsula Artists

(12) "LABEL RESPONSIBILITIES IN ARTIST RELATIONS"

Bob Regehr, Warner Bros. Records, Moderator

Roy Battochio, RCA Records

Sam Hood, Columbia Records

Abe Hoch, Motown Records

Corb Donahue, ABC Records

Bob Garcia, A&M Records

Rupert Perry, Capitol Records

Mike Klepner, Arista Records

8 pm-12 midnight

TALENT SHOWCASE

Saturday, June 7

10 am-11 am

"WHAT DO THE COLLEGES WANT?"

Steve Jensen, University of California at Davis

Andy Meyer, A&M Records

Mari Jo Mertens, NEC

Chet Hanson, Athena Agency

Lane Harrison, Salem State University

Chuck Ramsey, ICM

Mary Jo Mertens, NEC

Rob Heller, Rob Heller Enterprises

11:15 am-12:15 pm

"SUPPORTING THE ACT ON THE ROAD: GETTING THE MOST OUT OF A TOUR"

Bob Regehr, Warner Bros. Records, Moderator

Bruce Allen, Manager of Bachman-Turner Overdrive

Kiki La Porta, Motown Records

Barry Grieff, A&M Records

Neil Bogart, Casablanca Records

Jerry Heller, Heller-Fischel

12:15 pm

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BILLBOARD'S INTERNATIONAL TALENT FORUM

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Talent In Action

JOHN DENVER

Nassau Coliseum, New York

John Denver has one of the widest appeals of any top performer these days. His show April 19 was sold-out to families, and oldsters, as well as teenyboppers and folk-freaks. No doubt that the breadth of this appeal is due to wholesomeness, ability to spread sunshine and, of course, legitimately fine talent.

From the moment he stepped on stage, Denver held the audience in the palm of his hand. Joined by Lee Holdridge's orchestra, Denver began the set with "Sunshine On My Shoulders." He continued to capture the hearts of the crowd with a beautiful rendition of "Rocky Mountain High" and was backed with a film montage from his home state, Colorado.

The show continued with such highlights as

"For Mathew," a mellow number about his uncle, Tom Paxton's "Forest Lawn" and "Annie's Song."

What was most impressive though was his capabilities to relax the audience. His harmonious rapport with the mixed crowd enabled him to transform the Nassau Coliseum into somebody's living room. John Denver makes you want to smile. It is a genuine pleasure to see a performer enjoy himself onstage the way he does.

Liberty was the perfect opener. If Denver was a group instead of a person, he would be Liberty. Their five-tune act included such favorites as "Your Cheatin' Heart," "I Remember You" and the famous Inkspots' number "Coffee And Tea." Liberty's happy rollin' style and its great harmonies made the audience hum and clap along. Notable performances were given by the group's leader and fiddle player Danny Leibman, and ex-Hot Lick Jan Garrett on the mandolin.

STEVEN FRIEDEL

LITTLE FEAT
ALLEN TOUSSAINT

Beacon Theater, New York

Little Feat opened April 19 with some good, funky country-flavored blues rock. Unfortunately about 30 minutes into the set it became apparent that there would be little deviation from this formula. The lack of variety did not seem to bother the surprisingly large and vocal crowd that was obviously made up of loyal "Feat Freaks."

Musically the group is solid with Lowell George's vocal work and Bill Payne's keyboard efforts standing out. With most of the material sounding the same it was difficult to separate one song from another and very often the tunes ran together anyway. Little Feat is a fine band who could expand on its small loyal group of followers if it learns that variety is the spice of life.

Sharing the bill was Allen Toussaint, a pro-

ducer and songwriter of note who was making what was billed as his concert debut. Backing Mr. Toussaint were four singers, five hornmen a five-piece rhythm section and a conductor. All of these people seemed to get in each other's way and they all served to obscure Toussaint's considerable talents as a songwriter, vocalist, and pianist. The set's highlight came during a duet between Toussaint's piano and Gary Brown on tenor sax. Allen Toussaint could be as successful a performer as he is a producer and composer if he sheds his excess baggage and spotlights his talents more.

ROBERT FORD JR.

T.G. SHEPARD
CONNY VAN DYKE

Palomino, Los Angeles

The long awaited performing debut of promotion man turned country star T.G. Shepard here April 11 proved, on the whole, to be a satisfying one despite some flaws that will undoubtedly clear up once the artist gets some experience under his belt.

Shepard, who rocketed to the top of the country charts and made a sizable dent in the pop listings with his "Devil In The Bottle" has a clear, strong voice ideally suited to both markets. He used his voice to best effect here, moving through a variety of country standards, rock hits such as "When Will I Be Loved" and his newest single, "Trying To Beat The Morning Home."

The awkward moments came simply because the artist is not used to being on a stage. He seemed to be meandering at times (physically that is), particularly during instrumental breaks when he was left to fend for himself (Shepard

does not play an instrument). Nevertheless, there is no doubt that the packed house was impressed and there is no doubt that Shepard, with his strong voice, sense of confidence (it takes a lot of courage and confidence to make your debut in front of the critical Palomino crowd), and a good sense of timing that emerged toward the end of the set, will grow into the same sort of star role on stage that he already reached on record. For a debut, it wasn't bad at all.

Conny Van Dyke, reviewed here recently, opened the show.

BOB KIRSCH

JOHN PRINE

Avery Fisher Hall, New York

One of the largest underground folk followings in the country belongs to John Prine. His songs are genuine, human and real. They are songs of Middle America, Viet Nam vets, topless dancers and automobile accidents and they are funny. He is a talented storyteller/minstrel who sings singalong songs, and his capacity to set the audience at ease was admirable April 18.

In the first half, Prine sang solo. Those tunes that drew the finest response were "Dear Abby," "Lydia And Donald," and the song popularized by Bette Midler, "Hello In There." It is difficult not to compare Prine with Bob Dylan. They have very similar voices. What differentiates the two is that Prine is funny, he does not take himself too seriously.

In the second part, Prine returned with an electric country group. Although some of the tunes were energetic, they were lackluster compared with the solo tunes. Much of the second act was comprised of tunes from Prine's latest release on Atlantic, "Common Sense." These songs were amusing, but somewhat repetitious. Lead guitarist Arlen Roth soloed nicely in the encore, "Take It Back." Prine performed a marathon 28 songs. But, you can bet, it will be the quality, not the quantity, that sells him.

STEVEN FRIEDEL

EMMYLOU HARRIS

*Boarding House, San Francisco
Oakland Coliseum*

Emmylou Harris is a knockout. The good-looking songstress, whose contemporary country LP for Reprise, "Pieces Of The Sky," is moving up the charts, appeared in the Bay Area twice within two weeks in vastly different settings. April 3-6 she headlined the Boarding House club with Al Stewart, and a week later, April 12, she opened the Merle Haggard show which drew 10,000 people to the cavernous Oakland Coliseum arena. (Both other acts, Stewart and Haggard, have been reviewed recently in Billboard).

Ms. Harris is in many ways comparable to Linda Ronstadt although Harris' material leans more to hardcore country, with songs like Dolly Parton's "Coat Of Many Colors," Tammy Wynette's "Your Good Girl Is Gonna Go Bad," Haggard's "Bottle Let Me Down," Don Gibson's "Sweet Dreams" and Hank Williams' "Jambalaya" all featured in her repertoire.

Harris plays acoustic guitar through most of her performance, backed by a superb band that Warner hired for her. It features guitarist James Burton and pianist-music director Glen D. Hardin (both of whom have worked with Elvis) as well as steel guitar whiz Hank DeVito. At one point in the show Burton leads an uptempo instrumental version of "Your Cheatin' Heart." Andy Stein from Commander Cody's group accompanied the band in Oakland.

For the more hip Boarding House crowds Emmylou wore jeans and a fetching top; for the Coliseum show she wore a calf-length black dress. The strongest segment of her show is where she follows the Wynette song with Billy Sherrill's "Too Far Gone," a song that, as in performance of her own beautiful "Boulder To Birmingham," she fills with a quivering and passionate emotion.

The Coliseum show was hosted by an MC from the sole local country music outlet, KNEW. The station has been favoring "Queen Of The Silver Dollar" in its airplay, and after a fairly tasteless setup by the MC, Emmylou came back to perform it as an encore for the crowd which had begun calling for the tune 20 minutes earlier.

JACK McDONOUGH

SIR DOUGLAS QUINTET

Palomino Club, Los Angeles

Noses curled in disdain when PeeWee King introduced Sticks McDonald playing drums with a country band for the first time about 1947.

Ear drums quiver painfully when Doug Sahn opens his sets here with two drummers April 21, another first and one which hopefully will soon

(Continued on page 41)

New On
The Charts

A&M photo

HENRY GROSS

"One More Tomorrow"—93

With months of determined touring and a new Hot 100 single, Henry Gross no longer needs to be introduced as the original lead guitarist of Sha-Na-Na. As a solo artist, Gross can best be described as a hard-rocking funnyman whose fleet-fingered riffs are full of virtuoso parodies. "One More Tomorrow" is a speedy road song that rollicks along with a raspy infectious vocal by Gross, from the "Plug Me Into Something" LP produced by Cashman & West. He's managed by Elliot Abbott of BNB Associates and booked by ICM.

A Free Concert
Opens Saratoga
Center May 24

SARATOGA, N.Y.—A free concert, featuring such acts as the Blue Oyster Cult, Pavlov's Dog and Myles & Lenny, has been scheduled for the Saratoga Performing Arts Center here May 24. The event will officially open the Center's summer concert season.

A similar free concert last year, held in the rain, drew 15,000.

Cooperation for the freebie has come from several quarters—supporting labels, the bands themselves who are performing free, and local radio stations and newspapers which are providing free advertising.

Name Bands Get
A Trenton Home
In 'Experiment'

TRENTON, N.J.—With two test bookings indicating that there is enough interest to sustain a series of name band concerts, John Harrison, operator of the in-town Holiday Inn, says he will continue the experiment.

Aiming to make what was considered a white elephant into a successful entertainment spot, Harrison initiated a policy of big name bands April 4 with Buddy Rich, following April 20 with Stan Kenton.

Counting on the glamor of the big band names making his Holiday Inn an "in" spot, Rich attracted almost 1,000 for his Friday night concert. For Kenton, 601 paid admissions at 7 and 9:30 p.m. concerts at \$6 a ticket.

"We had hoped for better," Harrison says. "But we are bringing people into the place and letting everyone know that Trenton—and Holiday Inn—aren't dying." While Rich pulled much better, Harrison took into account that Rich played on a Friday night and recognized for Kenton that "Sunday isn't the best night."

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UA FILM ON
GUTHRIE

LOS ANGELES—A movie on the life of legendary folksinger Woody Guthrie will be made by United Artists Films.

Production begins in July on location in Texas, Oklahoma and the Pacific Northwest. Guthrie, one of America's greatest folk balladeers, wrote "This Land Is Your Land," "So Long, It's Been Good To Know You" and scores of other standards. He died in 1967 after being hospitalized for years with a rare paralyzing disease.

The father of Arlo Guthrie and a major influence on Pete Seeger, Bob Dylan, Judy Collins and the entire folk renaissance, Woody wrote an autobiography, "Bound For Glory," on which the film is based. A search is on for an actor to play the title role.

By BOB KIRSCH

RECORD COMPANY DILEMMA

How Best To Service College Stations? Here Are 2 Views

By JIM FISHEL

NEW YORK—Controversy marks the subscription rate services imposed on college radio stations (Billboard, April 5) with many stations pro and con on the issue.

Although record companies have been servicing stations through paid subscriptions for many years. Some college stations say this service is "unwarranted."

Among the people replying to a recent Billboard story on the subject Irene McGrevey, manager of subscription services for Capitol Records. She says the subscription services are not a recent initiation and that she has been handling them at Capitol for 13 years.

"Columbia, RCA and all of the major record companies had the same plan then . . . and now," she states. "Also they are not directed solely to college stations, they are also offered to all commercial stations."

Many major stations subscribe and they are not offered it by size nor market, according to Ms. McGrevey. When a letter requesting service is received at the company she sends them information and if they choose to join the service, they are sent the same musical category subscription service (rock, mor, country, etc.) as others.

"I have large college stations in major markets subscribing and they have for years," she says. "They are sent all of the releases and whether or not they like them all is a different matter."

In response to the campus radio claim that "dud" records are sent intentionally, she says this is "rather ridiculous."

"If one is realistic, it is apparent that no record company can service some 9,000 commercial stations and some 700 to 900 college stations belonging to the IBS (Intercollegiate Broadcasting System) plus the many who do not," she says. "The fee for the services is nominal, mainly to cover handling, postage and packaging costs."

Each field promotion office has a budget and as many stations as possible are serviced with that. If a subscriber does not receive an album or needs a replacement, the company will supplement the service, according to Ms. McGrevey.

"There is no discrimination in the servicing of college stations and the smallest station is sent the exact same information and service as the largest," she adds.

Another response in agreement with her was received from Ken Strobeck, music director at Lane Community College's KLCC in Eugene, Ore.

He says some complaints are valid, but from his experience, "many of the stations which cry the loudest for record service are the first to abuse it."

"There are a number of college stations which do receive excellent record service and it is a credit to the management of both the station and the company, he states. "records are not used to stock the staff's personal library and companies are aware that the stations are a listened-to part of their communities."

KLCC has very few record service problems, according to Strobeck and he credits this to two factors—professionalism and communication. The station operates a minimum of 20 hours per day, 365 days a year with no vacation or holiday shut-downs or finals-week cutbacks, and it operates on an independent relationship with the school.

"In no way are we 'sandbox' radio or a training field for student broadcasters," he says. "Students have an opportunity to operate the station nine hours per day, but only after submitting an audition tape as they would with any commercial station."

In addition to this professional approach, Strobeck is also in regular contact with companies that service KLCC. This is done in two ways—through phone calls and a weekly playlist which reflects airplay, requests and other means of input.

"I believe that when companies know their product will be listened to, considered and played or not played based on the merit of the music, service is no problem," he argues. "Communication, positive or negative, is what the companies value and there is no value in servicing stations which have no consistent program standards or those whose personnel goes through a complete turnover every six months."

Strobeck adds: "If other college stations are looking for service, it's my opinion that the companies will come through if the stations make a real effort to clean up their act, be consistent and professional."

One of the many people in opposition to the "unfair" treatment of college stations is Sebastian D'Agati,

program director and faculty technical advisor of WRPB at New York's Hunter College. Based on the poor service through direct mailings and subscriptions services, he contacted several other area schools and put together a comparative study.

"I talked with a number of area schools and the general feeling is that college stations are being phased out, as is the custom every so often," D'Agati says.

Among the stations contacted by him were WQMC at Queens College, WQCC at Queensborough Community College, WKCC at Kingborough Community College, WHLC at Lehman College, WCCR at CCNY, WRFH at Hunter, and WIHS, a progressive high school station in Pittsfield, Mass.

On the whole, each station received no product from the following labels unless they subscribed for the following prices: Warner Bros. asked \$150 per year, RCA asked \$50 per year and MCA asked for \$3.25 per album. This last pricing was the item that most annoyed the stations, because they say product is not being sold at cost.

"It's really kind of sad that we have to buy certain albums to play and that we have to pull trade-offs with area record stores," D'Agati states. "Almost all of the stations we contacted had been cut off certain promotional lists and the prices asked for subscriptions differed from time to time."

Each of the music directors, general managers and program directors surveyed tabbed Atlantic Records campus department headed by Gunter Hauer as the most helpful and accessible in the country.

Campus Briefs

A new campus radio station WSYC was installed at Shippensburg (Pa.) State College. The 10-watt station with a 15-mile radius was financed, planned and built by the students at a cost of \$10,000, according to station manager Robert Clearfield. Classical, jazz, folk and progressive rock are all programmed at the station and it seeks local sponsors to defray and meet production costs.

While no formal announcements will be aired, sponsors support will be acknowledged at the beginning and the end of the programs transmitted from 5 p.m. to 2 a.m.

* * *

A number of personnel changes at the College of San Mateo's (Calif.) KSCM. Frank R. Lanzzone becomes program director, in the absence of Daniel C. Odum, who is now on six-month sabbatical; Cindi Roberts becomes traffic supervisor and Michael L. Davidson remains as music director and weekend supervisor.

* * *

WOCR, a new college station, has entered into operation at Olivet (Mich.) College. The station is using a progressive format and wants to get the student body and university community more involved. Station manager Charles G. Mefford says WOCR is the only station in the area and is in dire need of new product from record labels.

LOS ANGELES—Billy Cobham, jazz drummer who has been hitting the pop and soul charts with regularity of late, has finished up his next LP at Columbia Studios in San Francisco, for Atlantic. Sundance, 20th Century group, has also wrapped up an LP at Columbia. Sly Stone is currently in the studio working out some new projects.

Columbia is also being used for a series of one-hour performance tapings by local groups, with the shows aired every other Tuesday on KCBS-FM. The first show aired April 15, reports Billboard correspondent Jack McDonough, and featured Ana Rizzo and the A-Train. Other shows now set include Steam-in' Freeman, Alice Stuart and Earth Quake. All sets were cut at Columbia, and each show will include ads indicating CBS is now an open studio soliciting business from non-CBS artists.

* * *

Apologies to Irwin Levine and L. Russell Brown at Broadway Recording Studios in New York. We recently credited Jimmy Wisner as producer on the Clive Baldwin LP. Jimmy is actually conductor/arranger while Levin & Brown did the production.

* * *

In notes from around the country, B.T. Express, champions of the disco set, are working on their second LP at Ultra-Sonic Recording Studios in Hempstead, N.Y. Jeff Lane is handling production. Bo Donaldson & The Heywoods are at the ABC Studios in Los Angeles with producer Steve Barri and engineer Phil Kaye, turning out their second ABC LP. David Cassidy will be producing his debut RCA set himself at the RCA Studios in Los Angeles. Lending a helping hand on the sessions are Harry Nilsson, Beach Boy Carl Wilson and America members Gerry Beckley and Dewey Bunnell. Songs on the set include cuts from Bruce Johnston and Brian Wilson. Independent producer John Florez has gone into the RCA Studios as well, to work with Ron Kenoly and the LAX group.

Hockey fans know that Dave Schultz of the Philadelphia Flyers (affectionately known as "The Hammer") holds the record for most minutes spent in a penalty box during a single season. Dave, however, recently spent some time in Philadelphia's Society Hill Sound, Inc. cutting vocals with MFSB providing the music. Kal Mann, who has written songs for the likes of Bobby Rydel and Chubby Checker, penned Schultz's debut, titled (what else?) "Penalty Box." Nobody knows for

sure that Schultz can sing, but as the people at Society Hill point out, who's going to tell him he can't?

* * *

In Nashville, Kitty Wells has been cutting at Woodland Sound Studios recently, as have 11-year-old Carrie McDowell, country star Connie Eaton and Tom T. Hall, who was doing some Chevrolet commercial work.

And Columbia is moving full steam ahead with its new 24-track facilities, reports recording studio manager Norm Anderson. Besides welcoming lots of Columbia and Epic artists, the studio has also played host to Whittie Schaffer (who has written many hits for Connie Smith), Guy and Raina, Vicky Byrd and Gary Rust.

* * *

At Kendun Recorders in Los Angeles, recording and mastering activity has been heavy. In the recording end of things first: Billy Preston finished his next LP, co-producing with Bob Barguleff and Malcolm Cecil, with Bob And Cecil handling engineering chores as well; Harvey Mason produced himself, with Joan De-Cola working the control boards; Vance Or Towers cut a set produced by former KMET-FM disk jockey Tom Gomache and Larry Gordon, with Peter Chaiken doing the engineering; Gabor Szabo finished up his next set, producing himself with engineering assistance from Phil Schier.

In the mastering end of things: Geoff Muldaur's next album, produced by Joe Boyd and engineered by Dennis Dragon; Ex-Moody Blues member Mike Pinder's LP, produced by the artist; Steely Dan's LP produced by Gary Katz; Nancy Sinatra, produced by Snuff Garrett and engineered by Lenny Roberts; Tanya Tucker's first MCA LP, produced and engineered by the same pair; and new LPs from Mandrill, Jim Weatherly and Nils Lofgren.

Signings

• Continued from page 22

Orleans and his debut single is "God Bless Our Love." . . . Elvin Bishop to Paragon Agency of Macon, Ga. for booking. . . . Freddy & Henchi to DJM Records, the Dick James Organization label. . . . Edith Wilson, 69-year-old creator of the Aunt Jemima radio characterization, to Chicago's Delmark Records. She is in the studio with a band of traditional jazzmen.

David Axelrod, best known as writer-producer of the jazz-rock symphony "Song Of Innocence" and the Electric Prunes' "Mass In F Minor," to Polydor's Verve label. . . . Will Jennings, former U. Wisconsin literature professor turned lyricist, re-signed with A&M's Irving/Almo Music.

14 Jr. College Bands Play

PARK FOREST SOUTH, Ill.—The only annual junior college jazz festival in the country was held here Friday (2) and Saturday (3) at Governors State Univ. Bands throughout the midwest, particularly junior colleges from Illinois, Indiana, Michigan and the Chicago area competed at the University.

The 14 participating schools were Henry Ford Community College, Grand Rapids Junior College, William Rainey Harper Junior College, Kennedy-King Community College, Kishwaukee Community College, College of Lake County, Lansing Community College, Lincoln Land Community College, Malcolm X College, Parkland Community College, Thornton Community College, Triton Community College,

Washtenaw College and Wau-bonsee Community College.

Also performing, but not competing were the Bauska Jazz Quintet and the Governors State Univ. Music Experience.

Dr. Warrick L. Carter, university professor of music in the College of Cultural Studies, is director of the fourth annual event, as well as director of the university jazz ensembles.

Judging this year's competition were Nathan Davis, director of jazz studies at Univ. of Pittsburgh and a well-known jazz saxophonist; Robert Morsch, director of bands at Western Illinois Univ., and nationally-known as clinician; and Robert Holmes, composer in residence at Fisk Univ., a multi-instrumentalist and an award winning soundtrack composer.

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JAZZ

RENOWNED AS JAZZ PIANIST

Marian McPartland Leaning To Educator's Role At All Levels

By JIM FISHEL

NEW YORK—Pianist Marian McPartland has always been a pacesetter as a musician, but it is her reputation as an educator that has been coming into play in recent years. She has introduced methods of teaching—with the use of music—that has helped “revolutionize” education in both the lower and higher levels.

Music education has always been a high priority to Ms. McPartland and through her series of projects, she's been able to fulfill a life-long dream of teaching young kids through jazz.

“Jazz is a unique product of American culture and this type of music was not being heard by the kids and they hardly knew anything about America's own musical product,” she says. “In 1956, I was prodded by a local disk jockey into

performing at a local high school during one of my club dates and we transformed the auditorium into a nightclub setting.”

It was during this time that she became aware that many students knew nothing about jazz.

“I just couldn't believe that young kids knew nothing about Duke Ellington, Louis Armstrong or any of the other great jazz people, so I began to approach schools in the cities I performed in and asked them if I could play,” she says. “Throughout the years that followed, teachers began to invite me into classrooms and I'd play certain things to go along with the class situation.”

For instance, in a creative writing class or art class, she'd play a tune and ask the students to improvise on it; having kindergartners pretend

they were toys in a toy box while she played suitable music; and teaching them to differentiate between different styles of music.

Ms. McPartland began her professional career in 1944 when she left England to tour with a USO group in France. It was there that she met and married her former husband, dixieland cornetist Jimmy McPartland. After working in a group with him for five years, she formed her own jazz trio in 1951.

She began to pave roads that no female performer had ever charted including being the first femme to play with Benny Goodman and this has carried over into the present. Besides working as an active performer in clubs and concerts, she has found time to be an educator through numerous grants, as well as forming her own record company—Halcyon.

Artists on her roster include pianists Dave McKenna, Jimmy Rowles and violinist Joe Venuti, besides several of her own sides, both solo and with a trio.

“All of the artists on my label are personal favorites and I think they all deserve to be heard,” she says.

Even with all of these outside interests, she still considers her recent educational ventures to be most important. Besides teaching elementary schools and intermediates, she also visits numerous colleges. This summer she will teach at Harvard with former Modern Jazz Quartet pianist John Lewis.

“Although many teachers used to view jazz as a foreign object, I have been met with great help,” she says. “One of those who helped me get started and has greatly helped my success is Clem DeRosa.”

DeRosa is a drummer who has worked with a wide variety of jazz artists, but has turned to teaching in recent years. When he was director of music at the high school in Huntington, Long Island, he invited her out to lecture and teach, as well as sit in with the school's jazz band.

German Acts Succeed In Asia

BADEN-BADEN—A group of musicians led by German trumpet player Manfred Schoof has returned from a successful seven-week tour of Asia on which they presented a program billed as “The Story Of Modern Jazz,” devised and produced by jazz critic and producer Joachim E. Berendt.

The first part of the performance featured themes by Charlie Parker, Charlie Christian, Gerry Mulligan, Horace Silver, Miles Davis and Ornette Coleman, while the second part presented compositions by members of the group—Schoof, Jasper van't Hof, Ralf Huebner, Eberhard Weber and Michel Pilz.

The group gave more than 30 performances in Iran, Pakistan, India, Sri Lanka, Korea, Indonesia, Japan, Thailand, Malaysia and the Philippines and among the most successful were those in Djakarta (attended by 3,500) and Tokyo where some concerts featured the Schoof group with Japan's Yosuke Yamashita Trio.

During the tour Manfred Schoof premiered his compositions “Neum” and “Jazz Meets The World Concerto,” which uses themes from Thailand, Korea, the Philippines, Malaysia, Indonesia and classical Indian music.

Longevity, Not Hits, Aim Of Black Jazz Label Boss

By JEAN WILLIAMS

LOS ANGELES—“I don't record my groups for hit records. I record them for longevity,” says Gene Russell, owner of Black Jazz Records.

“I believe a hit record can kill an artist's career. The average hit record is played for six weeks, and if the second record is not a hit, he is dead musically,” says Russell.

“Often the major record companies are working with an overload of artists,” he continues, “and if the artist cannot come up with a second hit, many companies will drop him or put him on the shelf.”

Since forming his company in 1971, Russell has put 21 jazz albums on the market. His roster of artists includes Doug Carn, Kelly Patterson, Henry Franklin, Cleve Eaton, Russell and others.

He promotes his own product. “Not because I have to, but because I want to,” he says. “And my entire

line can be purchased in 4-channel,” he adds.

“I use the same format to promote jazz albums as I would to promote r&b product, by utilizing radio, billboard ads and television,” he says.

Russell scouts nightclubs in search of new talent. “I prefer taking a new artist and developing him myself.

“I find that I have fewer problems marketing a new artist because the disk jockeys do not have an advanced opinion of him. In that way they will judge the record for the record and not the past history of the artist,” says Russell.

“I space my album releases three months apart,” he continues, “so that I will not have an abundance of merchandise going into the stations at one time, with none getting played.

“We are receiving airplay on AM radio such as WVON, Chicago and college stations around the country in addition to jazz and MOR stations.

“If a jazz record sells on an r&b station, the industry will label the record pop. I have experienced this through ‘Infant Eyes’ by Doug and Jean Carn.

“The stations will drop the label jazz from these records because they say that their audiences are not jazz listeners. But I do see the r&b stations opening their doors to more jazz.”

Russell proudly states his company is in the business of making his artists businesspersons.

“I feel that the only thing that will save the jazz artists in the long run is to be involved in the business end of the recording industry.

Kustom To Europe

CHANUTE, Kan.—Kustom Electronics will provide the sound for the Montreaux Jazz Festival July 4-20 in Montreaux, Switzerland, according to Charlie Roy, sales and promotion director for the amplification manufacturer.

In its ninth year, the Montreaux Jazz Festival has become possibly the largest festival of its kind, this year offering such talent as Ella Fitzgerald, Count Basie, Maynard Ferguson and Chick Corea.

Jazz Beat

LOS ANGELES—Two bands which are sparked by the playing of past stylists, Supersax and Tony Rizzi and the Five Guitars, were on the same bill at a benefit concert in Long Beach, Calif., Friday (25) at the Lafayette Ballroom. Supersax, of course, plays Charlie Parker's solos; Rizzi and cohorts play Charlie Christian's solos.

The George Coleman Octet made its New York club debut at the Village Gate Monday (28) with WRVR-FM broadcasting the show. Members of the band beside tenorman Coleman are Harold Vick, tenor sax; Frank Strozier, alto sax; Mario Rivera, baritone sax; Danny Moore, trumpet; Harold Maybern, piano; Lysle Atkinson on bass and Eddie Moore on drums.

Ray Linn and the Chicago Stompers, a five-piece dixieland band plays Sundays at the Newport Beach, Calif., Marriott Hotel. . . . Columbia, Mo. listener supported radio station KOPN presented Mose Allison with Bonnie Raitt and AcaVado Plus Leigh in concert at Stephens College.

The lineup at the Cincinnati-Ohio Valley Kool Jazz Festival (July 4-5) includes the Isley Brothers, Harold Melvin and the Blue Notes, the Spinners, Ramsey Lewis, Gato Barbieri, Ohio Players, Temptations, Stylistics, B.B. King, McCoy Tyner and Bobbi Humphrey. Cincinnati booker Dino Santangelo is again associated with George Wein in the 14th annual event at Riverfront Stadium.

Bill Graham's FM Productions is the co-producer of Wein's Kool festival in Oakland, June 13-14. The lineup there includes Gladys Knight and the Pips, the Isleys, B.B. King, Freddie Hubbard, Bobbi Humphrey, Aretha Franklin, Harold Melvin and the Blue Notes, Ramsey Lewis, Smokey Robinson, McCoy Tyner and Papa John Creach.

Billboard SPECIAL SURVEY for Week Ending 5/10/75
(Published Every Two Weeks)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	10	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
2	5	5	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G (United Artists)
3	3	20	SUN GODDESS Ramsey Lewis, Columbia KC 33194
4	4	25	BAD BENSON George Benson, CTI 6045 S1 (Motown)
5	7	18	STANLEY CLARKE Nemperor NE 431 (Atlantic)
6	2	22	FLYING START Blackbyrds, Fantasy F-9472
7	6	27	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2
8	20	3	TWO Bob James, CTI 6057 S1 (Motown)
9	17	5	I NEED SOME MONEY Eddie Harris, Atlantic SD 1669
10	NEW ENTRY		DISCOTHEQUE Herbie Mann, Atlantic SD 1670
11	13	29	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
12	22	3	POLAR AC Freddie Hubbard, CTI 6056 S1 (Motown)
13	14	5	TOM CAT Tom Scott & L.A. Express, Ode SP 77028 (A&M)
14	9	14	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030
15	12	22	SATIN DOLL Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)
16	36	3	CHASE AWAY THE CLOUDS Chuck Mangione, A&M SP 4518
17	8	5	NO MYSTERY Return To Forever Featuring Chick Corea, Polydor PD 6512
18	15	5	SILVER 'N BRASS Horace Silver, Blue Note BN-LA406-G (United Artists)
19	29	5	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
20	30	5	WHO IS THIS BITCH, ANYWAY? Marlena Shaw, Blue Note BN-LA397-G (United Artists)
21	11	10	THE SUGAR MAN Stanley Turrentine, CTI 6052 S1 (Motown)
22	23	3	CARNEGIE HALL CONCERT Vol. 1 Gerry Mulligan & Chet Baker, CTI 6054 S1 (Motown)
23	10	8	SPANISH BLUE Ron Carter, CTI 6051 S1 (Motown)
24	16	49	BODY HEAT Quincy Jones, A&M SP 3617
25	35	3	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131
26	32	3	IN THE POCKET Stanley Turrentine, Fantasy F 9478
27	34	5	LINGER LANE Bobby Hutcherson, Blue Note BN-LA369-G (United Artists)
28	33	3	SURVIVAL OF THE FITTEST The Headhunters, Arista AL 4038
29	19	20	GET UP WITH IT Miles Davis, Columbia KG 33236
30	31	10	PHOEBE SNOW Shelter SR 2109 (MCA)
31	24	20	TOTAL ECLIPSE Billy Cobham, Atlantic SD 18121
32	25	3	CARNEGIE HALL CONCERT Vol. 2 Gerry Mulligan & Chet Baker, CTI 6055 S1 (Motown)
33	NEW ENTRY		CANYON LADY Joe Henderson, Milestone 9057 (Fantasy)
34	26	31	THRUST Herbie Hancock, Columbia PC 32965
35	39	3	THE RESTFUL MIND Larry Coryell, Vanguard USD 79353
36	21	8	DEATH AND THE FLOWER Keith Jarrett, ABC/Impulse ASD 9301
37	27	8	PLAYS BIRD WITH STRINGS Supersax, Capitol ST 11371
38	NEW ENTRY		THE AURA WILL PREVAIL George Duke, BASF/MPS MC 25613
39	NEW ENTRY		CARNIVAL Randy Weston, Arista/Freedom AL 1004
40	37	8	MINGUS AT CARNEGIE HALL Charles Mingus, Atlantic SD 1667

Jukebox Programming

ON NOTRE DAME CAMPUS

Success Tips Key At MOA's Seminar

ANNE DUSTON

SOUTH BEND, Ind.—About 79 Music Operators of America registrants received certificates from the Univ. of Notre Dame Center for Continuing Education here for completing a two-day seminar involving business administration, management and marketing lectures and workshops. The certificates were presented by Fred Collins Jr., president of MOA.

The participants were reminded to work with employees in developing alternatives and in making decisions, in a seminar on "Techniques For Improving Employee Productivity" given by Dr. William P. Sexton, associate professor of management. "Cooperation is harder to get after a decision is made," Sexton said. He noted that motivating people requires fulfilling the needs of the employees in the areas of accomplishment, responsibility, recognition and reinforcement on a one-to-one basis. "You treat your employees the same way you treat your children," he informed the audience.

If employees don't get their human needs met, their attention veers to working conditions, relations with the operator, salary, benefits, and personal life. If an employer tries to satisfy complaints in these areas, he creates more dissatisfaction, Sexton said. "Help your employees set goals and strive towards them and the payoff will be a 'success experience,'" he explained.

The problem of "Developing And Evaluating New Location Potential" was identified as an opportunity assessment problem by Dr. David L. Appel, chairman of the Department of Marketing.

He warned that a shortsighted focus on day to day operations ignores the importance of long-range planning for the future, and is a defensive rather than offensive stance. "The quickest road to defeat is found in taking a defensive stance," he explained.

He found almost none of the participants had set a goal on new locations for the next year's growth, or had a systematic written plan for developing or finding new locations, or assigning the responsibility to a specific person.

He introduced a marketing concept defined as "focusing all efforts on satisfying the consumer, for profit." This involves a customer orientation, satisfying the customers needs; a coordinated, integrated marketing effort, and a profit goal rather than a sales goal. "Create a customer through marketing and innovation. The demand is there, but the potential has to be actualized," Appel stated.

By determining the customer's "expectation of benefits," a marketing program to provide those benefits can then be formulated, he said. The expectation of benefits of location owners includes financing, entertainment, additional customers, increased income, and pricing, the MOA participants determined. The

solutions to be included in a marketing plan encompass cash flow, service, maintenance and equipment, programming, and the final results of entertainment, relaxation, challenge and satisfaction, and ego tripping.

"You can make the sale and even charge a higher commission rate if you can deliver expectations of benefits to a customer," Appel said.

In order to determine new types of locations to develop rather than just conserving present locations, it is necessary to define the business in terms of the "passive leisure time market." Appel claimed that by using this definition, it becomes possible to deal with changing competition, changing market needs, changing life styles, and changing opportunities. "It expands a tunnel vision, and helps to identify needs and problems of potential locations. The next step is to develop a list of potential locations, determine which opportunity you could profitably try to get into, and then develop the product, services and sales presentation geared to how both you and the location can benefit."

A list of locations compiled by some MOA members included: arcades and shopping malls, motorcycle stops, car dealer showrooms, closed campus schools, fast food chains, waiting rooms (including hospitals), hotel and motel lobbies, family amusement centers in shopping centers, restaurants, discount houses, theater lobbies, and supermarkets and chain stores.

Finally, the audience was asked to schedule the planning of goals and types of locations, keeping in mind the following questions:

1. What business, broadly defined, are you really in?

2. Given this broadly defined business, what customer problem are you capable of solving, or what benefits are you capable of delivering to selected new customers with unique needs and wants?

3. What are some new, innovative types of locations in your market area that you can identify and develop?

4. What organizational and marketing efforts do you have to take in your company to guarantee a marketing and innovative approach to long-term survival and growth?

Stressing the importance of controlling the operation through analysis of costs in a stringent economy, Dr. John R. Malone, Associate dean for graduate study, college of business administration, pinpointed such cost-saving measures as using smaller cars for collections, changing one less record per call, reducing the number of stops on an annual basis, selling larger packages (for example, offering 1/25-cent play and 4/50-cent bonus, for increased income, and taking advantage of bank interest rates for turnover of money. He also suggested combining routes that have the same general overhead and working out of one facility rather than two.

Malone also informed his audience that a movement back to ballroom dancing in Europe could greatly affect the music industry in America and provide more new types of locations in the future.

He predicted that the economy will level off because of lower interest rates, and the fourth quarter holds promise for a business upturn.

TEXAS

Freddie Fender made an appearance during the 20 plus 1 anniversary of KCCT-AM in Corpus Christi, recalling that the station, along with KIKN-AM and San Antonio's KEDA-AM, was one of the first to start playing his recent hit single last fall.

KCCT disk jockeys Leopoldo Luna "Mr. Moon," Gabe "Chico" Cervantez, Humberto Lozano Lopez, Roy "El Guero Alegre" Davila, and Station Manager Manual Davila Jr. hosted a gigantic concert-dance which featured Freddie Martinez and his band, the Latin Breed, the Royal Jesters, La Raza, Los Fabulosos, Oskar Hernandez Y Los Profesionales, El Conjunto Bernal and Steve Jordan Y El Rio Jordan.

Henry's Pena's TV show on Houston's Channel 39 has moved to a new time slot. The show, produced by Cruz Velasquez, will now be aired at 2:30 p.m. Saturdays. Henry's show has featured some of the top Chicano groups since its inception last fall and should be commended for the fine special it presented last Christmas.

Falcon artist Josue has returned from a three-week tour in the Chicago area and is preparing for another one, this time on the West Coast. His one-month stay in California will include an appearance, along with Cornelio Reyna, at Arnulfo "Gordo" Delgado's Million Dollar Theater. Josue's latest single is "A Donde Vas" b/w "Buscando Estrellitas." Cornelio Reyna, meanwhile, has just released "Ojitos Bonitos" b/w "Ven."

Soledad Acosta has been busy videotaping some of her songs for the weekly Fanfarria Falcon TV Show. Her latest single is "Te Acordaras" b/w "Tus Manos."

Los Jovenes, directed by Sergio Munoz, have a new single out titled "Ojala" b/w "No Te Preocupes Mas Por Mi." It's on Falcon Records. This is the group that successfully backed Carlos Guzman on some of

Latin Scene

his latest albums and personal appearances. They will soon begin a series of personal appearances by themselves while Carlos devotes

more time to enhancing his career south of the border. Carlos can still be seen on the weekly Fanfarria Falcon TV show. LUPE SILVA

Billboard SPECIAL SURVEY for Week Ending 5/10/75

Billboard Hot Latin LPs™

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

IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420	8	LUCHA VILLA Los Discos De Oro, Musart 1636
2	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	9	LOS FREDDYS Epoca De Oro, Peerless 1041
3	CELIA & JOHNNY Quimbara, Vaya XVS-31	10	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
4	LOS MUECAS Roguera De Amor, Caytronics 1413	11	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
5	ANGELICA MARIA Angelica Maria, Sonido Internacional SI 8009	12	NELSON NED Nelson Ned, United Artists 1550
6	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027	13	LOS BABY Como Sufro, Peerless 1769
7	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX	14	JUAN TORRES A Borinquen, Musart 1640
		15	FREDDIE MARTINEZ Pure Gold Freddie 1021

MAY 10, 1975, BILLBOARD

ASCARRUNZ ON THE RUN

SAN FRANCISCO—Cesar Ascarrunz is covering all the bases here.

He is a pianist who leads a band and operates his own club in the North Beach area. He also broadcasts regularly via his own radio show on KOFY. And now Ascarrunz has his own LP, "Cesar 830," in the stores on the Flying Dutchman label.

Aside from those endeavors, he's not very busy.

'Viva Mexico' Fete At L.A. Disneyland

LOS ANGELES—Disneyland's "Viva Mexico" celebration last weekend featured a number of popular Latin performers including Lalo Gonzalez, Luis Manuel Pelayo, David Reynoss, Queta Jimenez, Antonio De Marco and the Los Campeseros mariachi band. Joining in the observance of Cinco de Mayo were Leopoldo Gonzalez, Antonio Bravo, Isela Sotelo and Los Gallos.

Featherweight boxing champ Bobby Chacon served as grand marshal of the Latin procession.

Panchos Celebrate

VALENCIA, Calif.—Los Panchos and La India Maria were featured last weekend at Magic Mountain at the park's Cinco de Maya celebration.

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VAYA

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LADY MARMALADE

By

MONGO SANTAMARIA

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Leona North Dies

LOS ANGELES—Mrs. Leona North, wife of Mike North of International Creative Management, died in Palm Desert Sunday (20).

She is survived by her husband and two daughters, Tracy and Wendy.

Soul Sauce

Manager Shift For WVON-AM

By JEAN WILLIAMS

LOS ANGELES—Bernadine S. Washington, vice president of WVON, Chicago, has been promoted to vice president and general manager of the station.

Lucky Cordell, former general manager of WVON, has been upped to assistant to the president of Globetrotter Communications Inc.

Globetrotter Communications, Inc., is the parent company of the Harlem Globetrotters, Sodi Christ-Craft, Faultless Sports, and five radio stations, including WVON-AM and WNUS-FM, Chicago; WDEE-AM, Detroit; WIXY-AM and WDOK-AM, Cleveland.

In 1966 Cordell joined WVON as disk jockey and served as music director, program director, assistant general manager and general manager.

WVON recently transferred its dial position from 1450 to 1390.

★ ★ ★

Pierre Gonneau, music director of KGFJ-AM and KUTE-FM, Los Angeles, reports that Bat Johnson formerly of 130, Pittsburgh, Pa., has been named program director of KGFJ, effective May 26.

The post has been vacant since Roland Bynum departed last fall to take a position with KAGB, L.A. Johnson will also host a 6 a.m.-9 a.m. show.

★ ★ ★

On April 14, WORL-AM, Orlando, Fla., went on the air with a progressive black format, says Lee Arnold, vice president in charge of programming at the new station.

WORL combines jazz and r&b into its daily format, playing 50 percent albums and 50 percent singles.

"We select 30 top albums and play a cut from them four times an hour. The remaining 20 albums which we class as 'B' albums are aired at the discretion of the disk jockey," says Arnold.

"We do not have a restricted format. We use the directional programming method, which means that the disk jockey is free to play the records of his choice without restrictions, and go in the direction that he feels his audience wants," he adds.

J.J. Ramey, operations director, is the 6 a.m.-10 a.m. personality followed by Steve Crumbley, music director and 3 p.m.-7:30 p.m. disk jockey.

★ ★ ★

Robin Holden 10 a.m.-3 p.m. has left WORL for WHUR, Washington. Arnold is looking for someone to fill the slot.

★ ★ ★

Jeff Dixon, program director of WHJR-AM, Newark, N.J., reports on a new concept for presenting news. "We have eliminated abrupt stops in the music for news. We now have spontaneous newscasts being injected into programs throughout the day.

"Our newsmen no longer give weather reports; they are given by the disk jockey on duty. We are producing our news in the same manner that we produce commercials, 90 seconds, 60 seconds, etc." says Dixon.

WHJR's format is black rock. "We play black rock as opposed to r&b music," Dixon explains.

"I feel that r&b music is music with blues overtones, but the rock

(Continued on page 29)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 5/10/75

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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	3	8	★ GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (R. Gerald, J. Simon), Spring 156 (Polydor) (Gaucho/Belinda, BMI)	33	46	4	SEX MACHINE—James Brown (J. Brown), Polydor 14270 (Dyna-tone/Belinda/Unichappel, BMI)	68	61	7	LOVE FREEZE—First Choice (A. Felder, N. Harris), Philly Groove 204 (Arista) (Silk/Golden Fleece/Mighty Three, BMI)	
2	1	10	★ WHAT AM I GONNA DO—Barry White (B. White), 20th Century 2177 (Sa-Vette/January, BMI)	34	15	11	LIVING A LITTLE, LAUGHING A LITTLE—Spinners (T. Bell, L. Creed), Atlantic 3252 (Mighty Three, BMI)	69	72	7	HOW'S YOUR WIFE—The Ebony Rhythm Funk Campaign (J. R. Jackson, H. Miles, A. Roberts, R. Thompson), Innovation II 9159 (Quintrac/Indianplace, ASCAP)	
★	5	9	★ BABY THAT'S BACKATCHA—Smokey Robinson (W. Robinson), Tamia 54258 (Motown) (Bertam, ASCAP)	35	39	10	HIJACK—Herbie Mann Atlantic 3246 (Dunbar, BMI)	★	86	2	★ 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)	
★	6	9	★ BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (V. Carstaphen, G. McFadden, J. Whitehead), Philadelphia International 8-3562 (Columbia) (Mighty Three, BMI)	36	38	6	FRIENDS—B.B. King (D. Crawford, C. Mann, W. Boulware), ABC 12053 (American Broadcasting, DaAnn, ASCAP)	71	53	15	CRY TO ME—Loleatta Holloway (S. Dees, D. Camon), Aware 047 (GRC) (Moonson, BMI)	
★	11	6	★ SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, D. Boyce, Kool & The Gang), De-Lite 1567 (PIP) (Delightful/Gang, BMI)	37	35	14	SHINING STAR—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagittaire, ASCAP)	72	56	7	REACH OUT, I'LL BE THERE—Gloria Gaynor (Holland, Dozier, Holland), MGM 14790 (Stone Agate, BMI)	
6	2	10	★ SHAKEY GROUND—Temptations (J. Bowen, E. Hazel, A. Boyd), Gordy 7142 (Motown) (Jobete, ASCAP)	38	27	12	★ CHANGES (Messin' With My Mind)—Vernon Burch (V. Burch) United Artists 587 (Unart, BMI)	★	NEW ENTRY	73	★ SADIE—Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3268 (Mighty Three, BMI)	
★	10	7	★ CHECK IT OUT—Bobby Womack (B. Womack), United Artists 621 (Unart/Bobby Womack, BMI)	40	33	11	★ ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain (Mystro, Lyric), Roulette 7163 (Big Seven/Steals Bros, BMI)	74	78	7	★ HELPLESSLY—Moment Of Truth (R. Whitelaw, N. Bergen), Roulette 7164 (Planetary/Brookside/Cebergi, ASCAP)	
8	4	13	★ MY LITTLE LADY—Bloodstone (C. McCormick), London 1061 (Crystal Juicebox, BMI)	★	51	8	★ IT ONLY HURTS FOR A LITTLE WHILE—Notations (G. Dickerson, H. Sandifer, R. Thomas), Gemigo 103 (Gemigo/Trina, BMI)	75	64	8	★ MAKIN' LOVE—Fred Wesley & The New JRs (J. Brown, F. Wesley), People 651 (Polydor) (Dyna-tone/Belinda/Unichappel, BMI)	
9	8	11	★ L-O-V-E (Love)—Al Green (A. Green, W. Mitchell, M. Hodges), Hi 2282 (London) (Jec/Al Green, BMI)	★	52	4	★ HERE I AM AGAIN—Candi Staton (P. Mitchell), Warner Bros. 8078 (Muscle Shoals, BMI)	★	91	3	★ THE HUSTLE—Van McCoy & The Soul City Symphony (V. McCoy), Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)	
★	14	8	★ ROLLING DOWN A MOUNTAIN—Main Ingredient (J.D. Hilliard, L. Ware), RCA 10224 (Better-Half, ASCAP)	43	37	11	★ TAKE IT AWAY FROM HIM (Put It On Me)—Paul Kelly (P. Kelly), Warner Bros. 8067 (Tree, BMI)	★	88	4	★ NO CHARGE—Shirley Caesar (H. Howard), Scepter 12402 (Wilderness, BMI)	
★	23	5	★ THANK YOU BABY—Stylists (H. Peretti, L. Creator, G.D. Weiss), Avco 4652 (Avco Embassy, ASCAP)	★	54	8	★ DYNOMITE—Bazuka (T. Camilo), A&M 1666 (Tonob, BMI)	★	NEW ENTRY	75	★ WHAT CAN I DO FOR YOU—LaBelle (J. Ellison, E. Batts), Epic 8-50097 (Columbia) (Gospel Bird, BMI)	
★	16	9	★ LOVE WON'T LET ME WAIT—Major Harris (B. Eli, V. Barrett), Atlantic 3248 (Mighty Three/Friday's Child/WMDT, BMI)	45	34	9	★ LET THE GOOD TIMES ROLL EVERYDAY—Little Beaver (W. Hale, W. Clarke), Cat 1995 (TK) (Sherlyn, BMI)	★	79	82	4	★ WILLING TO LEARN—Tower Of Power (E. Castillo, S. Kupka), Warner Bros. 8083 (Kupitillo Music, ASCAP)
★	17	11	★ TOUCH ME BABY (Reach Out For Your Love)—Tamiko Jones (J. Bristol), Arista 0110 (Bushka, ASCAP)	46	40	10	★ GET DOWN—Kay Gees (R. Bell, Kay Gees), Gang 1323 (PIP) (Delightful/Gang, BMI)	★	80	2	★ EASE ON DOWN THE ROAD—Consumer Rapport (C. Smalls), Wing And A Prayer 101 (Atlantic) (Fox Fanfare, BMI)	
★	19	5	★ 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)	★	50	5	★ REACH FOR THE MOON (Poor People)—Angelo Bond (A. Bond), ABC 12077 (ABC/Dunhill/Bondage, BMI)	★	92	3	★ THE GLORY OF LOVE—The Dells (W. Hill), Cadet 5057 (Chess/Janus) (Shapiro/Bernstein, ASCAP)	
15	9	14	★ ONCE YOU GET STARTED—Rufus (G. Christopher), ABC 12066 (Mocrip, ASCAP)	★	59	4	★ TAKE ME TO THE RIVER—Syl Johnson (A. Green, M. Hodges), Hi 2285 (London) (Jec/Al Green, BMI)	82	84	5	★ GOT TO GET YOU BACK IN MY LIFE—New York City (S. Marshall, P. Pugi), Chelsea 3010 (Mighty Three, BMI)	
★	21	8	★ ROCKIN' CHAIR—Gwen McCrae (C. Reid, W. Clarke), Cat 1996 (TK) (Sherlyn, BMI)	★	70	2	★ ME AND MRS. JONES—Ron Banks & The Dramatics (K. Gamble, L. Huff), ABC 12090 (Assorted, BMI)	83	89	4	★ BEWARE—Ann Peebles (E. Randle, P. Carter), Hi 2284 (London) (Jec, BMI)	
★	17	11	★ WE'RE ALMOST THERE—Michael Jackson (B. Holland, E. Holland), Motown 1341 (Gold Forever/Stone Diamond, BMI)	★	51	36	★ HOMEWRECKER—Tyrone Davis (S. Dees, D. Camon, T. Davis), Dakar 4541 (Brunswick) (Moon Song, BMI)	84	66	16	★ LOVIN' YOU—Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (DickieBird, BMI)	
★	22	7	★ SHACKIN' JP—Barbara Mason (J. Avery), Buddah 459 (Groovesville, BMI)	★	52	7	★ BILLY'S BACK HOME—Billy Paul (D. Wansel), Philadelphia International 8-3663 (Columbia) (Mighty Three, BMI)	85	68	16	★ SUPERNATURAL THING, Part 1—Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)	
★	28	5	★ CUT THE CAKE—AWB (White, Gorrie, McIntish), Atlantic 3261 (Average/Cotillion, BMI)	★	53	43	★ I DIDN'T KNOW—Three Degrees (B. Sigler, J. Lang), Philadelphia International 8-3561 (Columbia) (Mighty Three, BMI)	★	86	NEW ENTRY	★ LOVE ME TILL TOMORROW COMES—Roy C. (R. Hammond), Mercury 73672 (Phonogram) (Johnson-Hammond/Unichappel, BMI)	
★	24	7	★ LEAVE IT ALONE—Dynamic Superiors (H. Ashford, V. Simpson), Motown 1342 (Nick-O-Val, ASCAP)	★	65	3	★ LOOK AT YOU—George McCrae (H.W. Casey, R. Finch), TK 1011 (Sherlyn, BMI)	87	69	18	★ THE BERTHA BUTT BOOGIE—Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)	
★	26	7	★ WHERE IS THE LOVE—Betty Wright (H.W. Casey, R. Finch, W. Clarke, B. Wright), Alston 3713 (Sherlyn, BMI)	★	55	60	★ ALL RIGHT NOW—Lea Roberts (P. Rodgers), United Artists 626 (Irving, BMI)	88	93	2	★ TAKE IT FROM ME—Dionne Warwick (Society Hill, ASCAP)	
22	20	9	★ SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (M. White, J. Lind), Columbia 3-10103 (Sagittaire, BMI)	★	73	3	★ I WANNA DANCE WIT' CHOO (Doo Dat Dance)—Disco Tex & The Sex-O-Lettes Featuring Sir Monti Rock III (B. Crewe, D. Randell), Chelsea 3015 (Heart's Delight/Caseyem/Desiderata, BMI)	89	95	3	★ PHILADELPHIA FREEDOM—Elton John Band (E. John, B. Taupin), MCA 40364 (Big Pig/Leeds, ASCAP)	
23	12	15	★ WALKING IN RHYTHM—Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)	★	57	58	★ I'VE ALWAYS HAD YOU—Benny Troy (B. Terrell), De-Lite 1566 (PIP) (Delightful/Music In Motion, BMI)	★	90	NEW ENTRY	★ IT AIN'T NO FUN—Shirley Brown (F. Knight), Truth 3223 (Stax/Columbia) (East/Memphis/Two Knight, BMI)	
24	25	13	★ COME ON DOWN (Get Your Head Out Of The Clouds)—Greg Perry (L. Perry, K. Davis, M. Cowart), Casablanca 817 (Cafe American/Peabody & Co., ASCAP)	★	58	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)	91	94	3	★ PULL YOURSELF TOGETHER—Buddy Miles (S. Anderson), Columbia 3-10089 (Son Mike, BMI/Bushka, ASCAP)	
★	31	7	★ LEAVE MY WORLD—Johnny Bristol (J. Bristol), MGM 14702 (Bushka, ASCAP)	★	59	63	★ HONEY BABY (Be Mine)—Innervision (R.K. Bass, L. Robinson, L. Turner), Private Stock 45015 (Nickel Show/Power House, BMI)	92	97	2	★ IS IT TRUE—Barrett Strong (B. Strong), Catal 4052 (Beechwood/Sunbar, BMI)	
26	13	12	★ SWING YOUR DADDY—Jim Gilstrap (K. Nolan), Roxbury 2005 (Kenny Nolan/Heart's Delight, BMI)	★	60	47	★ ALL BECAUSE OF YOU—Leroy Hutson (L. Hutson) Curton 0100 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	93	96	2	★ RAINY DAYS AND MONDAY—Intruders (P. Williams, R. Nichols), Tsp 8-4766 (Epic/Columbia) (Almo, ASCAP)	
27	18	14	★ SHOESHINE BOY—Eddie Kendricks (H. Booker, L. Allen), Tamia 54257 (Motown) (Stone Diamond, BMI)	★	75	5	★ MY BRAND ON YOU—Denise LaSalle (D. LaSalle), 20th Century/Westbound 5004 (Ordeña/Bridgeport, BMI)	94	98	2	★ GET OUT OF MY LIFE—Dee Dee Warwick (P. Vance, J. Keller), Private Stock 45011 (Music Of The Times, ASCAP)	
28	30	11	★ I BETCHA DIDN'T KNOW THAT—Frederick Knight (F. Knight, S. Dees), Truth 3216 (Stax) (Moonson, BMI)	★	80	3	★ SOONER OR LATER—Impressions (F. Townsend), Curton 0103 (Warner Bros.) (Cherritown, BMI)	95	NEW ENTRY	★ DO THE DOUBLE BUMP—Rufus Thomas (R. Thomas), Stax 0236 (Epic/Columbia) (Rufon, ASCAP)		
★	49	3	★ GIVE THE PEOPLE WHAT THEY WANT—O'Jays (K. Gamble, L. Huff), Philadelphia International 8-3565 (Columbia) (Mighty Three, BMI)	★	83	3	★ SLIPPERY WHEN WET—Commodores (T. McClary, Commodores), Motown 1338 (Jobete, ASCAP)	96	74	16	★ EXPRESS—B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple O/Jeff-Mar, BMI)	
★	42	6	★ KEEP THE HOME FIRES BURNING—Latimore (B. Latimore, S. Alamo), Glades 1726 (TK) (Sherlyn, BMI)	★	76	4	★ ALL CRIED OUT—Lamont Dozier (L. Dozier), ABC 12076 (Dozier, BMI)	★	NEW ENTRY	★ WHATEVER'S YOUR SIGN—Bobby Franklin Baby 1123		
★	41	4	★ SHARE A LITTLE LOVE IN YOUR HEART—Love Unlimited (B. White), 20th Century 2183 (Sa-Vette/January, BMI)	★	65	71	★ MISTER MAGIC—Grover Washington Jr. (R. Macdonald, W. Salter), Kudu 924 (Motown) (Antisia, ASCAP)	97	NEW ENTRY	★ FUNKY MUSIC IS THE THING—Dynamic Corvettes (P. Wills, R. More), ABET 9459 (Nashboro), (Sharris/Excellorec, BMI)		
★	45	5	★ GRAND-DADDY Pt. 1—New Birth (J. Baker, M. Wilson, T. Churchill), Buddah 464 (Birthday, BMI)	★	79	3	★ GEMINI—Miracles (P. Perren, C. Yarian, P. St. Cyr), Tamia 54259 (Motown) (Jobete, ASCAP)	98	NEW ENTRY	★ UFO'S—Undisputed Truth (N. Whitfield, Gordy 7143 (Motown) (Stone Diamond, BMI)		
				67	48	16	★ REMEMBER WHAT I TOLD YOU TO FORGET—Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI)	99	NEW ENTRY	★ BODY HEAT—Quincy Jones (Q. Jones, L. Ware, B. Fisher, S. Richardson), A&M 1663 (Quicksand, BMI/Almo/Preston, ASCAP)		

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	11	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	32	24	13	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)
★	4	8	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	33	25	10	THE BEST OF THE STYLISTICS Avco AV 69005-698
3	3	7	AL GREEN'S GREATEST HITS Hi SHL 32089 (London)	34	39	4	SURVIVAL OF THE FITTEST The Headhunters, Arista AL 4038
★	7	19	SUN GODDESS Ramsey Lewis, Columbia KC 33194	35	29	11	BUTT OF COURSE Jimmy Castor Bunch, Atlantic SD 18124
5	6	6	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131	★	NEW ENTRY		I DON'T KNOW WHAT THE WORLD IS COMING TO Bobby Womack, United Artists UA-LA353-G
6	5	8	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	★	46	2	SOLID Mandrill, United Artists UA-LA408-G
★	12	25	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	38	44	6	I NEED SOME MONEY Eddie Harris, Atlantic SD 1669
★	14	4	JUST ANOTHER WAY TO SAY I LOVE YOU Barry White, 20th Century T-466	★	49	7	DISCOTHEQUE Herbie Mann, Atlantic SD 1670
9	10	7	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867	★	NEW ENTRY		ROLLING DOWN A MOUNTAIN SIDE Main Ingredient, RCA APL1-0644
10	11	21	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)	41	37	5	SPANISH BLUE Ron Carter, CTI 6051 S1 (Motown)
11	13	20	AVERAGE WHITE BAND Atlantic SD 7308	42	42	6	COSMIC TRUTH Undisputed Truth, Gordy G6-970 S1 (Motown)
12	1	14	A SONG FOR YOU Temptations, Motown C6 969S1	43	47	2	SUPERNATURAL Ben E. King, Atlantic SD 18132
13	16	23	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	44	45	6	NATTY DREAD Bob Marley & The Wailers, Island ILPS 9281
14	17	23	FLYING START Blackbyrds, Fantasy F-9472	45	28	20	NEW AND IMPROVED Spinners, Atlantic SD 18118
15	8	12	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)	★	NEW ENTRY		A LITTLE KNIGHT MUSIC Gladys Knight & The Pips, Soul S6 744 S1 (Motown)
16	18	7	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G	47	43	4	STANDING ON THE VERGE OF GETTING IT ON Funkadelics, 20th Century/ Westbound W 208
17	9	24	FIRE Ohio Players, Mercury SRM 1-1013 (Phonogram)	★	NEW ENTRY		IN THE POCKET Stanley Turrentine, Fantasy F 9478
18	21	7	TOM CAT Tom Scott & The L.A. Express Ode SP 77029 (A&M)	49	52	3	POLAR AC Freddie Hubbard, CTI 6056 S1 (Motown)
19	19	15	URBAN RENEWAL Tower Of Power, Warner Bros. BS 2834	50	56	2	DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698
20	23	24	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117	51	51	8	MARK OF THE BEAST Willie Hutch, Motown M6-815 S1
21	22	8	THE SUGAR MAN Stanley Turrentine, CTI 6052 S1 (Motown)	52	60	2	PEACH MELBA Melba Moore, Buddah BDS 5629
22	15	19	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	53	48	25	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458
★	30	8	CAUGHT IN THE ACT Commodores, Motown M6-820 S1	54	59	2	CHOCOLATE CITY Parliament, Casablanca NBLP 7014
24	26	25	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465	55	53	12	THE DYNAMIC SUPERIORS Motown M6 82251
25	20	35	CAN'T GET ENOUGH Barry White, 20th Century T-444	56	34	14	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030
26	27	10	MY WAY Major Harris, Atlantic SD 18119	57	NEW ENTRY		THE WIZ/ORIGINAL CAST RECORDING Atlantic SD 18137
★	41	2	SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)	58	36	15	WOMAN TO WOMAN Shirley Brown, Truth TRS 4206 (Stax)
★	38	14	HARD CORE POETRY Tavares, Capitol ST 11316	59	NEW ENTRY		THE TRAMMPS Golden Fleece KC 33163 (Epic/ Columbia)
29	31	4	FEELING THE MAGIC Johnny Bristol, MGM M3G 4983	60	40	5	PUT IT WHERE YOU WANT IT Average White Band, MCA 475
30	33	3	TWO Bob James, CTI 6057 S1 (Motown)				
★	50	2	A QUIET STORM Smokey Robinson, Tamla T6 337 S1 (Motown)				

General News

FOR MORE AIRPLAY

Traditional Gospel Covert Art Discarded On New Bee Gee LPs

By JEAN WILLIAMS

LOS ANGELES—Bee Gee Records, formed by Byron R. Spears in 1971 as an r&b label which transferred to gospel in 1973, has a new idea for merchandising contemporary gospel artists, says Leroy Lovell, label general manager.

"We send our records to the radio stations without gospel tags now," says Lovell. "In the past, if the record label said gospel, r&b disk jockeys would not play it. We have found that in order to get proper coverage we need gospel and r&b airplay.

"Without the gospel labels the disk jockey will listen to the record and play it because he is hearing just music, not gospel music.

"We have also changed the album jackets from the old gospel covers where the recording artists are posed with possibly a church in the back-

ground to the same kind of covers used by the r&b acts.

"We are not trying to hide the fact that we are a gospel company, but merchandising gospel is difficult because too many people are not aware of contemporary gospel music."

Bee Gee Records specializes in gospel, rock, jazz and contemporary music. The Shelton Kilby Trio, a gospel-rock-jazz group using the same instruments of any r&b rock group, has an album "Yield Not" with the single "Heaven Help Us" from the album being played on jazz stations across the country, says Lovell.

"We must be very careful with our album titles," he continues, "if the title is gospel oriented, the r&b customers browsing in a retail store will not look at it.

"We made our biggest mistake

with the first album by Rodena Preston (sister of A&M Record's Billy Preston) and the Voices Of Deliverance.

"The album was called 'Old Rugged Cross.' Although the entire album was comprised of contemporary gospel songs, the album did not sell as we feel it would if the title were something else. Their new album will be titled 'V.O.D.' (Voices Of Deliverance)."

Brother Love, a white quiet rock group with an album, "Back To God," is receiving airplay on many r&b stations across country, says Lovell.

"Initially, we were giving our product to gospel and r&b disk jockeys, but when the r&b announcer heard the record on the gospel program, he would pull the record from the program," he explains.

Bee Gee has taken the role of booking agent for many of its acts. Concert halls, churches and large auditoriums are the areas of concentration when booking artists.

The label is presently negotiating for college tours. Ms. Preston is (Continued on page 38)

WVON Management Shift

Continued from page 28

music has adopted different modes where you can hear symphonic overtones.

"We will play r&b records by Tyrone Davis or Johnny Taylor. "We constantly encourage musical excitement with our programming by gearing our basic sound to what is now called 'the disco sound.'"

"WNJR does not necessarily play the records that are considered hits. We program our music according to the quality, the production ability and mass appeal," Dixon adds.

Sonny Joe White, program director of WILD-AM, Boston, reports that Charlene Watts, 11 a.m.-3 p.m. announcer with a program geared to music, interviews, movie reviews and consumer reports has left the station. White is seeking a replacement.

Chuck Bernard, program director of WJGM-FM, Leesburg, Fla., reports on a new lineup and format. Oldies and r&b music is the new concept of the station, says Bernard. Sister Louise hosts the 6 p.m.-7 p.m. gospel program. Daddy Love Cummings is on from 7 p.m.-9 p.m., Leroy The Youngblood, 9 p.m.-11 p.m. and Bernard 11 p.m.-signoff.

Atlantic recording artist Major Harris' next single to be released from his current "My Way" album will be "Loving You Is Mellow."

Harris is recording his second album at Sigma Sound in Philadelphia.

Bobby Eli of the MSFB Sigma

Jazz Into Prisons

PHILADELPHIA—The Settlement Music School, civic-sponsored music school, has received a grant to stage a series of jazz concerts in Philadelphia prisons. The jazz ensemble, made up of former prison inmates and Settlement teachers, will give concerts on Memorial Day, Thanksgiving, Christmas, Easter and Martin Luther King Day.

The grant was provided by the National Endowment for the Arts with matching funds coming from Local 77, AFM, through the Musicians' Performance Trust Funds.

Sound orchestra is producing the new album for Harris.

★ ★ ★

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Classical

Gershwin For Two Pianos Rush-Released By Angel

LOS ANGELES—Two young pianists have recorded a novel album of music by George Gershwin that Angel Records is rushing out this week.

"Gershwin—"S Wonderful" was taped by Ralph Grierson and Artie Kane during two days in Capitol's Studio A, following a successful concert at the Mermaid Tavern. The album consists of two-piano arrangements published in the 1930's and '40s, most of them out-of-print and all apparently never before recorded. "An American in Paris" and the Three Preludes are included along with six "classic" show tunes.

Gregory Stone, conductor of the Reno (Nevada) Symphony Orchestra, and a colleague of Gershwin

during his Hollywood studio days, made most of the transcriptions.

Canadian Ralph Grierson, who has recorded for Angel music of Stravinsky, John Cage and Scott Joplin, began a search for the out-of-print transcriptions after his performance of the "Rhapsody in Blue" last summer in the Hollywood Bowl, having seen them advertised on his old score of the "Rhapsody."

The scores were located with the help of Artie Kane, a frequent keyboard partner in studio work for films and television. Kane is a composer as well as pianist and organist. Grierson's other wintertime duties included preparing for performances of Pierre Boulez' new and difficult "Eclats-Multiples" with the Los Angeles Philharmonic.

By March, Grierson and Kane's Gershwin rehearsals had progressed to a mastery of the transcriptions' formidable technical problems, coupled with insight into the charm and humor behind the notes. The Mermaid Tavern concert and two full days of recording followed, with the assistance of producer George Sponhaltz and engineer Carson Taylor.

Special FM-station promotion is planned to capitalize on the "cross-over" potential of the recording, both "classical" and "popular" at the same time.

BASF Gets 'Violent' In Its Promo

NEW YORK—BASF Records is using violence to promote five new releases for opera buffs.

A display card stating, "BASF presents 5 murders, 4 suicides, and 7 heartbreaks" is being used by the company to help push "Il Re Pastore," a three-record set; "La Traviata," starring Mirella Freni and Franco Bonisoli; Ms. Freni in a solo recital; Ms. Freni and Bonisoli in a duo effort, singing songs by Puccini and Verdi; and Bonisoli in arias from "Turandot," "La Boheme" and others. The complete opera albums come with a synopsis and an Italian/English libretto.

Some 150 cards have been sent to major classical dealers around the country. A Brentano store in New York is featuring a blow-up display of the card in its window. Time buys are also being used to promote the five releases.

Sarnoff: Annual Arts Data

NEW YORK—An Annual Report of the Arts is needed to provide comprehensive and precise data on the finances and the funding sources of the nation's arts organizations, according to Robert W. Sarnoff, chairman of the Business Committee for the Arts.

He told the committee's annual meeting that without such data, it is difficult, if not impossible, for arts groups and their funding sources to

Oakland U. To Be Summer Home Of Detroit Orchestra

DETROIT—The summer home of the Detroit Symphony Orchestra will be Oakland University in Rochester beginning June 26, with Aldo Ceccato, the Orchestra's music director, serving as the series' musical chief for the first time.

Guest soloists will include Van Cliburn, Rudolf Firkusny, John Browning, Jose Iturbi, Martina Arroyo, Jessye Norman, Daniel Heifetz and Yong Uck Kim, among others.

Musical festivities will run through Aug. 31 and will be known as the Meadow Brook Music Festival. In addition to Ceccato, conductors booked include Paul Paray, Eduardo Mata, Peter Maag and Paul Freeman.

There will be 10 Friday night jazz concerts in addition to the classical events, Ceccato says, and three Saturday morning children's concerts also are firm.

Donald D. O'Dowd, president of Oakland U., says the 1975 program is "the widest ranging series we have ever presented in the Detroit area in the summer months." Opening the series in June will be a five-hour Tchaikovsky marathon concluding with the almost inevitable "1812 Overture" replete with cannons and fireworks.

establish realistic goals and priorities.

He said the proposed report should be "a wide-ranging study that will tell us each year what the arts are doing in the communities they serve, how much it is costing, who is putting up the money, what are the deficits, and expectations for future funding." He called on the staff of the business committee to develop a blueprint for such an annual report.

Sarnoff, who is also chairman of RCA Corp., reported that despite the nation's economic difficulties, business commitment to the arts is steadfast and expanding. In 1973, the latest year for which figures are available, business support of the arts totaled \$144 million.

Sarnoff said the kind of annual report he advocated would enable donors to determine more accurately which arts organizations—whether major opera companies or small community theaters—are in serious trouble and face cutbacks or extinction unless they obtain funding.

"It would also help those in the public and private sector arrive at considered judgments concerning the economic feasibility of erecting new arts facilities or expanding existing arts programming," he adds.

In addition, he said it also would provide current information to help each of the different sources of arts support to make better use of its special capabilities.

Sarnoff said corporations should be persuaded to make both restricted and unrestricted grants to the arts, rather than following their almost exclusive practice of project support. Foundations, which can be more experimental and venture some than corporations, might concentrate on programs to prime the pump of individual talent, while government at all levels should emphasize "grass roots" arts activity—amateur, semiprofessional and professional.

Organist **Virgil Fox** heads five-member trusteeship which last week took possession of Hammond Castle and Museum of Medieval and Classical Art on the Magnolia shore of Gloucester, Mass. Fox will take up permanent residence there, a registered landmark, and will organize and direct an international school of the concert organ, with concomitant library, museum and research facilities and concert programs.

ROBERT SOBEL

Decca Ltd. Offers Opera Selections

HAMBURG—Because the financial resources of many record collectors preclude the purchase of many complete opera recordings, British Decca has released 10 singles LPs of selections from famous operas in its "Operas Of The World" series. Most of the selections are taken from recordings released last year. More albums are planned.

The series includes selections from "La Boheme" (with Mirella Freni, Luciano Pavarotti and the Berlin Philharmonic Orchestra conducted by Herbert von Karajan), "Turandot" (with Joan Sutherland and Luciano Pavarotti and conductor Zubin Mehta) and "Don Giovanni" with Joan Sutherland as Donna Anna.

Billboard
Top50

Billboard SPECIAL SURVEY for Week Ending 5/10/75

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	THE IMMIGRANT Neil Sedaka, Rocket 40370 (MCA) (Don Kirshner, BMI/Kirshner, ASCAP)
2	4	6	RAINY DAY PEOPLE Gordon Lightfoot, Reprise 1328 (Warner Bros.) (Moose, CAPAC)
3	1	6	ONLY YESTERDAY Carpenters, A&M 1677 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
4	6	8	99 MILES FROM L.A. Albert Hammond, Mums 8-6037 (Columbia) (Landers-Roberts/April/Casa David, ASCAP)
5	5	8	DON'T TELL ME GOODNIGHT Lobo, Big Tree 16033 (Atlantic) (Famous, ASCAP)
6	14	4	WONDERFUL BABY Don McLean, United Artists 614 (Unart/Yahweh, BMI)
7	8	7	THANK GOD I'M A COUNTRY BOY John Denver, RCA 10239 (Cherry Lane, ASCAP)
8	3	9	IT'S A MIRACLE Barry Manilow, Arista 0108 (Kamikazi, BMI)
9	18	6	LOVE WILL KEEP US TOGETHER Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
10	11	7	MISTY Ray Stevens, Barnaby 614 (Chess/Janus) (Vernon, ASCAP)
11	9	10	THE LAST FAREWELL Roger Whitaker, RCA 50030 (Arcola, BMI)
12	7	9	BEER BARREL POLKA Bobby Vinton, ABC 12056 (Shapiro/Bernstein, ASCAP)
13	15	5	ANYTIME Frank Sinatra, Reprise 1327 (Warner Bros.) (Spanka, BMI)
14	10	9	HE DON'T LOVE YOU (Like I Love You) Tony Orlando & Dawn, Elektra 45240 (Conrad, BMI)
15	13	14	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. Thomas, ABC 12054 (Press/Tree, BMI)
16	21	7	I'LL PLAY FOR YOU Seals & Crofts, Warner Bros. 8075 (Dawnbreaker, BMI)
17	23	4	WILDFIRE Michael Murphey, Epic 50084 (CBS) (Mystery, BMI)
18	16	7	I'M STONE IN LOVE WITH YOU Johnny Mathis, Columbia 3-10112
19	27	4	SISTER GOLDEN HAIR America, Warner Bros. 8086 (Warner Bros., ASCAP)
20	24	5	CRY SOFTLY Andy Williams, Columbia 3-10113 (Tree/Algee, BMI)
21	12	8	I DON'T LIKE TO SLEEP ALONE Paul Anka, United Artists 615 (Spanka, BMI)
22	32	4	MIDNIGHT BLUE Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
23	25	6	WHEN THE PARTY'S OVER Janis Ian, Columbia 3-10119 (Mine/Limited & April, ASCAP)
24	17	13	WALKING IN RHYTHM Blackbyrds, Fantasy 736 (Blackbyrd, BMI)
25	19	9	BEFORE THE NEXT TEARDROP FALLS Freddie Fender, ABC/Dot 17540 (Fingerlake, BMI)
26	28	5	GROWIN' Loggins & Messina, Columbia 3-10118 (Savona/Sugartree, BMI/Gnossos, ASCAP)
27	30	5	HOW LONG Ace, Anchor 21000 (ABC) (American Broadcasting, ASCAP)
28	31	4	WORLD OF DREAMS Perry Como, RCA10257 (Roncom/ASCAP)
29	20	8	AMIE Pure Prairie League, RCA 10184 (McKenzie/Dunbar, BMI)
30	35	3	AND THEN WAS GINA Bobby Goldsboro, United Artists 633 (Unart/Pen In Hand, BMI)
31	37	2	OLD DAYS Chicago, Columbia 10131 (Make Me Smile/Big Elk, ASCAP)
32	36	5	WHEN THE LOVE LIGHT SHINES The Boones, Motown 1334 (Stone Agate, BMI)
33	41	3	WHEN WILL I BE LOVED Linda Ronstadt, Capitol 4050 (Acuff-Rose, BMI)
34	40	3	PART TIME LOVE David Gates, Elektra
35	43	3	I'M NOT LISA Jessi Colter, Capitol 4009 (Baron, BMI)
36	38	6	INDIANA GIRL Pat Boone, Melodyland 60058 (Motown) (Wilber/Martin Cooper, ASCAP)
37	44	2	LIZZIE & THE RAINMAN Tanya Tucker, MCA 40402 (House Of Gold, BMI)
38	33	7	(If You Add) ALL THE LOVE IN THE WORLD Mac Davis, Columbia 3-10111
39	NEW ENTRY		PLEASE TELL HIM THAT I SAID HELLO Debbie Campbell, Playboy 6037 (Chrysalis, ASCAP)
40	45	4	DION BLUE Tim Weisberg, A&M 1680 (Elusive Sounds, ASCAP)
41	39	5	YOU TURN ME ON Nino Tempo & April Stevens, A&M 1674 (Broadside/Daddy Sam, BMI)
42	47	2	ALL I WANNA DO Su Shifrin, Motown 1343 (Colgems, ASCAP)
43	46	3	AUTOBAHN Kraftwerk, Vertigo 203 (Phonogram) Intersong USA, ASCAP)
44	NEW ENTRY		GRINGO IN MEXICO Maria Muldaur, Reprise 1331 (Warner Bros.) (Rig Kitty, ASCAP)
45	50	2	SMILE ON ME Ronnie & Natalie O'Hara, Legacy 104 (Happy Girl, ASCAP)
46	NEW ENTRY		CONY ISLAND Herb Alpert & The T.J.B., A&M 1688 (Almo, ASCAP)
47	49	2	THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
48	42	6	EMMANUELLE Peter Nero, Arista 0112 (Screen Gems-Columbia, BMI)
49	NEW ENTRY		COME GO WITH ME Bergen White, Private Stock 45013 (Gil/Fee Bee, BMI)
50	NEW ENTRY		LOVE WON'T LET ME WAIT Major Harris, Atlantic 3248, (Mighty Three/Friday's Child/WWOT, BMI)

Classical Notes

Concentus Musicus touring Australia and New Zealand, with concerts in Melbourne, Sydney, Canberra, Brisbane, Wellington and Auckland. . . . For the 50th anniversary of the Japanese radio station NHK, the station organized a tour through Japan of the Vienna Philharmonic Orchestra under **Karl Bohm** and **Riccardo Muti**, featuring works by Mozart, Beethoven, Schubert, Brahms, Rossini, Dvorak and Stravinsky, the fifth tour of Japan by the orchestra.

The Vienna Symphony Orchestra, under **Carlo Maria Giulini**, taking part in the Prague Spring Festival in Czechoslovakia, arranged May 12-June 4. . . . The **Fine Arts Quartet** from the U. S. featured works by Haydn, Mendelssohn-Bartholdy and Ravel in a concert here organized by the Gesellschaft der Musikfreunde. . . . The Third Forum of Contemporary Music started with a concert by the Sudwest Deutsche Kammerorchester under **Paul Angerer**, with seven concerts included.

The Lucerne Festival String Orchestra gave a concert here. . . . **Zubin Mehta** conducted a new staging of Richard Wagner's "Lohengrin" in the Vienna Opera House, with a cast including **James King**, **Hainclore Bode**, **Christa Ludwig**, **Peter Meven**, **Hans Helm** and **Siegmond Nimsgern**.

Zenith Shows Its Vidisk Development

CHICAGO—Stockholders at the annual meeting of Zenith Radio Corp. April 22 were shown the latest state-of-the-art in Zenith's continuing development of videodisk playback equipment. Demonstrated was a single system using light-transmissive disks in a frame indexing (stop and go) mode, and in a play-through mode.

President John J. Nevin states that he doesn't think video playback equipment will be available as quickly or as cheaply as some in the industry predict. He indicates that a price tag of \$500 is "overly optimistic," and that \$600 to \$700 would be more reasonable. He places a marketing date at a "year or two after 1976."

According to a company spokesman, Zenith has developed several systems compatible with other systems on the market now, including optical systems using reflective disks and light transmissive disks, and mechanical systems. "We haven't decided on any one system, or marketing dates. We are keeping our options open," the spokesman confirms.

The stockholder meeting demonstration and the renewed emphasis on Zenith's continuing open options are obviously designed to maintain the firm's position as far as the MCA/Philips optical system is concerned. At their recent joint New York demonstration (Billboard, March 29), Zenith videodisks were played interchangeably with Philips and MCA versions, with several large-screen Zenith monitors among the TV sets utilized for playback.

BASF Says Its Unisette Patents 'OK'

NEW YORK—BASF of Germany has assured recorder manufacturers interested in developing equipment for its 1/4-inch Unisette cassette system that they need not seek approval from Philips before embarking on such a venture (Billboard, March 22).

According to Wolfgang Wiegel, BASF product manager for its A/V division, Unisette and its unique locking concept recommended by his firm, do not come under basic Philips patents relating to cassette locking by magnetic head.

BASF's clarification comes in the wake of persistent industry rumors that the German giant may run into a patent problem with Philips if the Unisette is brought to market.

Weigel discloses that the air was cleared of any patent infringement doubts following talks between BASF and Philips over the Dutch company's compact cassette patent rights.

BASF is currently involved in the preparation of what Weigel calls a standard license agreement which will be made available to all companies interested in the manufacture of Unisette hardware.

Weigel agrees that Studer of Switzerland has had some setbacks in its efforts to demonstrate a production model of its version of the Unisette hardware, originally announced for the AES show in London, and the

(Continued on page 33)

TRI-STATE SALES AFFECTED

Hi Fiers Clinging To Fair Trade

• Continued from page 3

tection of fixed prices, will maintain its prices until the law goes into effect. Ray Gates, Panasonic vice president, consumer electronics products, says his company is following this direction because it has a commitment to the industry.

Pioneer, which sees price maintenance as the most effective way of protecting small retailers from predators in the business, will also maintain its fair trade policy until the bills become law.

In a recent memo to Pioneer dealers, the firm's president, Bernie Mitchell, assured that even when fair trade is outlawed, his company will continue to supply wise, well-timed, profitable ideas on how best dealers can increase their business and profit.

Says Mitchell, "Pioneer believes in orderly marketing such as fair trade provides. We are a great resource in a fair trade environment."

We will be an even greater resource for our dealers when fair trade ends."

TEAC and JVC support Pioneer's stand. Magnavox officials, still in a huddle over the recent developments, are withholding comment.

Two of the major fair trade dis-senters in the tri-state area have been Ultralinear Sound, trading as "Crazy Eddie," and JGE, the closed-door discount operation in Queens. Both retailers have spent small fortunes fighting fair trade, and paying court costs and fines for battles lost.

Both companies are elated even though the turn of events does not automatically liquidate pending litigations on the issue.

Philip Gelfand, JGE's attorney, expresses delight over passage of the bills. He says, "It should have come a long time ago." According to Gelfand, JGE has spent "thousands of dollars, and suffered severe losses because of the fair trade issue." He laments that there is no way his

clients could recoup some of this loss.

Meanwhile, among the few remaining supporters of fair trade are the National Retail Hardware Assn. and the Home Center Institute.

William Mashaw, president of both organizations, has released an official statement to the House Judiciary subcommittee on monopolies and commercial law, opposing the repeal of fair trade.

This statement urges Congress not to underestimate the importance of fair trade, and argues that fair traded merchandise does in fact have "plenty of price competition, with the consumer alone deciding whether prices are right."

Mashaw's argument mirrors Ray Gates thoughts when he says, "The demise of fair trade would give one less opportunity to independents to effectively compete with the giant retail chains which totally control private label prices and the use of the brand."

Mashaw also warns Congress against making "wholly political judgments on what is essentially an economic issue that involves a legitimate and effective marketing system for quality products which has unquestionably benefited American consumers."

However, Mashaw's lobby is up against fair trade negativism from President Ford, who recently told the U.S. Chamber of Commerce that Congress should end "these depression-era laws (fair trade) which costs consumers an estimated \$2 billion a year."

The President feels fair trade should be laid to rest alongside the NRA Blue Eagle of the same period. Mashaw questions the accuracy of the \$2 billion figure quoted by the President.

PANASONIC WOOS DEALERS

LTD Program Debuts

NEW YORK—Panasonic has formally introduced its LTD Program designed to help selected dealers effectively sell the more sophisticated products in the Panasonic line.

The program, first announced during the Winter Consumer Elec-

4,000 Due In L.A. For AES

NEW YORK—Based on its first pre-registration effort, the Audio Engineering Society expects a record turnout for its 51st conference, May 13-16 at the Los Angeles Hilton, with well over 4,000 expected.

It already is the biggest from an exhibit standpoint, with 101 companies taking all available display and demonstration space, according to Jacqueline Harvey, AES Journal managing editor and conference exhibit manager.

Among late exhibitor additions are Arp Instruments, Cerwin-Vega and Nagra Magnetic Recorders, of the 19 firms since the initial listing (Billboard, April 5). More than 25 percent of the total are first-timers at the AES.

Of early space reservations, only nine companies gave up their display area, of which Electro Sound, the Viewlex subsidiary, and Bogen Division of Lear Siegler are the most significant.

Quadraphonic again will be in the spotlight, as far as both demonstrations and equipment are concerned. CBS will demonstrate its latest SQ encoders and decoders in a specially created studio environment; JVC will show its latest CD-4 Mark III disk mastering equipment; Sansui will exhibit its improved-type QS matrix encoders with better stereo separation and mono compatibility, and Nippon/Columbia will display consumer-type demodulators for its UD-4 system.

Other "new" equipment listed in advance of AES includes: Sansui—

(Continued on page 33)

Warren Maps Potent New Hitachi Thrust

By EARL PAIGE

LOS ANGELES—Hitachi Sales Corp. of America is positioning veteran Quasar (nee Motorola) executive Robert Warren to head a new thrust in consumer electronics including receivers and has introduced eight new items in audio.

The new line additions seen here by reps and to be shown in a Conrad Hilton suite during summer CES include two portable cassettes, three stereo cassette decks and three AM/FM receivers.

Items briefly: TRK-5030 portable with chrome tape switch, levelmatic and other pluses \$129.95; GRQ-285 portable with auto stop \$59.95; D-3500 deck with three-head, chrome switch and Dolby \$399.95; D-2330 and D-2360 both with chrome switch and Dolby \$149.95 and \$199.95; SR-302 at 15 watts RMS \$210.95; SR-520 at 20 watts and tape dubbing at \$269.95; SR-802 at 45 watts with two tape monitors \$399.95.

A staunch believer in audio who

says he fought unsuccessfully Motorola's decision to drop out of the field, Warren was just named executive vice president last week in what amounts to an "Americanization" of the Japanese giant. Makio Hiraoka, president of HSCA says there is no basis for rumors Hitachi was considering backing out of consumer electronics in America.

Also new in the HSCA reorganization is the appointment of John Merchant as sales manager of the newly formed audio and component division; Merchant was Hitachi's Western regional sales manager.

Hitachi added no new car stereos and Warren indicates this will probably come under a separate marketing wing later on as will video recording. Hitachi's car stereo line remains at 10 models \$59.95-\$169.95.

Hitachi is reportedly spending over \$1 million to promote the full line of television, audio and audio/visual equipment.

Sony U.S. Betamax Bows Prerecorded Programming Big Home Market Hurdle

• Continued from page 4

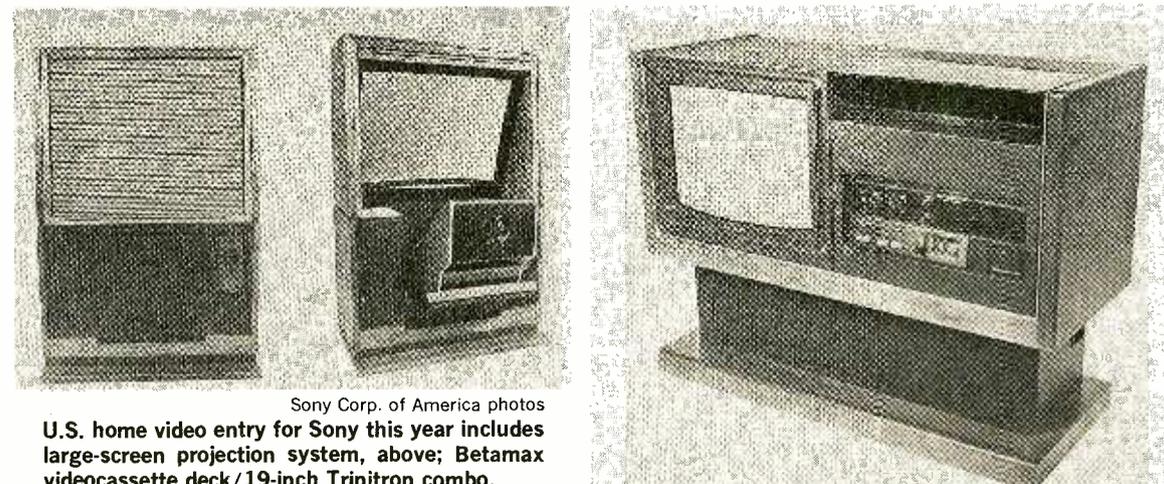
jection system available early this summer initially in New York, Chicago and Los Angeles at \$2,500. The self-contained 40 inch diagonal curved TV screen and projector

which folds up when not in use, are combined in a console unit with a sliding door. It takes TV programs off the air and projects them on the bright screen, and also can take tapes from any VTR. The Sony re-

mote control can be used up to 25 feet away.

The advent of Betamax can be expected to get Sony's long-promised low-cost color camera from the

(Continued on page 33)



Sony Corp. of America photos
U.S. home video entry for Sony this year includes large-screen projection system, above; Betamax videocassette deck/19-inch Trinitron combo.

(Continued on page 33)

COMPACT STEREO, BLANK TAPE, PRICING

Inagaki Tells Meriton Strategy

By STEPHEN TRAIMAN

NEW YORK—Continuing emphasis on compact stereo, expansion of its new blank tape line and more realistic pricing to keep its dealers competitive in the approaching "fair trade-less" market are highlights of Meriton Electronics 1975 merchandising program.

Introducing two new low-end compacts—an AM/FM stereo receiver with 8-track player at \$159.95 and a step-up model with three-speed BSR automatic/manual turntable at \$199.95—president Shigeru Inagaki re-emphasizes the Moon-nachi, N.J.-based firm's primary market.

"Many high quality audio component firms exist," he notes, "but the majority of consumers who want good music aren't sophisticated enough to select components, which is the basic reason we kicked off Meriton with a compact stereo line."

The Meriton philosophy extends to a growing number of dealers as well, but Inagaki says they aren't geared for "thousands of accounts," but intend to "give complete satisfaction and service to a limited number of dealers," expanding slowly from initial East and West Coast markets.

Both he and Bill Hoard, marketing vice president, emphasize that dealer profit margins are unchanged in the recent across-the-board repricing that ranged from 7-13 percent on virtually all items.

Hoard terms it "realistic pricing that will put our dealers in a good position to make a profit in the coming market that will see extensive price-cutting with the phaseout of fair trade."

Suggested retail price changes reflect actual dealer experience, he notes, such as the HF 2509 AM/FM stereo receiver with 8-track player/recorder from \$379.95 to \$349.95 and the HF 1905 record changer/cassette player from \$329.95 to \$299.95. Unchanged are the popular HD 830 8-track deck at \$139.95 and the HD 500 cassette deck at \$129.95, but the HD 540 Dolby cassette deck saw the biggest change from \$299.95 to \$249.95.

"In our concept of marketing we know certain types of dealers are compatible with our products, whether they are mass merchants, department stores, audio outlets or neighborhood appliance stores," Hoard maintains, "They have to make a profit to stay in business."

One new assist is Meriton's display plan aimed at getting more of the new firm's line on the floor. All products used as demonstrators won't be billed until Dec. 31, and retailers who then sell the demo items will be permitted to deduct 10 percent from the invoices.

Blank tape is the next area due for expansion, with the new Meriton label kicked off in January during (not at) the Consumer Electronics Show in Chicago (Billboard, Jan. 18). Inagaki sees an education problem to make dealers understand the profit potential for a daily impulse sale much like film, with a big turnover possible.

Concentrating on four cassette price points now, he says 8-track cartridges are certainly in the future. Hoard expects their cassette line will probably go the specialty salesman

route, and is searching for a unique promotion to get sales going.

Suggested list runs from \$3.79 for the FeCr (ferrichrome) C-60 to \$3.19 for CrO₂ (chromium dioxide) C-60, \$3.59 for LF (high output) C-90 and three LN (low noise) lengths: C-60 at \$1.49, C-90 at \$2.29 and C-120 at \$3.49.

Meriton will continue to go dealer direct for distribution to major markets, and use reps in secondary areas. Hoard's primary goal is a good sales training program for all dealer organizations.

The two new compacts, the blank tape line and the firm's first radios—four portables and four digital clock combos—which also were just previewed at Meriton's first official press showing, will be on display with the rest of the line in the Windy City at the Continental Plaza during the June 1-4 CES period.

Space Going AT CES

NEW YORK—With the Summer Consumer Electronics Show less than a month away, the main exhibit area has little available space and the adjacent VIDSEC video display is "filling up nicely," according to officials of the sponsoring Electronic Industries Assn./Consumer Electronics Group (EIA/CEG).

Since the original listing of exhibitors was announced for the June 1-4 run at Chicago's McCormick Place (Billboard, March 29), more than 30 companies have reserved space and 11 cancelled, for a net gain over-all.

Among major additions are Fairchild Semi-Conductor and Philips Audio Video Systems, omitted from the original list but now sharing the Magnavox Video Systems space in VIDSEC. Also added to the video area is International Audio/Visual Corp., but at least three major hardware firms—Hitachi/Shibaden, Concord and International Video Corp. (IVC)—are missing.

Participants in the CES conferences highlighting marketing, audio, video and calculators, were announced by Jack Wayman, EIA/CEG senior vice president.

James Halvorsen, director of the Federal Trade Commission Bureau of Competition, will discuss the agency's role in warranties, fair trade and franchising at the Sunday morning (1) marketing conference, chaired by Jack Carter, vice president of the Electronic Representatives Assn. consumer products group.

Audio conference on Wednesday morning (4), moderated by Bill Kist of JVC America, and chairman of the EIA/CEG audio division, will feature both retailing and manufacturing panels.

"Retailing Trends in Audio," moderated by Ken Nelson, High Fidelity Trade News, will feature Michael Jaret, Appletree Stereo, DeKalb, Ill.; Ken Kanzler, Atlantis Sound, Falls Church, Va.; Lou Kornfeld, Radio Shack, New York, and Dave Rubin, Alexander's, New York.

"Manufacturing Developments in Audio," chaired by Dick Ekstract, Audio Times, will include Jeff Berkowitz, Panasonic; Alan Kovac, J.I.L. Corp.; Bernie Mitchell, U.S. Pioneer Electronics; Chuck Phillips, Akai America; Bob Pierce, Zenith, and Hiroshi Tada, Sansui.

The summer CES will kick off the industry-wide Bicentennial theme, "Join The Home Entertainment Revolution," for which a complete

Shure Intros a New SR Component Line

EVANSTON, Ill.—After a four-year field test program, including a recent five-day tour of an Opryland USA group to the Soviet Union, Shure Brothers is introducing its new SR line of components.

The line includes a master audio console, power amplifier (available in two speaker-coupling configurations), electronic crossover, extended range speaker system, portable speaker system, all-weather speaker system and an array of custom accessories. All will be highlighted at the summer CES in Chicago.

The professional quality components can be used individually with associated equipment, or as a complete sound system in unlimited combinations, for performance situations ranging in size from lounge acts to rock concerts.

All units feature built-in rugged-

ness for years of reliable service, flexibility of control features, and extra protection against circuitry burnout.

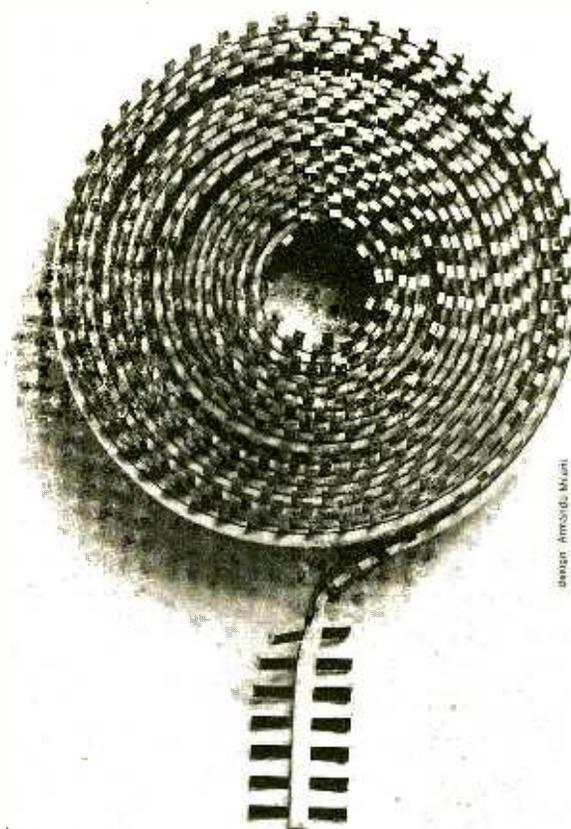
The console is a rack mountable, eight-channel mixer/preamplifier, Model SR101, listing for \$960. The extended range speaker system, Model SR108, is designed for high sound-pressure-level reproduction, and features rear panel rails and handle, two wheels and a cable storage compartment, for a \$597 list. The portable speaker system, Model SR102, lists at \$270; Model SR103, for outdoor use, lists for \$240.

What's Ahead



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Sony U.S. Betamax Bows

• Continued from page 31

Japanese research lab to the market—and soon. Dick O'Brion, head of Sony's audio/video division, has been promising such a VTR-connected model in the \$1,000 price range for several years now, as the lowest-cost color units now available in the U.S. are about \$2,000.

Sony officials obviously have studied the Cartrivision debacle closely and can be expected to avoid the many marketing mistakes that led to a \$40 million writeoff when that 1/2-inch home videotape system finally went into bankruptcy. A lack of adequate prerecorded programming and effective control of hardware distribution combined to sink Cartrivision.

It set up an elaborate Cartridge Rental Network joint venture for software and sold its record/playback decks only to Sears, Montgomery Ward, Teledyne Packard Bell and Emerson, with no leverage on how the units were to be marketed.

Sony has going for it several advantages, not the least of which is a strong dealer network with the knowledge that the company backs its products to the hilt with advertising, promotion and service. Schein has often been quoted as saying that any new Sony product has as many as 20,000 guaranteed sales by consumers who take the company on faith, based on their past experience.

In the U.S. software field, while no Betamax programming was announced at the dealer meeting, it should be pointed out that more than 100 video publishers now offer titles in the 3/4-inch U-Matic version that Sony pioneered and now licenses to such other major hardware manufacturers as JVC, Panasonic, Concord and TEAC.

Dick Kelly, vice president of Time-Life Multimedia which has more than 500 U-Matic program titles in its business and school catalogs, acknowledges their close relationship with Sony and discussions on Betamax. He emphasizes that TLM also has been talking with MCA/Philips and RCA on video-disk programming as well, and points to the company's determination in the home video area.

He quotes from the parent Time, Inc. recent annual report: "Time-Life Multimedia is a major factor in the developing videocassette business and is laying the groundwork for entry into the home video market."

Also glossed over at the Betamax introduction was the vital duplication setup necessary to get programming into the pipeline. A Sony spokesman acknowledges that S/T Videocassette Duplicating, the firm's joint-venture high-speed U-Matic plant in Leonia, N.J., is a good possibility for initial Betamax duplication, since the only basic requirement is the necessary number of slave duplicator units.

He points to the parallel situation in Japan where Sony PCL, the Tokyo duplicating plant for U-Matic videocassettes, is expected to produce the initial Betamax cassettes that will be on sale when the Japanese version goes on sale Saturday (10).

The Sony spokesman also observes that some of the major U-Matic program sources in Japan, such as Toei Video, Nippon Television, Pony and Pak-In Video, are likely prospects for 1/2-inch Betamax programming as well.

The Betamax high-density color recording system, which allows an extremely slow tape speed of 1.57 inches per second, results in dramatic tape consumption economies—20.6 square feet for a K-60 hour cassette.

This is less than half the tape required by the Cartrivision system, less than one-third than the Philips 1/2-inch VCR and less than one-fourth that required by the 1/2-inch EIAJ cartridge. The chromium dioxide Betamax tape is only 20 microns thick, compared to 27 microns for U-Matic and 30 microns for the EIAJ tape.

Sony thus has some significant advantages as it makes good on its promise for a consumer tape-based video system, but it has a long way to go to overcome the key hurdle of prerecorded software that must be accomplished to establish a viable home market.

AES Expecting Big L.A. Turnout

• Continued from page 31

multi-radiation speaker tweeter technology; Cetec—Gauss 1250B quality control device for its ultra high speed duplicator system; Dolby—B type noise reduction units: model 334 FM broadcast processor and model 330 tape duplicator unit; Dukane—low-level crossover for bi-amplification with high frequency protection (disco application); Eventide Clock Works—two digital delay line models (disco application); Everything Audio—video projection system tied to audio; Gotham Audio—Europa film-disk plating equipment; Nagra—light-weight model T-S 1/4-inch broadcast tape recorder.

Among technical papers of most interest to the typical Billboard reader, grouped by session:

• Advances In Sound Recording/Reproducing Technology: "Evolution Of The New Mark III Cutting System For CD-4," T. Inoue and M. Fujimoto, JVC, and John Eargle, JME Assoc.; "Development Of An Improved Modulator For Discrete Quadraphonic Disks," Y. Ishigaki, JVC; K. Fukui, Matsushita; Greg Bogantz, RCA; "PEM 468: A New Mastering Tape With High-Output, Low-Noise And Low-Print Characteristics," W. Singhoff and A. Vogeding, Agfa-Gevaert.

• Signal Processing: "A Wide Dynamic Range Program Equalizer," Richard Burwen, Burwen Labs.

• Audio In Broadcasting: "Noise Reduction Encoding With FM Pre-emphasis Reduction," Morley Kahn, Dolby Labs; "Mathematical Theories Of The QS System And Their Application To The Latest QS Encoding Method," R. Ito, S. Takahashi and K. Hirano, Sansui.

• Sound Reinforcement: "A Novel Stadium Sound System," Eugene Patronis, Georgia Tech; "Practical Considerations Of Touring Rock PA Systems," Robert Heil, Heil Sound.

ITA Seminar Set For L.A.

TUCSON—"Everything You Want To Discuss About Video" is the theme for the International Tape Assn.'s first regional seminar in Los Angeles, May 20, at the Ambassador Hotel in conjunction with Tepfer Publishing's Videoshow (Billboard, April 5).

Format will follow the successful roundtable panels with host experts featured at the fifth annual seminar here earlier this year, according to ITA executive director Larry Finley.

Topics and table moderators include: "Videodisks"—Kent Broadbent and Norman Glenn, MCA Disco-Vision; "Production Techniques To Save Time & Money"—Walt Robson, Hewlett-Packard; "Lighting"—Imero Fiorentino Assoc.; "Where & How To Acquire Programming"—Ken Winslow, Public Television Library; "Duplication"—Eugene Madison, Karex; "Video Management"—Ron Butler, Datsun; "Electronic News Gathering"—Bob Pfannkuch, Bell & Howell; "Establishing A Video Network"—Maxwell Ewing, ARCO.

Attendance will be limited to the first 120 registrants, with a \$25 fee including workshop, materials, luncheon and coffee break. Information is available from ITA, Box 11070, Tucson 85734. Phone (620) 889-6338.

San Diego Site Of 1976 Southern California DMR

LOS ANGELES—An unprecedented number of hi fi participants are now expected for the Southern California DMR in San Diego because its March 4-7, 1976, date precedes by just days the area's first high fidelity show March 12-14 produced by Bob and Teresa Rogers (Billboard, Apr. 19).

Date and site (Town & Country Hotel) were hammered out here last week by a Southern California ERA chapter committee that picked Leon Ungar, Inglewood rep, as chairman of the '76 DMR (distributor, manufacturer, rep interface of scheduled buying conferences) and three steering committee men who have previously had DMR experiences: reps Art Szerlip, Jack Carter and Norm Marshank.

Major hurdle overcome was the committee's decision to have sponsors responsible for any losses inas-

much as a previous Hawaii DMR went \$4,300 in the red but only because of mistaken estimates on travel. The exact '76 DMR structure is being worked out.

The So. Calif. chapter also firmed up plans for a professional sound equipment show Oct. 14 at the Roger Young Auditorium here.

In the meeting on the San Diego DMR no mention was made of a newly formed San Diego ERA chapter.

BASF Unisette

• Continued from page 31

more recent NAB in Las Vegas. However, he assures that this is no reason for pessimism, and that Studer will in fact unveil its system no later than March of next year at the AES scheduled for Zurich.

Rep Rap

Newest rep firms for Uher of America, which will now distribute the Lenco line of Swiss components, are V.F. Sales, 181 Worcester Rd., Natick, Mass.; Lee Sales Co., 5635 Yale, Dallas. Others: Dobbs/Stanford Corp., 569 Laurel, San Carlos, Calif. 94070; Fleehart & Sullivan, 10109 Aurora, Seattle 98133; Marshank Sales, 10455 W. Jefferson, Culver City, Calif. 90230; Packer Sales, 855 East Plaza, Scottsdale, Ariz. 85253; R & D Sales, 420 S. Federal, Denver 80219; R.A. Albrecht & Co., 429 Walnut, Rochester, Minn. 48053; Pillier & Associates, 4131 W. Montrose, Chicago 60641; R.C. Sales Co., 7127 Willow Rd., Maple Grove, Minn. 55369; R.J. Throckmorton Sales, 124 Manchester, Ballwin, Mo. 63011; Audio Sales, 1876 Forge, Tucker, Ga. 30084; David H. Brothers Co., 6302 Lincoln, Baltimore 21209; George M. Conneen Co., 24 S. Newtown, Newtown Square, Pa. 19073; Lewis & Dunnigan Co., 107 Riverline, Liverpool, N.Y. 13088; Sir Sales, 35 Powerhouse Rd., Roslyn Heights, N.Y. 11577.

A two-hour seminar on personal contact high-

lighted plans for the April 24 Southern Calif. ERA chapter meeting with Dr. Leonard Zunin conducting the session.

LTD Program

• Continued from page 31

The program was unveiled at the firm's annual dealer meeting in Miami, and reports are that Panasonic's dealers are cautious about committing themselves until the fine print of the program is spelled out.

Because its success is, to a large extent, contingent on Panasonic's policy of fixed prices, the program may have already run into a snag. Gates personally observes that although Panasonic hopes dealers who carry the products will sell at the suggested list, there will be no legal way of maintaining those prices when the final curtain is drawn on fair trade.

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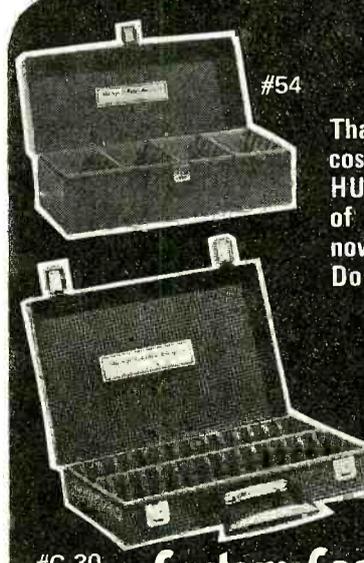
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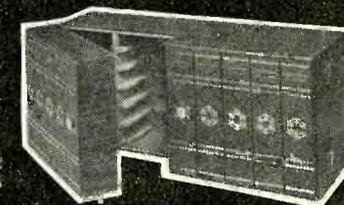
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MIKE MOSS INNOVATION

St. Louis Theaters Find Country Boosts Business

ST. LOUIS—Country music and a sprinkling of the big bands of the past are replacing actors and plays as the bill of fare at two dinner theaters here.

Mike Moss, president of Showtime, Inc., says two of his locations, the Barn Theater and the Plantation Theater, have made the move to music with great success.

Crowds were trailing off for the theater performances, and Moss began experimenting. He brought in such acts as Bill Anderson, and then the Jack Greene-Jeannie Seeley show. The result is that he attracted capacity crowds (550 at one location, 900 at the other) paying from \$9.00 to \$11.00 for dinner and the show. Cocktails also were sold.

As a result, Moss has booked in such artists as Diana Trask, Johnny Paycheck, Jerry Reed, Bob Luman, Dolly Parton, Del Reeves, Mel Tillis

and Hank Williams Jr. He also is negotiating with Brenda Lee.

Moss also has had in a few of the big bands, and has done well with them. They appear on a less frequent basis, however.

"This was not an operation in which the actors made their money receiving tips as waiters prior to performances," Moss said. "These were professional actors, who were paid for their work. However, there was a decided downturn in attendance, and we turned to music to bring it back up." The continued booking of country acts is evidence of the success shown so far in this venture.

Performers appear to like this arrangement, too. It affords them one of the rare opportunities to perform "in the round."

This could be a major breakthrough, according to at least one leading Nashville booking agent.

(Continued on page 38)

62 Net Captures Golf Tournament

NASHVILLE—The team of Jim Haynor, Chuck Eastman, Bob Thornton and Jack Yates took first place in the second annual Billboard Golf Scramble Tournament here, with a net score of 62.

Haynor is with Tree International, Eastman and Yates are with the Nova Agency and Thornton is associated with Maggie Cavender Promotions.

Second place went to Ed Hamilton, Jerry Chesnut and Jack Craw. Third place winners were Bill Walker, Danny Morrison, Johnny Slate and Gene Vowell; fourth: Ray Baker, Moe Bandy, Hub Tucker and Felix Blunkall. fifth: Polly Collier, Sam Wooten, Jim Wilson and Glen Snoddy.

Closest to the hole prizes were given to Dickey Lee, Wilma Burgess and Jack Craw. The longest drive went to Don Smith, who also won last year.

John McCartney, Billboard's sales director here, coordinated the tournament, with 140 competing for prizes. The tournament was followed by a banquet at the Old Hickory Country Club with live entertainment and door prizes for everyone.

15 Big Acts For Rodgers Miss. Fest

MERIDIAN, Miss.—At least 15 name artists already have agreed to take part in this year's Jimmie Rodgers Memorial Festival held annually here.

RCA's Hank Snow, a recording artist with that label for more than 30 years, will chair the event, scheduled for May 19-23.

The memorial was held for a number of years, then waned in interest. It was re-established in 1972, however, thanks to the efforts of veteran disk jockey Carl Fitzgerald, working with the Peer-Southern Organization.

Now the festivities, honoring the "father of country music," included a street dance, a gigantic parade and three nights of a country spectacular.

Among those already contracted to take part, in addition to Snow, are Ernest Tubb, Jeanne Pruett, Bill Anderson, Don Gibson, O.B. McClinton, Hank Locklin, Linda Plowman, Moe Bandy, Waylon Jennings, Pee Wee King, Ray Griff, Tony Douglas and Carl Smith. Negotiations still are underway for additional artists.

The Jimmie Rodgers Memorial Festival is a non-profit organization.

MAYOR LAUDS BILLBOARD

DENVER—In declaring the period of June 23-28 "Country Music Week in Denver," Mayor W.H. McNichols Jr. alludes to the help given by Billboard Magazine to the growth of the music industry here.

It's during that week that the 13th annual Colorado Country Music Festival and Trade convention will be held, under the guidance again of Gladys Hart.

In his proclamation, Mayor McNichols states: "Since Billboard Magazine covered the entire music industry in Colorado in July, 1974, new businesses have sprung up representing every facet of the trade."

Bus Tours Of Stars' Homes a Big Success

NASHVILLE—While bus tours of this city have brought at least two prominent artists to court and resulted in some strained relationships, they also have provided one of the biggest "side" businesses related to music here.

There are some 15 companies dealing with tours of the "homes of the stars," and others which specialize in bringing in tour groups from all parts of the U.S. and Canada.

The oldest of these is the Grand Ole Opry-WSM Tours, which originated with George Hamilton IV and John D. Loudermilk. When they were sold and built into a booming business, Agnes Pennington was retained to run them. Now they run literally into the thousands every year. In one week last summer, 132 package tours were set up from around the nation. These packages totaled more than 1,000 through the year.

Even in the early days of spring, from 18 to 28 tours are being run a day by the "Opry" and they are highlighted by a visit backstage at the world famous show, as well as a look at the homes of the artists, and a visit down music row.

Tremendous inroads have been made by Sound City Tours, Inc., founded a year ago by Ellen Tune and Gayle Hill. In its first year in business, the pair have hosted 50 different tour groups from all over. The group offers a package (similar to that offered by WSM), which includes reserved seat tickets for the Saturday night performance of the "Grand Ole Opry." Other features include the Country Music Hall of Fame, Opryland, hotel and meal accommodations, tours of the homes, recording studio facilities, the Country Music Wax Museum, and even the Jack Daniel Distillery.

Sound City hosted Cleveland's top country music station, WHK, in the first give-away tour promotion by any station. Again it featured the "Opry" as the highlight of the trip. The 45 winners were flown in by charter airlines. Later the same firm hosted 51 guests of station KVOO, Tulsa.

Ms. Hill, a leader in the jingle business in Nashville, has gone out

9 Gospel Shows Go On TV Tape

NASHVILLE—Nine shows already have been videotaped for a weekly syndication involving country artists singing "message" or "light gospel" songs, according to Sonny Simmons of Century II Promotions.

Hosted by Archie Campbell, also a regular on "Hee Haw," the shows done so far have involved George Jones, Larry Gatlin, David Allan Coe, Jean Shepard, Jim Ed Brown, Billy Walker, Sonny James, Betty Jean Robinson, J.D. Sumner and the Ladysmith Singers.

The show is being directed by Tom Edwards, who has been with Channel 2 here 22 years. The shows are being taped there, before live audiences.

Appearing as regulars on the show with Campbell are the Kingsmen, the Sego Brothers and Naomi, and Willie Wynn and the Tennesseans.

Titled "Music City Special," Century II will handle its own distribution, and plans to go into markets with the shows pre-sold.

after "outside" business through a jingle, "Destination-Nashville, Destination-Tennessee."

The tour business is not without its problems, however. One firm recently brought court action against WSM, charging that its customers were being denied tickets to the "Opry," and thus unfair competition was involved. The case was later dropped.

But the storm of controversy still exists as far as Webb Pierce and Ray Stevens are concerned. The two are neighbors in an exclusive area of the city, which includes the homes of Gov. Ray Blanton and of Minnie Pearl, among others. Stevens first went to court to obtain no-parking signs to prevent the buses from stopping by his home. Pierce opposed this, insisting he encouraged the visits of tourists who, among other things, bought record albums and other items. Pierce then proposed placing a massive wooden ramp in his yard, alongside his guitar-shaped swimming pool, so buses could park there, and then turnaround. Stevens went back to court seeking a stop to this. As of now, the matter is under advisement.

One competing company offers what it considers is the nearest thing to heaven. Offering tours in "long black Cadillacs," it advertises, "ride in cars used by the stars."

Thousands Due For Dancers At Santa Monica

SANTA MONICA, Calif.—This seashore city, which hosted the world's largest square dance in history in 1951, will again become the "square dance capital of the world" May 30-31 when it presents a Centennial Square and Round Dance two nights.

"We attracted 15,200 dancers and 35,000 spectators 24 years ago," says William Smith of the sponsoring group. "We think we will exceed those figures this month."

There will be no admission charge either night.

Smith estimates the number of square dancers in the world in 1975 at more than 6,000,000.

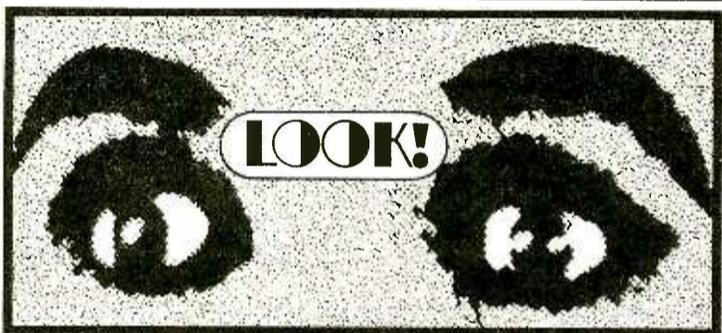
Callers, some of them nationally known, will include Osa Mathews, Herb Leshner, Glen Story and Lee Schmidt.

Tees Drive To Assist Orphans

GREENVILLE, S.C. Wally Mullinax, morning personality on WESC here, has started a drive among country music stations for funds to retire the mortgage on the activities building at the Boys Home of the South near here.

In a letter to the member stations of the Country Music Assn., Mullinax outlines the institution's service to some 500 orphan and dependent boys.

A traditional fund-raising plan is being utilized wherein listeners buy a brick for \$1. Each gift is acknowledged by a receipt. The dollars should be directed to P.O. Box 2447, Greenville, S.C. 29602.



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Country

Talent Search Winner To Gain ABC-TV Appearance

NASHVILLE—The winner of the "Grand Ole Opry" 50th Anniversary talent search this October is assured of an opportunity to perform on an ABC network country music television special.

The "spectacular" will be produced in Nashville at the Opry House, and will be centered around the half-century mark of the show, the oldest continuous program in the history of radio.

Mike Slattery, coordinator of the program, calls it "a chance of a lifetime for a new artist," who will appear along with established acts.

It previously had been announced

that the winner of the talent search will receive a recording contract, a talent showcase at Opryland, a song-writing contract with Tree International, and an appearance on the "Opry."

The talent search is being held around the U.S. and Canada by more than 300 country radio stations, and is open to any country performer 16 or older who is not under a recording contract. There is no entry fee.

Regional winners will be decided, and will appear in a national final to be held here in October.

UNDER CMA AUSPICES

Talent Seminar Projected

SAN DIEGO—The board of directors and officers of the Country Music Assn. unveiled plans to sponsor a new event, the Talent Development Seminar, in Nashville early this summer.

The board held its second quarterly meeting this past week.

The Seminar will be designed to further the likelihood of the acceptance of country music artists on network television, and to build the image of artists through feature stories in print media.

Plans also were announced to film CMA's International Country Music Show held during the "Grand Ole Opry" Birthday Celebration in October, for showing both in the United States and abroad.

The Talent Buyers Seminar, now an integral part of the October gathering, also was discussed by Bob Neal, a CMA director. Other matters related through committees reports included Fan Fair, tape piracy, Country Music Month, the Country Music Foundation, the live telecast of the CMA Awards Show, a new record merchandising audio-visual presentation, the preparation of radio spots concerning the Bicentennial Celebration, the Country Music Disk Jockey Awards, and the Music City Pro-Celebrity Golf Tournament.

CMA director Dan McKinnon, of KSON, hosted the officer and directors at a round-up party at his ranch near here.

Capitol Family Success Blooms With New Artists

NASHVILLE—Capitol Records is enjoying a bonanza in country music due to "other" members of well-known families.

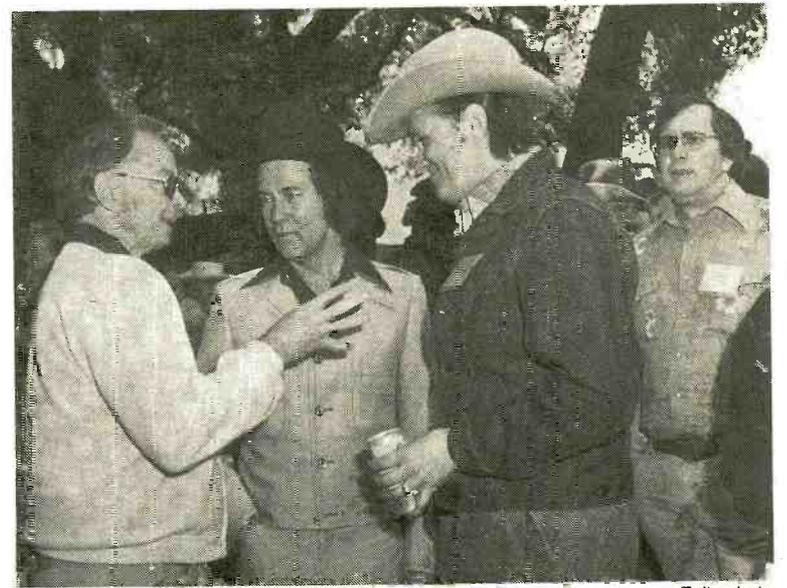
The two most outstanding are LaCosta, sister of MCA's Tanya Tucker, and Jessi Coulter, wife of RCA's Waylon Jennings.

Other relatives of bigger names on the roster include Michael Twitty, David Frizzell and Buddy Alan.

Miss Coulter, who four years ago gave up being an artist to devote her full time to her husband and family, still found time to write songs. Her current hit single of "I'm Not Lisa," is one of Capitol's strongest selling records in the country field in some time. Now, she plans to go on the road with Jennings and Tompall Glaser as part of a package.

LaCosta's version of "He Took Me For A Ride" is still another in a series of top ten records for her. While concentration has been on her younger sister, Tanya Tucker, and her move from CBS to MCA, Capitol was quietly building LaCosta, and has met with incredible success.

Michael Twitty, son of MCA's Conway Twitty, is bidding to make it in country, although his sessions thus far have leaned perhaps too heavily toward rock; Frizzell is a nephew of the legendary Lefty Frizzell of ABC, while Buddy Alan is the son of Buck Owens, a fixture at Capitol for many years.



Tally photo
CALIFORNIA COWBOYS—Jim Foglesong, left, president of Dot Records, talks with Tommy Overstreet and Bill Anderson during the KSON ranch party in honor of the Country Music Association, hosted by Dan McKinnon. At right is Mike Milon, CMA Assistant Counsel.

McCune New CMF Chief

LOS ANGELES—Brad McCune, formerly with RCA, Mega Records and Peer-International, has been named president of the Country Music Foundation at a board meeting here.

Harold Hitt was named executive vice president, Joe Talbot treasurer, and Bill Lowery secretary. Three vice presidents were selected: Chet Atkins, Roy Horton and Pee Wee King.

Frank Jones, vice president of Capitol Records, again was named chairman of the board of trustees,

and the balance of that board consists of Connie B. Gay, J. William Denney, Frances Preston, Wesley Rose, E.W. "Bud" Wendell, Dorothy Owens, Joe Talbot and Grelun Landon.

The trustees approved previously-announced plans for expansion and remodeling of the Country Music Hall of Fame. Construction of the million dollar project will begin in mid-summer, and should be open to the public by next year. It will more than double the space of the museum and library.

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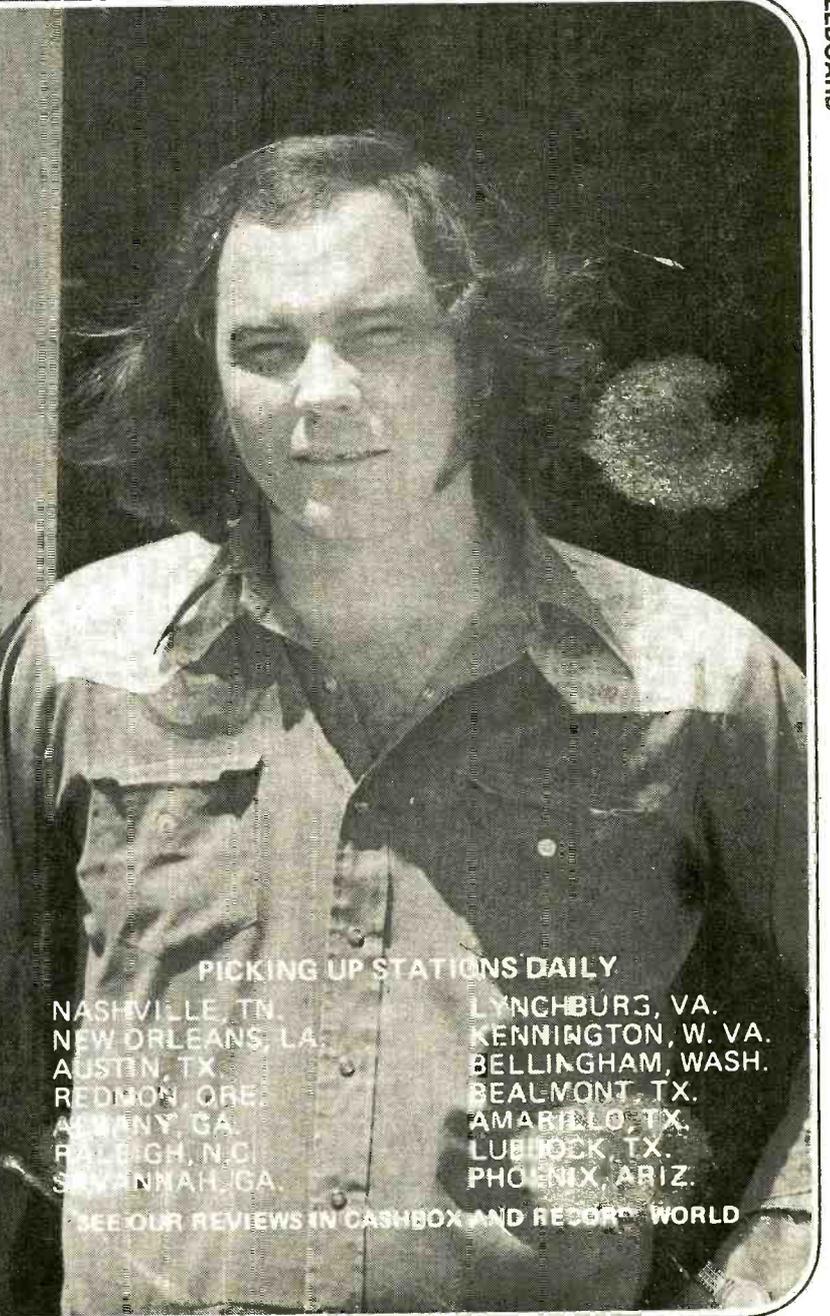
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SEE OUR REVIEWS IN CASHBOX AND RECORD WORLD

Billboard

Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	2	10	SHE'S ACTING SINGLE (I'm Drinkin' Doubles) —Gary Stewart (W. Carson), RCA 10222 (Rose Bridge, BMI)	35	44	7	BEYOND YOU —Crystal Gayle (B. Galzimos, G. Gail), United Artists 600 (Stonehill, BMI)	68	72	5	IT TAKES A WHOLE LOTTA LIVIN' IN A HOUSE —David Rogers (G. Paxton), United Artists 617 (Brushape, BMI)		
★	4	12	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG —B.J. Thomas (C. Moman, L. Butler), ABC 12054 (Press/Tree, BMI)	36	38	7	YOU'RE GONNA LOVE YOURSELF IN THE MORNING —Roy Clark (D. Fritts), ABC/Dot 17545 (Combine, BMI)	69	74	5	(If You Add) ALL THE LOVE IN THE WORLD —Mac Davis (T. Pege), Columbia 3-10111 (Big Mitz/Nashy, ASCAP)		
★	6	13	I'M NOT LISA —Jessi Colter (J. Colter), Capitol 4009 (Baron, BMI)	37	21	12	I CAN STILL HEAR THE MUSIC IN THE RESTROOM —Jerry Lee Lewis (T.T. Hall), Mercury 73661 (Phonogram) (Hallnote, BMI)	★	70	85	3	PICTURES ON PAPER —Jeris Ross (G.F. Paxton), ABC 12064 (Acoustic, BMI)	
★	4	5	(You Make Me Want To Be) A MOTHER —Tammy Wynette (B. Sherrill, N. Wilson), Epic 8-50071 (Columbia) (Algee, BMI)	38	26	13	ALWAYS WANTING YOU —Merle Haggard (M. Haggard), Capitol 4027 (Shady Tree, BMI)	★	71	86	2	DREAMING MY DREAMS WITH YOU —Waylon Jennings (A. Reynolds), RCA 10270 (Jack, BMI)	
★	9	7	THANK GOD I'M A COUNTRY BOY —John Denver (Sommers), RCA 10239 (Cherry Lane, ASCAP)	39	45	6	THERE I SAID IT —Margo Smith (M. Smith), 20th Century 2172 (Jidobi, BMI)	72	75	6	INDIANA GIRL —Pat Boone (M. Cooper), Melodyland 60058 (Motown) (Wilber/Martin Cooper, ASCAP)		
★	6	7	I'D LIKE TO SLEEP 'TIL I GET OVER YOU —Freddie Hart (R. Bowling), Capitol 4031 (Brougham Hall, BMI)	★	40	49	5	IT'S ALL OVER NOW —Charlie Rich (C. Rich), RCA 10256 (Charlie Rich, BMI)	73	77	5	I LOVE A RODEO —Roger Miller (R. Miller), Columbia 3-10107 (Alhond, BMI)	
★	8	9	WINDOW UP ABOVE —Mickey Gilley (G. Jones), Playboy 6031 (Glad, BMI)	41	47	7	BARROOM PAL, GOODTIME GALS —Jim Ed Brown (R. Porter, B. Jones), RCA 10233 (MaRee/Porter-Jones, ASCAP)	★	74	84	2	FREDA COMES, FREDA GOES —Bobby G. Rice (Hazelwood, Cook, Greenaway), GRT 021 (Chess/Janus) (Cookaway, ASCAP)	
★	8	1	ROLL ON BIG MAMA —Joe Stampley (D. Darst), Epic 8-50075 (Columbia) (Al Gallico/Algee, BMI)	★	42	59	3	LITTLE BAND OF GOLD —Sonny James (J. Gilreath), Columbia 3-10121 (Beak, BMI)	75	82	6	MIND YOUR LOVE —Jerry Reed (J.R. Hubbard), RCA 10247 (Victory, BMI)	
★	9	3	BLANKET ON THE GROUND —Billie Jo Spears (Roger Bowling), United Artists 584 (Brougham Hall Music, BMI)	43	27	11	MATHILDA —Donny King (Khoury, Thierry), Warner Bros. 8074 (Longhorn, BMI)	★	76	NEW ENTRY	CLASSIFIED —C.W. McCall (B. Fries, C. Davis), MGM 14801 (American Gramophone, SESAC)		
★	12	9	TOO LATE TO WORRY, TOO BLUE TO CRY —Ronnie Milsap (A. Dexter), RCA 10228 (Hill & Range/Elvis Presley/Noma, BMI)	★	44	54	6	THE MOST WANTED WOMAN IN TOWN —Roy Head (R. Porter, B. Jones, D. Wilson), Shannon 829 (NSD) (MaRee, ASCAP)	★	77	NEW ENTRY	THAT'S WHEN MY WOMAN BEGINS —Tommy Overstreet (J. Gillespie), ABC/Dot 17551 (Ricci Mareno, SESAC)	
★	14	7	I AIN'T ALL BAD —Charley Pride (J. Duncan), RCA 10236 (Roz Tense, BMI)	★	45	55	4	COLINDA —Fiddlin' Frenchie Burke & The Outlaws (J. Williams), 20th Century 2182 (Jack & Bill, ASCAP)	78	83	5	PLEASE COME TO NASHVILLE —Ronnie Dove (B. David, N. Shrode), Melodyland 6004 (Motown) (Dunbar, BMI/Sunbar, SESAC)	
★	17	9	BRASS BUCKLES —Barbi Benton (B. Borchers, M. Vickery), Playboy 6032 (Tree, BMI)	★	46	58	5	MY OLD KENTUCKY HOME —Johnny Cash (R. Newman), Columbia 3-10116 (January, BMI)	79	78	9	THE BEST IN ME —Jody Miller (D. Hall), Epic 8-50079 (Columbia) (Algee, BMI)	
★	13	15	SMOKEY MOUNTAIN MEMORIES —Mel Street (Conley, Daveaux), GRT 017 (Chess/Janus) (Blue Moon, ASCAP)	★	47	51	6	RAINY DAY PEOPLE —Gordon Lightfoot (G. Lightfoot), Reprise 1328 (Warner Bros.) (Moose, CAPAC)	★	80	88	4	BABY —Tennessee Ernie Ford & Andra Willis (R. Griff), Capitol 4044 (Blue Echo, ASCAP)
★	18	8	DON'T ANYBODY MAKE LOVE AT HOME ANYMORE —Moe Bandy (D. Frazier), GRC 2055 (Acuff-Rose, BMI)	★	48	53	7	PUT YOUR HEAD ON MY SHOULDER —Sunday Sharpe (P. Anka), United Artists 602 (Spanka, BMI)	★	81	NEW ENTRY	LION IN THE WINTER —Hoyt Axton (H. Axton), A&M 1683 (Lady Jane, BMI)	
★	19	10	HURT —Connie Cato (J. Crane, A. Jacobs), Capitol 4035 (Miller, ASCAP)	★	49	52	8	MERRY-GO-ROUND —Hank Snow (R.L. Floyd), RCA 10225 (Four Tay, BMI)	★	82	90	3	I'M AVAILABLE (For You To Hold Me Tight) —Kathy Barnes (D. Burgess, D. Farl), MGM 14797 (Golden West Melodies, BMI)
★	24	5	TRYIN' TO BEAT THE MORNING HOME —T.G. Shepard (R. Williams, T.G. Shepard, E. Kahane), Melodyland 6006 (Motown) (Don Crews, BMI)	★	50	56	4	(There She Goes) I WISH HER WELL —Don Gibson (D. Gibson), Hickory 345 (MGM) (Acuff-Rose, BMI)	★	83	NEW ENTRY	HONEY ON HIS HANDS —Jeanne Pruett (T. Seals, M. Barnes), MCA 40395 (Danor, BMI)	
★	20	8	MISTY —Ray Stevens (E. Garner, J. Burke), Barnaby 614 (Chess/Janus) (Vernon, ASCAP)	★	51	65	4	MISSISSIPPI YOU'RE ON MY MIND —Stoney Edwards (J. Winchester), Capitol 4051 (Fourth Floor, ASCAP)	★	84	93	4	STEALIN' —(Jacky Ward) (J. Foster, B. Rice), Mercury 73667 (Phonogram) (Jack & Bill, ASCAP)
★	22	7	FROM BARROOMS TO BEDROOMS —David Will (D. Will, S. Rosenberg), Epic 8-50090 (Columbia) (Double R, ASCAP)	★	52	28	13	HE TOOK ME FOR A RIDE —La Costa (Taylor, Wilson, Tackitt), Capitol 4022 (Al Gallico/Algee, BMI)	★	85	98	2	THE DEVIL IN MRS. JONES —Billy Larkin (E. Conley, M. Larkin), Bryan 1018 (Blue Moon, ASCAP)
★	23	8	THESE DAYS (I Barely Get By) —George Jones (G. Jones, T. Wynette), Epic 8-50088 (Columbia) (Altam, BMI)	★	53	63	4	SHE'S ALREADY GONE —Jim Mundy (J. Mundy), ABC 12074 (Chappell, ASCAP)	★	86	89	4	TOO FAR GONE —Emmylou Harris (B. Sherrill), Reprise 1326 (Warner Bros.) (Al Gallico, BMI)
★	20	13	HE TURNS IT INTO LOVE AGAIN —Lynn Anderson (M. Kellum, G. Sutton, L. Cheshier), Columbia 3-10101 (Rodeo Cowboy, BMI)	★	54	29	14	ROSES AND LOVE SONGS —Ray Price (J. Weatherly), Myrrh 150 (ABC) (Keca, ASCAP)	★	87	NEW ENTRY	COUNTRY D.J. —Bill Anderson (B. Anderson), MCA 40404 (Stallion, BMI)	
★	21	16	THE TIP OF MY FINGERS —Jean Shepard (B. Anderson), United Artists 591 (Tree/Champion, BMI)	★	55	67	4	GOOD NEWS BAD NEWS —Eddie Raven (P. Richards), ABC 12083 (Senor, ASCAP)	★	88	92	3	I'D STILL BE IN LOVE WITH YOU —Brian Collins (D. Owens, W. Robb), ABC/Dot 17546 (Hill & Range, BMI)
★	23	25	YOU'RE MY BEST FRIEND —Don Williams (W. Holyfield), ABC/Dot 17550 (Don Williams, BMI)	★	56	57	11	WHILE THE FEELING'S GOOD —Mike Lunsford (R. Bowling, F. Hart), Gusto 124 (Brougham Hall, Hartline, BMI)	★	89	94	2	BIRDS & CHILDREN FLY AWAY —Kenny Price (R. Pennington, D. Hoffman), RCA 10260 (Dunbar, BMI)
★	23	9	BACK IN HUNTSVILLE AGAIN —Bobby Bare (Shel Silverstein), RCA 10223 (Evi Eye, BMI)	★	57	70	3	SHE TALKED A LOT ABOUT TEXAS —Cal Smith (D. Wayne), MCA 40394 (Coal Miners, BMI)	★	90	91	3	UNFAITHFUL FOOLS —Leroy Van Dyke (B. Fischer), ABC 12070 (Ricci Moreno, SESAC)
★	30	8	WORD GAMES —Billy Walker (R. Graham), RCA 10205 (Show Biz, BMI)	★	58	62	8	THE ONE I SING MY LOVE SONGS TO —Tommy Cash (W. Holyfield), Elektra 45241 (Jack, BMI)	★	91	NEW ENTRY	UNCHAINED MELODY —Joe Stampley (H. Zaret, A. North), ABC/Dot 17551 (Frank, ASCAP)	
★	31	7	41st STREET LONELY HEARTS CLUB/WEEKEND DADDY —Buck Owens (J. Shaw, D. Knutson), Capitol 4043 (Blue Boy, BMI)	★	59	69	4	BURNING —Ferlin Husky (J. Foster, B. Rice), ABC 12085 (Jack & Bill, ASCAP)	★	92	NEW ENTRY	WOULD YOU BE MY LADY —David Allen Coe (D.A. Coe), Columbia 3-10128 (Window, BMI)	
★	34	4	WHEN WILL I BE LOVED —Linda Ronstadt (P. Everly), Capitol 4050 (Acuff-Rose, BMI)	★	60	73	6	BOILIN' CABBAGE —Bill Black Combo (G. Michael, B. Tucker, L. Roger), Hi 2283 (London) (Fi/Bill Black, ASCAP)	★	93	99	2	I THINK I'LL SAY GOODBYE —Mary Kay James (J. Rushing, M. Chapman), Avco 610 (Don Williams, BMI)
★	37	6	RECONSIDER ME —Harvel Felts (M. Lewis, M. Smith), ABC/Dot 17549 (Shelby Singleton, BMI)	★	61	35	11	LOVING YOU BEATS ALL I'VE EVER SEEN —Johnny Paycheck (J. Paycheck), Epic 8-50073 (Columbia) (Copperhead, BMI)	★	94	95	3	EVERYTHING'S BROKEN DOWN —Larry Hordford (L. Hordford), Shelter 40381 (MCA) (His & Hers/On Fire, BMI)
★	50	3	LIZZIE & THE RAINMAN —Tanya Tucker (K. O'Dell, L. Henley), MCA 40402 (House Of Gold, BMI)	★	62	64	8	SHE WORSHIPPED ME —Red Steagle (G. Sutton), Capitol 4042 (Rodeo Cowboy, BMI)	★	95	96	3	I WANNA KISS YOU —Nancy Wayne (B. Richards), 20th Century 2184 (New York Times, BMI)
★	29	10	STILL THINK 'BOUT YOU —Billy "Crash" Craddock (J. Christopher, B. Wood), ABC 12068 (Chriswood/Easy Nine, BMI)	★	63	80	2	FIREBALL ROLLED A SEVEN —Dave Dudley (R. Banam), United Artists 630 (New Keys, BMI)	★	96	97	3	LOVE SONG —Sherry Bryce (T. Brasfield, C. Shields), MGM 14793 (Music Mil, ASCAP)
★	36	8	FORGIVE & FORGET —Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45237 (Briar Patch/Deb Dave, BMI)	★	64	48	11	ALL AMERICAN GIRL —Statter Brothers (D. Reid, H. Reid), Mercury 73665 (Phonogram) (American Cowboy, BMI)	★	97	NEW ENTRY	LET'S LOVE WHILE WE CAN —Barbara Fairchild (R. Scaife), Columbia 3-10128 (Partner/Algee, BMI)	
★	39	5	HE'S MY ROCK —Brenda Lee (S.K. Dobbins), MCA 40385 (Famous, ASCAP)	★	65	79	4	PERSONALITY —Price Mitchell (L. Price), GRT 020 (Chess/Janus) (Lloyd & Logan, BMI)	★	98	NEW ENTRY	ROLLIN' IN YOUR SWEET SUNSHINE —Dottie West (B. Morrison, J.M. Harris), RCA 10269 (Music City, ASCAP)	
★	32	10	COMIN' HOME TO YOU —Jerry Wallace (K. Bach, J. Lane), MGM 14726 (Four Tay, BMI)	★	66	61	8	MAKING BELIEVE —Debi Hawkins (J. Work), Warner Bros. 8076 (Acuff-Rose, BMI)	★	99	100	2	HOMEMADE LOVE —Sue Richards (R. Mainegro), ABC/Dot 17547 (Unart, BMI)
★	46	5	WHERE HE'S GOING, I'VE ALREADY BEEN —Hank Williams Jr. (B. Cartee, E. Montgomery, H. Williams Jr.), MGM 14794 (Al Cartee/Tree, BMI)	★	67	81	3	HELLO, I LOVE YOU —Johnny Russell (R. Rogers), RCA 10258 (Newkeys, BMI)	★	100	NEW ENTRY	MAY YOU REST IN PEACE —Melody Allen (K. Jean), Mercury 73674 (Phonogram) (Milene, ASCAP)	
★	34	11	BEST WAY I KNOW HOW —Mel Tillis & Statesiders (J. Chesnut), MGM 14782 (Passkey, BMI)	★	68	81	3						

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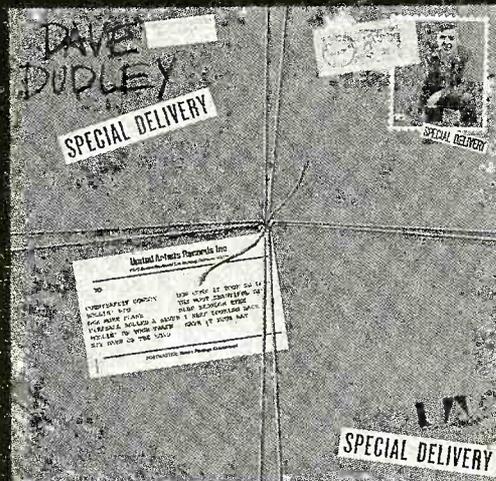
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• Continued from page 21

at midnight. **Judy Telge** does news and part-timers are **A. T. Funkhauser**, **Joe Hurnanz**, and **George Knab**. Wouldn't mind hearing a 7½ ips seven-inch unedited reel taken off the air, Terry, if and when you guys ever get a chance to pull one. . . . **Budd Clain**, The Music Director, Box 103, Indian Orchard, Mass. 01051, reports that the music advisory operation is "still plugging. And have served more than 1,200 radio stations in eights years." The Music Director concentrates on serving MOR-format radio stations with a weekly recommended playlist.

R.C. (Jon Blackmore) Mceville reports that he's no longer program director and drive personality at WLLK, country station in Piedmont, N.C. He's on WDNC in Durham, N.C., a rock station. . . . **Robert Hauck**, president of WWKF, Box 1056, Ocala, Fla. 32670, sent me his radio station newsletter. Says he'd like to exchange with other radio station. "Response, even on our small scale, has been good. It softens the blow just a bit on receiving a cold, impersonal bill in the mail and lets our friends in on a little upcoming news and bits about the station's activity." Also got newsletters in this week from WMCL in McLeansboro, Ill., and WIXY in Cleveland. Hauck at WWKF, incidentally, has been passing out huge buttons that proclaim: "Ocala Is Not Participating In The Recession." And, of course, feature the station's call letters. Good idea, Robert, and I liked the

Tape Douglas Show Around Nashville

NASHVILLE—Utilizing an unusual assortment of guests and co-hosts, the syndicated Mike Douglas Show originated from here during the past week, shot on location at several areas.

Using the Opry House as a base of operations, the crew also shot at the State Fairgrounds, and a couple of softball diamonds.

While here, Douglas made a singing appearance on the "Grand Ole Opry," doing a non-country tune. He was warmly received.

A Country Music Venue Via Twitty

CHICAGO—The first club to showcase major country talent in this area in ten years opens here May 9-10 with Conway Twitty and The Twitty Birds.

The Portage Palace, a 1,677-seat former movie theater, will be operated by partners Bob Briggs, owner of Rato's; Oscar Brotman, and Ray Townley as a concert hall-nightclub with liquor and minimal food available.

"The country market in Chicago has been virtually untapped despite a large influx of people from the south," reports Townley, who will act as booking agent as well as house manager.

Appearances are planned for bi-weekly dates, with a weekly schedule anticipated for the future. Talent confirmed for May and June includes Loretta Lynn, George Jones, Cal Smith and Mickey Gilley, and Marty Robinson.

The partners also anticipate opening a second club utilizing the Parthenon Theater, a 2,500-seat former movie house owned by Brotman in Hammond, Ind.

newsletters of the station. Just remembered: WHK in Cleveland also has a newsletter. Why don't you guys all swap with each other?

Don Keith at WVOK, Birmingham, Ala., notes that he's now assisting with the music. "We plan to have our full power FM on the air before the end of the year and right now plans are to program it progressively." Lineup has Keith 6-9 a.m., **Joe Rumorl** 9 noon, **Johnny Davis** noon-3 p.m., operations manager **Dan Grennan** 3-6 p.m. and **Bob Gordon** and **Chuck Leonard** on weekend. . . . At KDWB in Minneapolis, **Mikf Butts** does the 6-9 a.m. show, followed by **Bob Hooper**, then **Charlie Fox** noon-3 p.m., **Don Bleu** 3-6 p.m., **Jeff McKee** 6-9 p.m., **Brian Phoenix** 9-midnight, and **Bob Lance** midnight 6 a.m. and **Bill (Benny Blore) Hartman** doing weekends and serving as promotion director.

Just had lunch at Cassell's in Los Angeles with **Ernie Farrell** in regards to the competition for Record Promotion Man of the Year. The ballot for the competition—for deejays, too—should be in the next issue or so of Billboard. Watch for it.

Gospel Covert Art Discarded On LPs

• Continued from page 29

scheduled for an appearance in Madison Square Garden in August. When an artist makes an appearance, Bee Gee takes spots on television and radio to promote the artist in that area.

"We are trying to organize gospel to the point where the personnel in the record outlets will treat our gospel product the same as r&b merchandise, using in-store displays and other advertising material which we will supply," says Lovell.

"Our people in the field are constantly visiting major retail stores across country and Vancouver, Canada," he adds.

"The retail personnel often forget about the gospel record as soon as the gospel customer is out the door, whereas, they may play the r&b record long after the customer has gone.

"We have found that gospel tends to sell by word of mouth advertising, therefore we direct our promotion to the major retail outlets in the market, and the word spreads to the smaller stores," explains Lovell.

On another note Bee Gee is negotiating with three major record companies for national distribution of its product, admits Lovell.

Country Music

• Continued from page 34

Delores Smiley, of the Top Billing Agency, says that another Barn Dinner Theater operator in another part of the country is considering such a switchover. "He hasn't yet made up his mind, but he is giving it serious consideration."

Last winter, several country artists were booked into a theater-in-the-round operation (not a dinner theater) in Massachusetts and in Washington, D.C., that theretofore had been used exclusively by actors with touring shows. Among those who performed, and drew huge crowds were Loretta Lynn, Jerry Clower and Merle Haggard.



Avco photo

SONNY'S GUIDANCE—Fargo Tanner is shown with his producer, Sonny James, during Tanner's first recording session for AVCO. James, left, has stepped up the tempo of his production.

Nashville Scene

By COLLEEN CLARK

While playing the Executive Inn in Evansville, Ind., **Johnny Rodriguez** had plenty of guest performers. On his way to Petersburg, Ill., **Tom T. Hall** stopped by Friday night and presented Rodriguez with a diamond ring in the shape of an "S." He had rings made up for all members of his band "The Storytellers" and said Johnny was one of the best. Saturday night, **Charley Pride**, **Gary Stewart** and **Charlie McCoy** stopped by and all got on stage and performed. . . . **Roy Drusky**, admittedly tired of the road, wants to take a year off from performing and just do his organic farming during that time. . . . There's been an amalgamation of sorts. **Ann Cooper**, known affectionately as "Opry Annie," a mainstay with the "Grand Ole Opry" for years, has married **Bob Boatman**, director of "Hee Haw." The wedding took place in Georgia while the two were en route to the **George Lindsey** golf tournament.

Benny Hess has announced a merger with **James Hope** in the formation of Hope Music in Ohio. The two plan to produce records and 8-track tapes. . . . **Teddy Wilburn** has had a recurrence of hepatitis, and is bedded down again in California. He hasn't worked since the end of December, and doctors warn that it may be as many as 18 months before he can work again.

Skeeter Willis of the **Willis Brothers** continues to have health problems. . . . Despite their split, **Dolly Parton** is doing a guest spot on the new **Porter Wagoner** series being videotaped at Opryland. . . . **Harold Weakley** has cut a song on Hilltop Records, one which was first done in 1958 by **Charlie Walker**. On that old original, a fellow named **Ray Price** was singing tenor.

The Hillbrook Music Festival, set for the Memorial Day weekend at Ottawa, Ohio, will feature 12 hours of continuous entertainment ranging from several country acts to a performer known as **Big Daddy Lackawski** and his **La Dee Das**. . . . **Tanya Tucker** outdid **Vernon Oxford** in a doughnut eating contest. . . . **The Pointer Sisters** have accepted an invitation to be special guests at **Willie Nelson's** third annual Fourth of July Picnic to be held at Liberty Hill, Tex. . . . **Dick Curless** has signed with **Roy Tessier** Productions of Rhode Island for bookings and personal management. Tessier also manages **Freddie Hart**.

Johnny Carver's new two-story house was damaged by tornado

Billboard
Hot
Country LPs

Billboard SPECIAL SURVEY
for Week Ending 5/10/75

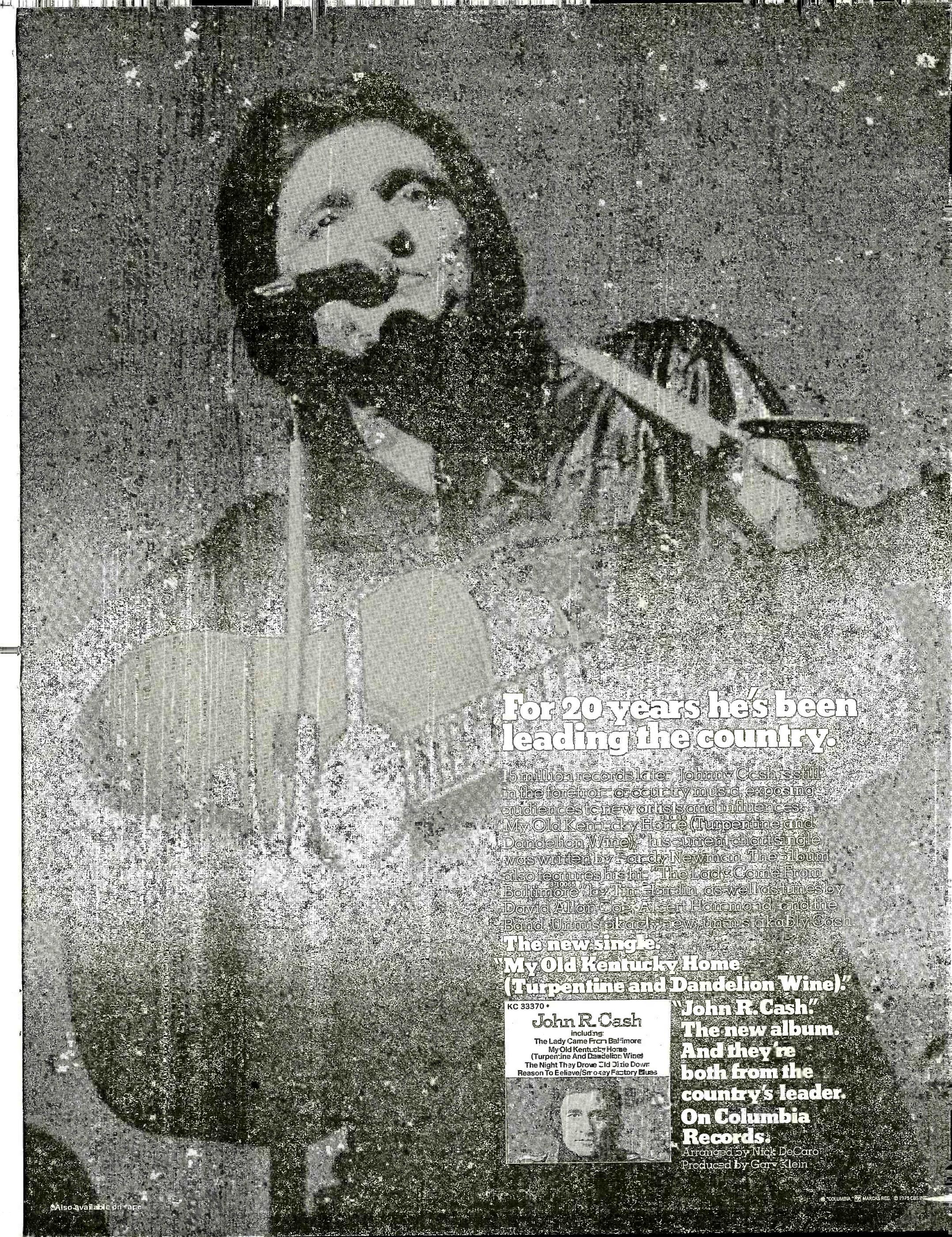
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* Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	10	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
2	3	14	LINDA ON MY MIND—Conway Twitty, MCA 469
★	7	6	REUNION—B.J. Thomas, ABC A8DP 858
★	5	10	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
★	16	3	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Dot DOSD 2020
★	6	2	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
★	10	7	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
★	8	4	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
★	11	8	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
★	10	6	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
★	11	8	OUT OF HAND—Gary Stewart, RCA APL1-0900
★	12	9	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
★	13	13	CITY LIGHTS—Mickey Gilley, Playboy PB 403
★	14	12	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
★	15	14	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
★	16	18	BOOGIE WOOGIE COUNTRY MAN—Jerry Lee Lewis, Mercury SRM-1-1030 (Phonogram)
★	17	15	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
★	18	21	BACK HOME AGAIN—John Denver, RCA CPL1-0548
★	19	19	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
★	20	23	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot DOSD 2015
★	21	17	BARBI DOLL—Barbi Benton, Playboy PB 404
★	22	22	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
★	23	24	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
★	24	26	JOE STAMPLEY—Epic KE 33356 (Columbia)
★	25	40	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
★	26	36	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
★	27	28	SOUTHBOUND—Hoyt Axton, A&M SP 4510
★	28	20	WHO'S SORRY NOW—Marie Osmond, MGM M3G 4979
★	29	29	TAMMY'S GREATEST HITS, Vol. 3—Tammy Wynette, Epic KE 33396 (Columbia)
★	30	39	SINCERELY—Brenda Lee, MCA 477
★	31	37	A LITTLE BIT SOUTH OF SASKATOON—Sonny James, Columbia KC 33428
★	32	45	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
★	33	27	PROMISED LAND—Elvis Presley, RCA APL1-0873
★	34	31	GREATEST HITS—Tanya Tucker, Columbia KC 33355
★	35	NEW ENTRY	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
★	36	38	CHARLIE MY BOY—Charlie McCoy, Monument KZ 33384 (Epic/Columbia)
★	37	43	VASSAR CLEMENTS, Mercury SRM-1-1022 (Phonogram)
★	38	NEW ENTRY	LOIS JOHNSON, 20th Century T 0698
★	39	41	GREATEST HITS—Jerry Wallace, MGM M3G 4990
★	40	NEW ENTRY	IN CONCERT—Charley Pride, Chet Atkins, Ronnie Milsap, Dolly Parton, Jerry Reed, Gary Stewart, RCA CPL2-1014
★	41	25	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
★	42	42	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
★	43	35	HAPPY TRAILS TO YOU—Roy Rogers, 20th Century T-467
★	44	47	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
★	45	30	DON WILLIAMS, VOL. III—ABC/Dot DOSD 2004
★	46	32	ALIVE & PICKIN'—Doug Kershaw, Warner Bros. BS 2851
★	47	48	WRITER ME A LETTER—Bobby G. Rice, GRT 8003 (Chess/Janus)
★	48	49	DON'T LET THE GOOD TIMES FOOL YOU—Melba Montgomery, Elektra 7E-0598
★	49	NEW ENTRY	I'M HAVING YOUR BABY—Sunday Sharpe, United Artists UA-LA 362-G
★	50	33	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)

winds last Saturday. No one was injured. . . . While **Jerry Clower** resides in Yazoo City, Miss., he has personal appearances scheduled in Nashville, Ark., Nashville, Tenn. and Nashville, Ind., within the next 15 days. Clower says Nashville is his second home. . . . **David Gibson**, son of **Joe** and **Betty Gibson** of Nationwide

Sound, has formed his own label here, Soundwaves, with artists **Brady Clark**, **David Harp**, **Maury Finney** and **Gary Clute**. Immediate releases are ready on Clark and Harp. Nationwide Sound will handle distribution. . . . **Mickey Gilley** just made his first guest appearance on "The Dinah Shore Show."



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**Talent
In Action**

Continued from page 24

disappear. The already legendary Tex-Mex singer/instrumentalist's entire performance was overamplified. His interesting vocal stylings were almost lost in the din. And those vocals are his attraction. Few singers are so versatile and subtle. Highlight of a 75-minute set was "Funny," a very different staccato chart where his voice played lead horn.

Sahm needs to slow down. His machine-gun introductions come out garbled through the PA. And they could set an authentic mood. Some soft and medium volumed numbers would enable the band's six pieces to hear each other more easily. The sixsome would also be much funkier. Each number in a set can't be climactic. There must be build within a set.

The requirements for a great show are here. Sahm must more carefully produce a well-paced show. **JOHN SIPPEL**

**CHARLES MINGUS
QUINTET
MILT JACKSON**

Avery Fisher Hall, New York

It is always a special occasion when Mingus decides to play a concert date instead of a club date and his April 6 set was no exception. Featuring entirely new tunes, Mingus is currently sporting one of the best bands he's ever had, and that's saying quite a bit.

Pianist Don Pullen is a giant and nothing less. He's a magician of the keyboard and although he gets in free-form soloing at times, he still keeps it all together with a recurring bar or two. He's still one of the few that hasn't deserted the baby grand for a Fender Rhodes or Synthesizer.

Tenor saxophonist George Addams is also an up-and-coming star. His naturally soulful style can best be described as inside-out, and he has a natural feel for Mingus' compositions. Trumpeter Jack Walrath is also a fine soloist, but he needs more work at sustaining certain passages. Still these three soloists keep it together, until Mingus and his long-time drummer supreme Danny Richmond decide to solo.

Mingus took several solos that evening and he seems to feel more at ease now than in years. Of all the songs they played, the most unforgettable was "Sue's Changes," featuring moments of tranquil beauty, as well as harsh passages of anger.

After a short intermission, Milt Jackson joined the Mingus quintet and performed for more than an hour. The interplay between him and the rest of the band showed good bop music at its best. "Ming" and "Bags" played like there was no tomorrow and when they finally did leave the stage, the audience requested one more selection.

They responded in a most fitting manner by paying tribute to their long-time friend Duke Ellington with a chilling rendition of "Take The A Train." All in all this was a great night for jazz. **JIM FISHEL**

LOU RAWLS

MGM Grand, Las Vegas

Lou Rawls, of "Natural Man" fame, wasn't breaking head-count records this time around. His 10:25 p.m. opening set April 18 fell on the ears of some 150 patrons in the 300-seat lounge. His second and last set at 1:30 a.m. was only slightly better attended.

Big and edgy as Lou's voice happens to be, it was unable to rise above his thunderous accompaniment.

Some of the customers started leaving when the show was at its loudest. Maybe they also told their friends who then stayed away in droves.

Rawls doesn't seem to reach out. He served "Tobacco Road," "I'm Tired Of Being Down Here On The Ground," "I'm Gonna Stop Breakin' My Back And Start Usin' My Mind" and a long medley called "Change Card Blues" with an attitude that takes for granted the total gratitude of the listeners out front.

He sang a total of 10 tunes including some long, long medleys.

The Rawls zing somehow was missing at a time when the MGM could use as much name power as it could get. Some of the biggest names in show business were in town, making it a buyers' market.

The redeeming feature of Lou's show was his stirring rendition of "Now You're Coming Back Michele," in which he was ably assisted by the remarkable voices of Alexander Hamilton and his Soul Brothers, three young enthusiastic artists. **HAROLD HYMAN**

MAY 10, 1975. BILLBOARD

EXEC STREAMLINING

CBS In U.K. Reshuffles Marketing Department

LONDON—CBS here has dramatically restructured its marketing department in an executive streamlining, which managing director Dick Asher says is designed to cope with continued growth in merchandising, promotion and sales.

Tony Woolcott, creative marketing manager, has been given additional responsibilities by Alan Davies, the company's senior director. He now takes charge of all creative marketing of pop product.

Previously in charge of product management and display, he now heads a newly-formed marketing production department managed by Brian Hyams, the art director of Rostlav Gzaybo and be responsible for pop product advertising. His title remains the same.

Jack Florey, sales director, has assumed responsibility for export sales and special product sales, formerly the province of Maurice Oberstein, managing director of CBS manufacturing. Areas now Florey's responsibility are domestic U.K. sales, Embassy and Harmony sales, export sales, special products, Eire and catalog repertoire.

Hyams, appointed by Woolcott to manager of marketing productions, was formerly the company's print buyer. The new department, set up to supervise the numerous services involved in product marketing, will encompass print buying, including all packaging, merchandising and display materials, the Soho Square printing operation, the studio run by staff photographer Tom Sheehan, the marketing control department under Mike Littman and liaison with the new release department, consumer and marketing co-ordination.

Andrew Pryor has been promoted to senior product manager by Woolcott. Formerly a product manager, he will be responsible in his new position for the planning and execution of all pop product and artist support activities by production managers Jerry Turner, Peter Evans, Unity McLean and Brian Yates. He is also assigned responsibility within his department for tape and SQ four-channel marketing.

Littman, now marketing controller, was formerly the administration manager of the creative services department. His expanded responsibilities will include invoice processing and budgetary control on behalf of the creative services, broadcast, marketing, press and artist relations departments. He will report to Brian Hyams.

Arthur Sherrif, formerly involved in regional promotion management and artist development for CBS, and Graham Haughton, formerly Midlands area promotion manager, also take new responsibilities. Sherrif has been manager of custom label promotion, and Naughton, relocated to Soho Square, becomes manager of Epic label promotion. Both report to Colin Forsey, manager of broadcast marketing.

ADULT ACCOMPANIMENT

Osmond Concerts Draw Age Ruling In Security Move

LONDON—A requirement for children under the age of 14 to be accompanied by an adult is among precautions being taken by promoter Mel Bush for the upcoming Osmond concerts here at the Earls Court Exhibition Hall.

But similar age restrictions are not planned for current tours by the Bay City Rollers or Slade, the latter also a Bush promotion.

At present, only two Osmond concerts have been arranged, for May 28 and 29, but three other dates at the same venue can be arranged if demand is strong enough.

These concerts, postponed from January, will be subject to massive security which is aimed not only to protect the public and the group but also to ease worries parents have, following the death of a young girl last year at a David Cassidy concert at the White City Stadium.

The Earls Court hall seats 17,000 and other precautions being taken including fixing all seating to the floor, barriers between different sections of the crowd and a big force of

a certain number of tapes and large savings on other wall units. The offer is being run in conjunction with Fittall Products.

Free merchandisers, a 1,000-cassette wall unit worth \$576 and an 800-cartridge wall unit worth \$703, are being given to the first 100 dealers ordering the units full of EMI pre-recorded tape. In addition, Fittall has offered 25 percent off its recommended price to dealers ordering a Space-Saver unit full of EMI tapes, 15 percent off if it is half full, and 10 percent off to dealers ordering a Space-Saver unit separately.

Tape manager Jeff Gibbas said the scheme with Fittall was intended to create more awareness among dealers of the repertoire available on tape, and the merchandisers offered would help give maximum exposure to product.

He adds, the reaction from retailers had already been good and the incentive had been extended for several weeks.

EMI's incentive scheme involves free merchandisers to dealers buying



DRAPER VISIT—While RCA a&r vice president Tom Draper was in the U.K. he acted as a judge in the final of RCA's Soul Search talent contest. He is pictured, front, left, with winning group The Eruptions, who were nominated for the competition by London's commercial music station, Capital Radio. Eruptions won a recording contract with RCA as first prize, and their debut single for the label is to be supervised by Tymes' producer Billy Jackson.

security men. Bush says: "We will have 350 men out in front of the stage, with another 60 or 70 behind the scenes, which is substantially more than the Greater London Council requirement."

"We insist on the stipulation that children under 14 must be accompanied by an adult. So far, we have had a very good response from parents, with about 90 percent of them welcoming the move. All I have been able to tell anyone is that we are taking every possible precaution, for what must be the most spectacular concerts ever seen in Britain."

Jef Hanlon, handling the Bay City Rollers' tour for the RAM agency, says: "So far we have not felt it necessary to back our security precautions with age restrictions for concerts, but in the future we may well have to think again."

K-Tel Raises Price On 'Gold'

LONDON—K-Tel is increasing its record prices, although the action at present affects only the company's brand new compilation "British Gold."

This will retail for \$6.70, that is 72 cents above the price of previous K-Tel albums. Tape, however, is unchanged at \$7.18 for both cassette and cartridge configurations.

K-Tel managing director Ian Howard says the increase has been forced upon the firm by the increasingly high royalty payments it is having to make to record companies for product, as well as by rising costs in disk production, promotion and distribution.

"British Gold" is released accompanied by K-Tel's usual promotion barrage involving radio and television advertising. Material on the album spans some ten years of British music from 1964 onwards, featuring tracks like Procol Harum's "Whiter Shade Of Pale," Jimi Hendrix's "Hey Joe," Thunderclap Newman's "Something In The Air" and "With A Little Help From My Friends" by Joe Cocker.

Other artists include Derek and the Dominoes, Cream, The Who, The Move and the Kinks. Package was put together by K-Tel a&r manager Don Reedman.

Music Week Sets 2-Day Broadcast Forum in U.K.

LONDON—A two-day broadcasting forum which will spotlight all aspects of contemporary radio and television programming as it relates to the music industry is to be presented by Music Week on Oct. 13th and 14.

The event will be staged in the conference complex of the Heathrow Hotel, which incorporates one of the most sophisticated video theaters in Europe and numerous excellently appointed conference rooms.

The Music Week Broadcasting Forum will be one of the most ambitious and comprehensive events of its kind ever staged in Europe. Its wide-ranging program of presentations, question-and-answer sessions and panel debates will embrace such vital subjects as needletime, home recording, pirate radio, stereo broadcasting, audience ratings, playlists, plugging, censorship, the role of radio stations as music publishers and record producers—and many other essential topics.

Participating as panelists will be a powerful team of experts representing all facets of the music industry publishers, disk jockeys, producers, record executives, pluggers, record dealers, copyright specialists, representatives of the advertising and public relations industries, artists, promoters, management and Musicians Union representatives.

Announcing the Broadcasting Forum this week, Mike Hennessey, Music Week editorial director, said: "Without doubt one of the most stimulating sessions at the 5th Billboard International Music Industry International Music Industry

Conference held in London in May last year, was that dealing with all aspects of broadcasting. We saw then that there was a clear need for a regular exchange of views, ideas and information among all those in the industry whose operations have a direct or indirect connection with radio and television programming.

"For seven years now, Music Week's American sister publication, Billboard, has seen its own programming forum go from strength to strength as a vital meeting place for the music/broadcasting industries and we are convinced that a corresponding U.K. event will prove equally indispensable. "It goes without saying that the broadcasting and music industries are essentially interdependent and the vitality and enterprise of the one is very much determined by the vitality and enterprise of the other."

Details regarding registration for the Broadcasting Forum will be published in due course.

Bradley Push On Jordan LP

LONDON—Bradley's is embarking on a big promotion campaign for the first album by singer-songwriter Dave Jordan, "Away From Home." It will embrace consumer music press advertising, as well as a sale-or-return scheme for selected dealers.

A special poster featuring the album will be available, and Jordan is to do a two-week tour of commercial radio stations, local newspapers and retailers by way of support.

From The Music Capitals Of The World

LONDON

To celebrate the 13th anniversary of the formation of Vertigo chart band Status Quo, Phonogram has set a "lucky 13" campaign, with a 13-minute maxi-single "Status Quo Live" to tie in with the band's 13th tour and with dealers offered 13 records for the price of 12. . . . Osmonds' single "Proud One" and album "I'm Still Gonna Need You" to be rush-released here to tie in with group's tour of Europe, with London dates May 28-29.

Polydor signed deal for British rights to Phil Spector International, with Tony Bramwell appointed general European manager. He was one-time roadie to the Beatles and was head of promotion for Apple, which ceased operations here May 2. . . . New four-man group Hug, featuring former Manfred Mann member Mike Hugg, touring U.K. this month in support of Nazareth. . . . Polydor tape marketing manager Laurie Adams leaving to manage Zebra group and to work in record mail-order.

Phonogram getting into sports sponsorship by feeding \$5,000 into the World Darts Championship here Oct. 25. . . . Original cast album of "A Little Night Music," West End musical by Stephen Sondheim and starring Jean Simmons, out through RCA this month. . . . London group Eruptions won RCA's Soul Search contest and will record under Tymes' producer Billy Jackson.

Jack Bruce Band playing handful of U.K. dates early June, featuring ex-Rolling Stone Mick Taylor. . . . Philips group Apple Pie And Custard

actually comprises 200 members of the public got together by producer Herbie Flowers to prove his theory that everyone has musical talent of some kind. . . . Remarkable Royal Albert Hall scenes after Demis Roussos, now signed to Big Tree Records in the U.S., finished another sellout concert as fans stormed stage.

Former Polydor U.K. general manager Tim Harrold now managing director Polydor (Canada). . . . Don McLean concert at the Albert Hall May 13, and the Fairfield Hall, Croydon, show May 26 instant sell-outs, so McLean agreed to a further Albert Hall show (May 27). . . . Power Exchange group Soul Food flying in for promotional visit following huge disco reaction to H.B. Barnum's single production for them of Tom The Peeper's Brother John. . . . Revival of the Alan Klein musical What A Crazy World, first produced in 1962, at the Theatre Royal, Stratford.

New Wombles' single "Wombling White Tie And Tails," a Mike Batt-penned tribute to Fred Astaire and Ginger Rogers. . . . Pink Floyd heading Knebworth Festival bill here July 5 and it may be their only appearance in U.K. this year. . . . Former Free guitarist Paul Kossoff now back on the road with a five-piece team called Back Street Crawler. . . . Slade manager Chas Chandler has production deal with new group Bunny, featuring girl lead (Linda Millington) and they tour with Slade.

Donovan making a big U.K. tour, ————— (Continued on page 44)



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German Sales Enjoy Boom Year —Total \$430 Mil; Tapes Up 56.4%

• Continued from page 1

Germany's 6,000 retailers sell the original albums of international artists here for \$6.30.

Most of the increased domestic turnover came in the mid-price album category (between \$5 and \$7.50), which achieved unit sales of 11.9 million, compared with 1973's figure of 7.3 million. Sales in the full-price category dropped from 16.9 million to 15.9 million and low price sales were up 7.5 million at 32.7 million—an increase of 29.8 percent.

Where tape sales are concerned, by far the biggest increase was in the budget category where there was a 146.6 percent jump from 1.4 million in 1973 to 3.5 million in 1974. Total unit tape sales were up 51.4 percent at 10.7 million compared with seven million in 1973.

Taking exports into account, unit sales of records and tapes by West German companies last year were 165.6 million, 11.7 percent on the 1973 figure of 148.2 million.

All the gains were in LP and tape sales which amounted to 117 million units, an increase of 21.8 percent over 1973's 96 million.

Domestic and foreign singles sales were down 6.8 percent at 48.6 million, compared with 52.2 million in 1973.

In 1974, German retailers sold 5 million less singles than in 1973. But the classical department of the industry showed an increase of 15.5 percent. Dr. Veder says that 15.4 percent of all records sold in Germany are classical productions, whereas in Europe generally classical recordings account for only 8 or 10 percent of sales and in the U.S.,

only 5 percent. He adds: "Germany is the leading market for classical music." Veder says that the German record companies hope to get a better agreement with GEMA about royalties. The companies have not renewed the contract with GEMA since 1973, and now have only an international arrangement. Says Veder: "Now the law courts have the last word, and we are optimistic."

Swazi Radio Axes 4 DJs

JOHANNESBURG—Swazi Music Radio, station beaming r&b crossover/progressive to South Africa from neighboring Swaziland, has axed four disk jockeys, and automation during off-peak time.

Out are Leon Fourie, Gordon Hoffman, Tony Sanderson and Pat Cleary. Still on the air for the 18-hour daily transmission are Glen Smith, Frank Saunders and program director Stan "Doctor Of Love" Katz.

SMR general manager Bill Otto points out that this was "a necessary pruning of unnecessary costs. We can sound just as good on automation and save a considerable sum of money."

But Katz in turn argued that automation provided an even tighter control over the playlist—"live" segments on Swazi have a certain in-built flexibility via disk jockey selection off the list. He points out the station will be playing even more music now "and more music is our motto."

The automated programming is produced by SMR with Sonomag carousel units using Fidelipac cartridges. Voice inserts are by Smith, Saunders and Katz.

Apple Records Closing Down

• Continued from page 4

Jude" in August 1968. After an initial surge of product by such artists as James Taylor and Mary Hopkin, Apple gradually declined, other than as an outlet for recordings by the former Beatles.

In seven years only 22 non-Beatles albums were released, the last being Badfinger's "Ass" album in March of last year. It is understood that the Apple label will continue to exist, but presumably only until such time as Paul McCartney, John Lennon, Ringo Starr and George Harrison have negotiated new individual recording contracts.

Also to be decided is the future of Apple music publishing, which contains a number of copyrights, including "Without You," written by Pete Ham and Tom Evans of Badfinger, a massive international seller for Harry Nilsson.

Apple's studio and cutting facilities come under the axe, too. Most of the staff left according to studio manager Malcolm Davis, and those few who remain will only be concerned with a "tidying-up" operation. A number of clients who had booked Apple for studio or cutting and copying work have been informed of the shutdown. Davis is unaware of any plans to dismantle or dispose of the studio equipment. "It's going into mothballs as far as I know," he says "and I only hope that the facilities and reputation that we built up do not go to waste."

From The Music Capitals Of The World

• Continued from page 42

playing solo through a series of gigs starting at the Theatre Royal, Drury Lane, June 1. . . . Previously with the **Kiki Dee Band**, drummer **Roger Pope** replaces **Nigel Olsson** in the **Elton John band**. . . . **Vicky Leandros** taking over Albert Hall May 15 for her first ever U.K. concert. . . . **Petula Clark** won TV Times Magazine's favorite artist of the year award but she is a BBC artist and has never worked on the independent commercial stations represented by the magazine. . . . Now the **New Seekers** have disbanded, the "old" **Seekers** are recording again (though minus **Judith Burham**) and their first single is through Polydor.

First **Caterina Valente** single under her new deal with Pye here is "Love Said Goodbye," theme from "Godfather II." . . . More revival moves: team called the **New Pickettywitch** have recorded a single for Pye, written and produced by former Pickettywitch singer **Chris Warren**. Team had several hits six years ago. . . . And the revivals continue with **Lou Christie's** 1969 hit "I'm Gonna Make You Mine" out again on Buddah. **PETER JONES**

TOKYO

About 150,000 albums of "The Carpenters Live In Japan" are reported to have been sold since the A&M recording was released March 6 by King Records. . . . Teichiku has acquired four new automatic pressing machines, in addition to the four units installed at its Nara plant last fall. . . . **Motohiko Takawa** is in his element as producer for King Records' international labels. He has long been associated in Japan with the popular and classical a&r of London Records. . . . **Kimio Okamoto**, director general of the Tokyo Music Festival Assn., says **Elvis Presley** will not appear at the international contest, July 13. The RCA recording artist had been invited to participate in this year's festival as special judge. . . . **Henry V. Drennan**, ex-general manager of BPI in Japan, is now a project coordinator for Inoue Art Products in this music capital.

Terumasa Hino, leading Japanese jazz trumpet soloist, is due to leave for an extended stay in New York. He expects to return here after one year's study of the real jazz scene and form a combo with his brother, **Motohiko Hino**, leading Japanese drum soloist. . . . **Sarah Vaughan**, on her fourth Japan performance tour, says she is ready for another next year, if not every year. Here, the Mainstream recording artist seems able to communicate most closely with popular music lovers, despite the language barrier. . . . Universal International's "The Benny Goodman Story" was shown almost full length by Fuji Teletesting from noon, April 27, the beginning of Japan's "Golden Week" of holidays. . . . Queen Elizabeth's first Japan visit, May 7-12, may already have been eclipsed by the Queen's first performance tour, from April 19 through May 1, judging by the rousing welcome the British group received from the thousands of Japanese fans at its opening concert. . . . Polydor K.K. is planning to relocate its Kawasaki recording manufacturing plant to the Kofu industrial zone about 80 miles west of Tokyo.

Beethoven's "Missa Solemnis, Op. 123" by **Herbert von Karajan** & the Berlin Philharmonic (Angel) is scheduled for release here June 20 to

commemorate Toshiba-EMI's 20th anniversary. . . . Seven concert dates have been fixed for the **Pat Boone Family's** first Japan performance tour, between June 9 and July 6, the Ito Music Office says. . . . **Fumio Miyashita**, leader of the **Far Out Family Band**, heads a four-man team that left here on a month's tour of Europe to promote the band's recordings on the Denon label (Nippon Columbia). Member companies of the "Intersong International" music publishing group in Europe will coordinate the tour, says **Michihisa Arai** of Intersong K.K. . . . Japanese record dealers' initial orders for the Carpenters' "Only Yesterday" totaling 200,000 singles are expected to be sold out in a month. It was released here April 25 on the A&M label by King Records at about \$1.70 retail. **HIDEO EGUCHI**

HAMBURG

Dutch group **Teach In** has produced a German version of "Ding A Dong," the 1975 Eurovision Song Contest winner. . . . CBS has released a package of new \$4 albums in the Embassy series including product by **Blood Sweat and Tears**, **Johnny Winter**, **Pete Seeger** and **Simon and Garfunkel**.

Jochen Krug, marketing chief of WEA here, has left the company. . . . Deutsche Grammophon Gesellschaft has out the second album of "Hitfabrik" including performances by **Daliah Lavi**, **Gloria Gaynor**, **Ann and Andy**, **Karel Gott** and the **Rubettes**, selling at \$8. . . . Phonogram here celebrates the 10th anniversary of musicassettes in Germany, the first being a 1965 "Twist In Star Club" release. Now they have started a series called "Jet" and "Now We Start," with music for car drivers.

The German record industry released 184 singles and 251 albums in April this year, and 70 percent were international productions. . . . U.K. artist **Mike Oldfield** has a German version of his song "Don Alfonso" on the Ariola label. . . . The **Carol Douglas** hit "Doctor's Orders" has been produced by Hansa in German with **Petra Cilius** singing it as "Der Doktor Sagt Mir."

New Metronome duo **Zotty and Pit** reported by marketing chief **Klaus Ebert** to be getting good radio station reaction for their rock music using German lyrics. . . . Austrian duo **Waterloo and Robinson** has a new single, "Old Times Again." . . . Producer **Leo Leandros** has cut a new single, "Weine Nicht Mama" with singer **Konstantin Pascalis** for Phonogram.

With a concert in the Hamburg concert hall Fabrik, RCA launched the rock group **Altona**. . . . RCA report sales of more than 150,000 singles of U.K. group **Sweet's** "Fox On The Run."

Telly Savalas singing a German version of his hit "If" for Teldec here. . . . RCA releasing a single with **Miss Nilufer**, from Turkey. . . . United Artists released an album by the Amsterdam-based group **Sissis**, the two girls singing U.S. songs in German.

Metronome has started a sales campaign for its catalog of 500 cassettes, prices ranging from \$2.25 to \$9. . . . **Warner Klose**, marketing manager of Deutsche Grammophon, planning a big campaign for German folk music.

WOLFGANG SPAHR



EMI-TIMES NAMES—EMI Music Publishing Group managing director Ron White (center), and Murray Deutch, president of the New York Times Music Corp. (right), announce the appointment of Arthur Cook as International liaison manager of EMI Music Publishing Ltd. and the New York Times Music Corp. Cook will be the direct contact between Times Music and the EMI Music in London and its international sub-publishers but with particularly close liaison with the European sub-publishers. Cook, who joined B. Feldman & Co. in 1974, a division of the EMI Music Publishing Group, will report to Terry Slater, director and general manager of Feldman and Robbins Music Corp.

MAY 10, 1975, BILLBOARD

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MAY 17-22.....	AMSTERDAM, HOLLAND Hotel Okura Telex 16182
MAY 22-30.....	LONDON, ENGLAND Churchill Hotel Telex 264831/2

If you wish to make an appointment with Mr. Siegel in advance Telex his New York Office: 14-3156 MR. TOPP ROCV.

Flying Dutchman Product Via RCA In U.K. June 20

LONDON—First release of Flying Dutchman product since the label representation in the U.K. passed from Phonogram to RCA will be June 20.

In the first batch will be "Strike Up The Band" with Zoot Sims and Bobby Hackett; "The Legend," by Gato Barbieri; "Blues Rocks," a compilation album with T-Bone Walker, Otis Spann, Joe Turner and Eddie "Cleanhead" Vinson; "The Revolution Will Not Be Televised," with Gil Scott Heron; "Tom Scott In L.A." and "Teresa Brewer In Nashville."

RCA's pop product marketing manager Dave Machray says: "Our release policy here with the label will be to cover as broad a spectrum as possible, as indicated by the first list of releases. We are currently planning special promotion and incentive schemes for Flying Dutchman."

Leon Campadelli, who has handled the Flying Dutchman repertoire at Phonogram for the past 18 months, says that of the 18 albums released in that time one of the best-sellers was an album of Johnny Hodges with the Oliver Nelson band, "Three Shades Of Blues," which sold more than 3,000.

Majorca Music Fest Impresses Intl Attendees

• Continued from page 8

was some consolation for the Italians when newspapermen gave Mia Martini the press prize as the best singer in the contest.

The winning song was "Elle Arrive Aujourd'hui," written by Michel Jourdan and Paul Mauriat and sung by Jean Gabilou, a Phonogram artist, discovered by Mauriat in Tahiti. Gabilou impressed with an exceptionally polished performance of a powerful, driving ballad which should have potential with suitable lyrics in English-speaking territories. The winning prize was the Illa D'Or and \$10,000. In second place, and the winner of the Illa D'Argent and \$2,500, was the Japanese entry "Aikagi" by Fumiko Okada and Kunihiko Suzuki, impeccably sung in an unaffected Western style by Hatsumi Shibata, who also took the trouble to include one verse in Spanish.

Third prize comprising the Illa de Bronze and \$1,000 went to Poland with "Wolaniem Walam Cie" by E. Bryll and K. Gartner, sung in English by Ursula Sipinska, the one singer in the event with a truly contemporary rock voice who could well have a bright future ahead of her. Fourth prize went to the Argentine with "Los Pajaros Perdidos" by Mario Tejo and Astor Piazzola and sung by Amelita Baltar, with the German entry in fifth place. This was "Here Comes The Man With The Violin" by Fred Jay and Helmut Zacharias, a cute novelty item featuring Zacharias on violin, but spoiled by some atrocious English lyrics.

The arranger award went predictably to Aldemaro Romero, from Venezuela, whose solo section with three Venezuelan singers provided some of the best moments of the event, along with a fine hit medley presented by Les Reed, with singers Tom Waite and the Chanter Sisters with Kay Garner and a fine finale to the opening night provided by Gerry Mulligan guesting with an Italian quartet.

Three Gato Barbieri albums, "El Pampero," "Under Fire" and "Fenix" also sold well, as did an album by Teresa Brewer with the Count Basie orchestra.

Says Campadelli: "Flying Dutchman is excellent jazz product but, naturally, the sales were only as good as you would expect for this kind of repertoire. Where we did well was when we pressed albums for other Phonogram companies."

Phonogram will have the benefit of a sell-off period for its existing Flying Dutchman stocks and meanwhile RCA plans only to release hitherto unissued material.

Bronco Activity Is Stepped Up

AJAX, Ont.—Bronco Records, after a light release schedule in 1974, has indicated renewed activity in the country music field with the release of two singles this month.

The singles are "My Kind of Woman" b/w "If You're Looking For A Fool" by Joey Sloan and Windmill and "Me, Myself and I" b/w "Flightless Bird" by Just Michelle. Windmill is a country group with a following in the Toronto area and Ms. Michelle comes from Edmonton, Alta.

Circle "C" Production Studios in Ajax, a company under the same corporation banner as Bronco Records, has completed a reconstruction program to update their current four-track facilities. The studio features a Tascam board with 12 in and four out; Tascan four-track recorder; two Revox half track recorders; Dolby and DBK noise reduction systems; and various studio instruments.

Polydor, Spector Label In Deal

LONDON—Polydor has signed a contract for the new Phil Spector label for the world outside North America and Japan for both new material and back catalog.

The two-year contract, with one-year options, comes as a result of negotiations between Freddy Haayen, Polydor U.K. managing director, Tony Bramwell, and Spector's lawyer, Martin J. Machat.

The label, which in Britain will be known as Phil Spector International, will be the outlet for 40 new tracks a year, along with back catalog which includes material from the Crystals, Ronettes, Righteous Brothers and Ike & Tina Turner.

Bramwell, general European manager, will continue his independent promotion work with Polydor, Warner Bros., and Paul McCartney, and as co-head with Ron Kass of Hilary Music.

For a brief spell last year, Spector's material appeared with Warner Bros. on the Warner Spector label, with a reissued Crystal single making the U.K. charts. Spector has resigned the Crystals and Darlene Love, along with Dion, formerly of Dion and the Belmonts and more recently with Warners as a solo artist.

Spector has also signed an unknown American singer Jerri Bo Keno, who has recorded "Here It Comes," written by Spector and Jeff Barry. No release dates for any Spector recordings, which include a single by Harry Nilsson and Cher, have yet been decided.

International

International Turntable

Barry Johnstone, 29, is the new press and publicity officer for Magnet Records in London. He was previously with York Records in a similar capacity and has just returned from a two-month visit to the U.S. and Australia. He replaces Annie Kenyon. Clifford Elson remains pr consultant to the company.

David Prosser, formerly executive vice president of Pearl and Dean's U.S. company, has joined Cinedisc, P&D's cinema record advertising subsidiary as executive director. David Mackenzie, formerly sales development manager of the International Publishing Company's specialist and professional press, joins the London-based Cinedisc as sales manager. The Cinedisc service starts in June.

Sandy Robertson and Paul Brown have formed Robertson-Brown Associates to manage and produce artists in the acoustic music field. First signings are Decameron and the Irish duo Gay and Terry Woods. Robertson has produced and managed Steeleye Span, Plain Song and Andy Roberts. Brown was formerly with Jo Lustig.

Geoff Goy has joined the promotion department of Chrysalis in London as assistant to promotion manager Chris Stone. Goy was formerly with the BTM agency and production company.

Brant Dies From Fall

PARIS—Singer Mike Brant, 27, fell to his death from the window of a sixth-floor apartment here last week.

Brant, a Polydor artist, was one of the most successful of the young singers in France, having figured in the charts on many occasions, mostly during the period of his contract with CBS.

Born in Cyprus, Brant became an Israeli citizen and was later advised to seek a career in France by singer Sylvie Vartan, who heard Brant singing in a Teheran cabaret. He first came to prominence here in 1969 when he scored a major hit with "Laisse Moi T' Aimer."

McLauchlan Tour In Third Month

TORONTO—Canadian singer/songwriter Murray McLauchlan has just entered the third month of an extended North American tour which will wind up in New York on June 13.

Final dates include Austin, Texas May 6-10; Denver, Colorado May 12-14; Phoenix, Arizona May 16 and 17; and Berrie, Ontario May 21.

McLauchlan's latest album "Sweeping The Spotlight Away" on the True North label and distributed by Columbia Records has become his largest selling album over the last few months. It's his fourth album.

A new single, "Down By The Henry Moore" will be released shortly as a follow-up to his successful double-sided hit "Do You Dream Of Being Somebody" backed by "Maybe Tonight."

During the summer, McLauchlan will work on a half-hour television documentary to be shown on the BBC and the OECA TV networks in early 1976. John Bird of the BBC will come from England to direct the special. Lyle Shields will represent the OECA.

Tokyo Music Fest Drawing 242 Entries, 20 Countries

• Continued from page 4

dores (Motown); "Even Better Than I Know Myself" (Paul Williams) by Maureen McGovern (20th Century); and "Song Of Hawaii" by Alan and Julie Grier.

France and the U.K. will be represented by three final entries each, says Kimio Okamoto, director general of the Tokyo Music Festival Assn., and Japan by three "Golden Canary" prize winners of the national contest to be held June 29.

The Three Degrees (Philadelphia International) will be back again as "special guest stars" and possibly Nancy Sinatra, to present the Frank Sinatra Award that was initiated last year, Okamoto says. Memphis-born Anita Kerr will be representing Switzerland in the international contest, he adds. She will sing her arrangement of "Completely," with lyrics by Jack Fishman and music by Kunihiko Murai.

Among other vocalists, Okamoto says, Kristine (UA), Susan Maughan (Ember) and Mac and Katie Kissoon (Polydor) will be coming

from the U.K. The brother-sister duo has been chosen to sing "Sugar Candy Kisses" (Wayne Bickerton & Tony Waddington), whose rights for Japan already are assigned to Watanabe Music Publishing.

Also, he says, Oscar "William" Hammerstein Jr. has been invited, possibly as one of the 15 judges at the international contest or to initiate another trophy in addition to the Frank Sinatra Award. Sal Chiantia will again be among the judges.

The Tokyo Music Festival's international contest is scheduled for live broadcast over the American Forces Far East Network besides the Tokyo Broadcasting System's radio and television networks, July 13. As usual, it precedes the Yamaha Music Foundation's annual world Popular Song Festival in Tokyo. The '75 WPSF is scheduled for Nov. 14-16 at the Nippon Budokan. All entries must be received before July 31, says Akio Iijima, secretary general of the WPSF organizing committee. The deadline for entries to the TMF's international contest was March 20.



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CISAC Meet Asks Fee On Audio/Visual Hardware

• Continued from page 1

the same location as, the CISAC meeting—from April 20 to 26—in the Hamburg Congress Centrum, and on the final day the BIEM assembly agreed that the statutes of the bureau be modified to allow the general assemblies of CISAC and BIEM to be held at the same time and place in the future. This means that the joint congresses will normally take place every two years and at least once every three years.

More than 300 delegates of 90 performing right societies from 45 countries attended the CISAC general assembly, the most significant element of which was the participation for the first time of a delegation from the Soviet Union authors' society, VAAP.

A major resolution on neighboring rights noted as one of the problems of the greatest current concern to copyright owners was "the ever-increasing substitution of recorded music for live performances," which produces "serious consequences for entertainment in general and for artists and musicians, in particular."

The resolution continued: "Each year live productions are diminishing in most countries: radio and television broadcasting organizations, for essentially pecuniary reasons, also prefer to use recorded music for their broadcasts rather than works especially commissioned from contemporary composers. This situation leads directly, on the one hand, to a diminution in musical composition resulting from the wide selection of recordings available in musical libraries, and, on the other hand, to an increasing level of unemployment to the detriment of performers of music."

Referring to the recommendations adopted by the inter-governmental conferences on cultural policies in Europe and Asia, the resolution called upon the member societies of CISAC to make representations to their governments urging them to promote contemporary musical compositions and its live expression within an effective legal framework for the protection of its creators and of performing artists and musicians.

The many problems involved in the protection of copyright in the audio/visual media were underlined by Prof. Dr. Erich Schulze, president of the West German right society, GEMA. His report was illustrated by a demonstration of the new videodisks and of the versatility of videotape.

Schulze said the question of video recordings had numerous implications which touched on many neighboring rights. The interpretation of old contracts had already proved that there are likely to be problems in this area which can only be aggravated by the widespread introduction of video equipment.

The GEMA president said that GEMA is demanding a levy on video recorders of 12 percent of the recommended retail price—averaging out at \$30 per machine. Last year total receipts from this source amounted to \$260,000 from videotape sales in 1974. GEMA received \$6 million.

Schulze said that GEMA, with an annual turnover of \$115 million was one of the richest authors' societies in the world. Speaking of the problems of the developing countries, he said that GEMA was prepared, for a fixed time, to waive royalties due to it from these territories. In addition, GEMA was ready to assist in setting up performing right societies in Africa and in training people to staff the societies.

Delegates from Egypt, Morocco, Tunisia, Senegal and Zaire proposed the formation of a Pan-African council to press for the wider adoption on the African continent of the principles of copyright protection with the help of the industrial nations.

Edward M. Cramer, president of BMI, presented a full and detailed report on the public relations of the various authors' societies, based on questionnaires which had been circulated to the societies. These indicated that there was a marked lack of knowledge and understanding on the part of the general public as far as the activities of the societies were concerned. This lack of knowledge often extended into the publishing and user field.

Cramer said that only a few societies organize special educational programs for both public and staff, although the vast majority had obviously thought about increasing their training and public activities. It was generally agreed that if there was more general understanding of the reasons for the existence of authors' societies, their work would be made a lot easier.

There was general agreement, too, that more punch and publicity be given to the whole light music section of the International Publishers Assn.

On the question of photo-copying of music, it was reported that as a result of this increasing activity com-

posers and lyricists were losing hundreds of thousands of dollars annually. Schulze suggested that the problem could be solved by imposing a levy on the sale of photo-copying machines.

The assembly heard a report from the Pan-American council, which emphasized the problems involved in improving copyright protection in the South American countries. The report said that continued efforts were being made to obtain more effective protection for copyright owners in the South American countries.

The question of cable television was discussed following talks on the operation of cable TV in Canada and Austria, and it was pointed out that cable television, in enabling viewers to have a wide choice of programs, effectively reduced the commercial sales potential of programs between television stations and, as a result, reduced the income of the copyright owners involved.

If, for example, a program is li-

censed to a Belgian company and broadcast by that company, it could be received not only in Belgium but also in France, Holland and Germany and any attempt by the licensor to make deals for the program in these countries would fail because viewers would already have seen it.

The long-standing question of mechanical right payments on imported records was the subject of a special meeting of those BIEM societies most concerned with the problem. A number of proposed solutions were presented and these will be considered at a special BIEM technical committee meeting to be held in Geneva in June.

The light music section of the International Publishers Assn., with the backing of Britain's mechanical copyright protection society, Scandinavia's Nordisk copyright bureau and Austria's Austro-Mechana, is proposing that catalog subpublishing agreements should either con-

tain a clause providing for mechanical rights to be paid in the country of manufacture, or for them to be paid in the country of sale—to the exclusion of all other variations. It is also proposed that all contracts should be dated from Jan. 1 in any year, terminating on a Dec. 31 so that the international documentation of BIEM societies can be amended accordingly.

During the congress the MCPS concluded an agreement with VAAP by which VAAP will represent the MCPS in the Soviet Union. Jean-Louf Tournier, president of SACEM, the French authors' society, was elected president of the Committee of Direction of BIEM and Ger P. Willemsen of STEMRA, the Dutch society, was elected to the Committee of Direction in succession to Sven Wilson of the Nordisk copyright bureau who has retired. Bertram W. Pratt, managing director of the MCPS, was elected to the Council of Administration.

From The Music Capitals Of The World

TORONTO

Canadian singer/songwriter Sara Ellen Dunlop has formed a record company under the name Sara Ellen's Homemade Records, with an extended long play record due for release in June. Included is a song written for International Women's Year, "Working On A Strong Foundation." The new label, originally known as Hit Records, was changed for copyright reasons. It is located at 315 Brunswick Ave. #2, Toronto, with all publishing being handled by Singhampton Music (BMI).

A&M Records of Canada is rush-releasing the single "Somebody Super Like You" by Herald Oblong and the Undead from the soundtrack LP "Phantom Of The Paradise" featuring Paul Williams. The single broke out of Winnipeg at radio station CFRW which edited the album cut from 4:38 to 2:43 for airplay. The movie has been showing for over 18 weeks in that city. Due to the heavy interest in Paul Williams at the moment in Canada, plans are being made for him to do a couple of concerts in this country before the summer. ... Canadian bluegrass band The Good Brothers will be recording at Thunder Sound Studios in Toronto with Adam Mitchell producing until Tuesday (13) at which time the band sets out on a full schedule of television and personal appearances. On Thursday (15) the band tapes the George Hamilton IV Show in Hamilton and the following night travels to Montreal to tape the John Allan Cameron show. At the end of May, they will play a number of dates in the U.S. and Canada highlighted by an appearance at the Calloway Bluegrass Festival in Calloway, Maryland. From June 6-8 they appear at Bluegrass Canada 75 in Carlisle, Ontario. ... Capitol Records in the U.S. has rush-released the Copper Penny single "Disco Queen" in that country. ... Burton Cummings will be in Toronto on June 10th to co-produce the next Maclean and McLean album with Jack Richardson.

The new Guess Who album "The Power's In the Music" will be out in July. ... Sylvia Tyson has taken her popular "Touch The Earth" radio program on the road, with stops at the Farrago Folk Festival in the Yukon, as well as Vancouver, Edmonton, Calgary and Winnipeg. Appearing at the Yukon festival are Bob Ruzicka, Valdy, Leon Bibb, Buck Evans, Cliff Jones, Don Audet,

John Allan Camerson and Robbie McNeil. ... Sylvia Tyson's album for Capitol Records-EMI of Canada, produced by Ian Tyson, will be out in June. In the near future she will be host of a one hour television pilot show for CBS which will feature Murray McLachlan, Brent Tittcomb, Ellen McIlwaine, The Original Sloth Band and June Eikhart. ... Peewee Charles and Red Shea have departed Ian Tyson's Great Speckled Bird band to work with Gordon Lightfoot.

New Potatoes former back-up band for Edward Bear have changed their name to Horizon and have set out to pursue their own career. ... Toronto FM station CKFM presented a tribute to Duke Ellington with Oscar Peterson, Dave Young and Phil MacKellar on May 4th. Peterson played piano and reminisced about Ellington and his music. Dave Young played bass. MacKellar is the host of the regular Sunday night radio show "Phil MacKellar And All That Jazz." ... Ray Charles will appear for two shows at Toronto's Massey Hall on May 30 promoted by Richard Flohil in association with Round Records. ... Folk duo Len Udow and Pat Godfrey recently finished a week at The Riverboat in Toronto. ... Dave Cousins of the Strawbs has a book of poetry coming out in Canada entitled "Search Me."

MONTREAL—The Soundtrack from the movie "Tommy" has been certified gold in Canada. ... The Elton John cut from the album "Pinball Wizard" has reached number one at CHUM in Toronto and is steadily climbing all major charts in this country. It is not available in single form to the public. ... "Shame, Shame, Shame" by Shirley and Co. on Vibration Records and distributed in Canada by Polydor Ltd. has been certified gold. ... Les Emmerson's single "Watching The World Go By" is seeing strong chart action across Canada.

VANCOUVER—Bachman-Turner Overdrive left for Europe on April 26 for one of the most extensive tours ever undertaken by a Canadian act on that continent. The tour opened in Copenhagen on April 28th and will continue through Germany, Sweden, Scotland, England, Switzerland, Holland and Belgium closing on May 13 in Germany. One appearance in Frankfurt sold out within two hours of tickets going on sale and the authorities in the city called Bruce Allen the band's manager, in Vancouver asking them to do a second show because they feared a riot. The second show sold out almost as quickly as the first. ... The Irish Rovers have won the ACTRA award as "Most Outstanding Variety Performers."

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Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	6	OH BOY	*Mud (RAK)—Southern (Mike Chapman/Nicky Chinn)
2	7	LOVING YOU	—Minnie Riperton (Epic)—Copyright Control (Scorbu Prod.)
3	2	HONEY	—Bobby Goldsboro (United Artists)—KPM (Bob Montgomery)
4	10	HURT SO GOOD	—Susan Cadogan (Magnet)—Warner Bros. (Lee Perry)
5	1	BYE BYE BABY	—*Bay City Rollers (Bell)—KPM (P. Wainman)
6	4	LOVE ME LOVE MY DOG	—*Peter Shelley (Magnet)—Tiger/Intune (Peter Shelley)
7	9	LIFE IN A MINISTRONE	—*10C.C. (Mercury)—St. Annes (10C.C.)
8	14	THE TEARS I CRIED	—*Glitter Band (Bell)—Rock Artists (Mike Leander)
9	11	TAKE GOOD CARE OF YOURSELF	—Three Degrees (Philadelphia International)—Gamble-Huff/Carlin (Gamble-Huff)
10	3	FOX ON THE RUN	—*Sweet (RCA)—Sweet/Essex (Sweet)
11	5	SWING YOUR DADDY	—Jim Gilstrap (Chelsea)—Intersong (Kenny Nolan)
12	13	A LITTLE LOVE & UNDERSTANDING	—Gilbert Beaud (Decca)—ATV (Rideau Rouge)
13	18	DING-A-DONG	—*Teach In (Polydor)—ATV (Eddy Owens)
14	16	HOLD ON TO LOVE	—*Peter Skellern (Decca)—Pendulum/Warner Bros. (Meyer Shagaloff)
15	8	THE FUNKY GIBBON/SICK MAN	—8 Goodies (Bradley's)—ATV (Miki Anthony)
16	26	THE NIGHT	—Frankie Valli/Four Seasons (Mowest)—Jobete London (Bob Gaudio)
17	30	LET ME TRY AGAIN	—Tammy Jones (Epic)—MAM (Robin Blanchflower)
18	28	ONLY YESTERDAY	—Carpenters (A&M)—Rondor (Richard Carpenter)
19	12	SKIING IN THE SNOW	—*Wigans Ovation (Spark)—KPM (Barry Kingston)
20	29	WE'LL FIND OUR DAY	—*Stephanie de Sykes (Bradley's)—ATV (Berry Leng)
21	40	I WANNA DANCE WIT CHOO (DO DAT DANCE)	—Disco Tex & the Sex-O-Lettes (Chelsea)—KPM (Bob Crewe)
22	15	THE UGLY DUCKLING	—*Mike Reid (Pye)—E.H. Norris (Terry Brown)
23	42	STAND BY YOUR MAN	—Tammy Wynette (Epic)—KPM (Billy Sherrill)
24	21	GET DOWN TONIGHT	—K.C. & The Sunshine Band (Jayboy)—Southern (T.K. Prod.)
25	—	LOVE LIKE YOU AND ME	—*Gary Glitter (Bell)—Rock Artists/Paul Gadd (Mike Leander)
26	17	LADY MARMALADE	—Labelle (Epic)—KPM (Alan Toussaint)
27	27	SORRY DOESN'T ALWAYS MAKE IT RIGHT	—Diana Ross (Tama Motown)—Jobete London (Michael Massa)
28	32	WHERE IS THE LOVE	—Betty Wright (RCA)—Southern (H.W. Casey/R. Finch/W. Clarke)
29	43	PAPA OOH MOW MOW	—*Sharonettes (Black Magic)—KPM (Frazier/Wilson/White/Harris)
30	35	SAVE ME	—Silver Convention (Magnet)—Anchor (Butterfly Prod.)
31	47	CUT THE CAKE	—Average White Band (Atlantic)—AWB (Arif Mardin)
32	34	THE WAY WE WERE	—Gladys Knight & The Pips (Buddah)—Screen Gems-Columbia (Ralph Moss)
33	19	THERE'S A WHOLE LOT OF LOVING	—*Guys & Dolls (Magnet)—Ammo/James (Arnold/Martin/Morrow)
34	36	CALL ME ROUND	—*Pilot (EMI)—Robbins (Alan Parsons)
35	23	GIRLS—Moments & Whatnauts	(All Platinum)—Sunbury (A. Goodman/H. Ray)
36	22	FANCY PANTS	—*Kenny (RAK)—Martin/Coulter (B. Martin/P. Coulter)
37	41	TAKE YOUR MAMA FOR A RIDE	—*Lulu (Chelsea)—Intersong (Wes Farrell)
38	48	HASTA LA VISTA	—Sylvia (Sonet)—Sonet (Rune Ofverman)
39	25	PLAY ME LIKE YOU PLAY YOUR GUITAR	—*Duane Eddy (GTO)—Macaulay/Larkworth/GTO/Carlin (T. Macaulay)
40	20	PHILADELPHIA FREEDOM	—*Elton John Band (DJM)—Big Pig (Gus Dudgeon)
41	33	HOW GLAD I AM	—*Kiki Dee Band (Rocket)—Rocket/Carlin (Gus Dudgeon)

This Week	Last Week	Title	Artist
42	38	LET ME BE THE ONE	—*Shadows (EMI)—Curtis/Perkins/Carlin (Shadows)
43	—	ONE BITTEN TWICE SHY	—*Ian Hunter (CBS)—April/Ian Hunter (Ian Hunter/Mick Ronson)
44	—	I GET THE SWEETEST FEELING	—Jackie Wilson (Brunswick)—T.G.
45	31	L.O.V.E.	—Al Green (London)—Burlington (Willie Mitchell)
46	—	DON'T DO IT BABY	—Mac & Katie Kissoon (State)—Pamscene/ATV
47	37	I CAN DO IT	—*Rubettes (State)—Pam Scene/ATV (W. Bickerton)
48	—	STAND BY ME	—*John Lennon (Apple)—Carlin
49	45	EXPRESS—B.T. Express	(Pye)—Carlin (B.T. Express)
50	—	I'M GONNA RUN AWAY FROM YOU	—Tami Lynn (Contempo Raries)—Shapiro Bernstein

This Week	Last Week	Title	Artist
1	—	ONCE UPON A TIME	—Bay City Rollers (Bell)
2	1	BEST OF THE STYLISTICS	—(Avco)
3	5	SHRAIGHT SHOOTER	—Bad Company (Island)
4	4	THE MYTHS & LEGENDS OF KING ARTHUR	—Rick Wakeman (A&M)
5	2	ROLLIN'	—Bay City Rollers (Bell)
6	3	THE SHIRLEY BASSEY SINGLES	—Album—(United Artists)
7	7	20 GREATEST HITS	—Tom Jones (Decca)
8	6	THE ORIGINAL SOUNDTRACK—10C.C.	(Mercury)
9	8	BLUE JAYS	—Justin Hayward & John Lodge (Threshold)
10	20	RUBYCON	—Tangerine Dream (Virgin)
11	10	TUBULAR BELLS	—Mike Oldfield (Virgin)
12	9	ELTON JOHN'S GREATEST HITS	—(DJM)
13	—	KATY LIED	—Steely Dan (ABC)
14	16	MEMORIES ARE MADE OF HITS	—Perry Como (RCA)
15	17	THE DARK SIDE OF THE MOON	—Pink Floyd (Harvest)
16	18	JUST ANOTHER WAY TO SAY I LOVE YOU	—Barry White (20th Century)
17	—	ROCK 'N ROLL	—John Lennon (Apple)
18	11	YOUNG AMERICANS	—David Bowie (RCA)
19	23	THE SINGLES 1969-1973	—Carpenters (A&M)
20	21	ROCK 'N ROLL	—John Lennon (Apple)
21	19	THE BEST YEARS OF OUR LIVES	—Steve Harley & Cockney Rebel (EMI)
22	12	SIMON & GARFUNKEL'S GREATEST HITS	—(CBS)
23	14	BLOOD ON THE TRACKS	—Bob Dylan (CBS)
24	13	PHYSICAL GRAFFITI	—Led Zeppelin (Swan Song)
25	22	TOMMY	—Soundtrack/Various Artists (Polydor)
26	39	SOUVENIRS	—Demis Roussos (Philips)
27	26	ON THE LEVEL	—Status Quo (Vertigo)
28	24	AVERAGE WHITE BAND	—(Atlantic)
29	36	AL GREEN'S GREATEST HITS	—(London)
30	15	THERE'S ONE IN EVERY CROWD	—Eric Clapton (RSO)
31	27	CRIME OF THE CENT'URY	—Supertramp (A&M)
32	28	AND I LOVE YOU SO	—Perry Como (RCA)
33	—	FISH RISING	—Steve Hillage (Virgin)
34	35	ENGELBERT HUMPERDINCK'S GREATEST HITS	—(Decca)
35	41	COP YER WHACK FOR THIS	—Billy Connolly (Polydor)
36	33	BAND ON THE RUN	—Paul McCartney & Wings (Apple)
37	34	BRIDGE OVER TROUBLED WATER	—Simon & Garfunkel (CBS)
38	49	SHEER HEART ATTACK	—Queen (EMI)
39	38	GOODBYE YELLOW BRICK ROAD	—Elton John (DJM)
40	32	CAN'T GET ENOUGH	—Barry White (20th Century)
41	40	NEIL DIAMOND'S 12 GREATEST HITS	—(MCA)
42	30	STREETS	—Ralph McTell (Warner Bros.)
43	—	NUTHIN' FANCY	—Lynyrd Skynyrd (MCA)
44	—	MEDDLE	—Pink Floyd (Harvest)
45	—	FOREVER & EVER	—Demis Roussos (Philips)
46	31	YESTERDAYS	—Yes (Atlantic)
47	47	NEVER CAN SAY GOODBYE	—Gloria Gaynor (MGM)
48	—	RUFUSIZED	—Rufus (ABC)
49	29	THE BEST OF BREAD	—(Elektra)
50	45	IAN HUNTER	—(CBS)

ITALY

(Courtesy Germana Ruscito)
SINGLES

This Week	Last Week	Title	Artist
1	—	CAN'T GET ENOUGH	—Barry White (Phonogram)

This Week	Last Week	Title	Artist
2	—	WHITE GOLD	—Barry W White (Phonogram)
3	—	FABRIZIO DE ANDRE' VOL. 8	—Fabrizio De Andre' (P.A.-Ricordi)
4	—	ANIMA LATINA	—Lucio Battisti (Numero Uno-RCA)
5	—	XIXA RACCOLTA	—Fausto papetti (Durium)
6	—	BORBOLETTA	—Santana (CBS-MM)
7	—	UN'ALTRA DONNA	—I Cugini Di Campagna (Pull-Fonit/Cetra)
8	—	IN CONCERT	—James Last (Polydor-Phonogram)
9	—	UN CORPO E UN'ABUNA	—Wess & Dory Ghezzi (Durium)
10	—	LIVE IN USA	—Premiata Fonderia Marconi (Numero Uno-RCA)
11	—	A SON FOR YOU	—Temptations (Tamil Motown-Rifi)
12	—	BLOOD ON THE TRACKS	—Bob Dylan (Asylum-MM)
13	—	KUNG FU FIGHTING	—Carl Douglas (Durium)
14	—	PHYSICAL GRAFFITI	—Led Zeppelin (Swan Song)
15	—	IO CHE NON SONO L'IMPERATORE	—Eduardo Bennato (Ricordi)

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	—	WAGA YOKI TOMOYO	—*Hiroshi Kamayatsu (Express)—Nichion
2	—	SHOWA KARETSUKI	—*Sakura And Ichiro (Polydor)—Diamond
3	—	MIZUJUNI NO KESSHIN	—*Momoe Yamaguchi (CBS/Sony)—Tokyo PMP, CMP
4	—	22 SAI NO WAKARE	—*Kaze (PANAM)—PMP, CMP
5	—	SMOKI' BOOGIE	—*Downtown Boggie Woogie Band (Express)—PMP
6	—	CYCLAMEN NO KAORI	—*Akira Fuse (King)—Watanabe
7	—	KOIBITOTACHI NO GOGO	—*Agnes Chan (Warner)—Watanabe
8	—	HITORI ARUKI	—*Junko Sakurada (Victor)—Sun
9	—	KOI GA ABUNAI	—*Zutorubi (Ai)—NTV, Nichion
10	—	TOSHISHITA NO OTOKONOKO	—*Candies (CBS/Sony)—Watanabe
11	—	KONOAI NO TOKIMEKI	—*Hideki Saijo (RCA)—Geiei
12	—	ONNA NO YUME	—*Aki Yashiro (Teichiku)—Ai
13	—	FUTARI NO HIMITSU	—*Mineki Nishikawa (Victor)—Fuji
14	—	SHIROI HEYA	—*Kenji Sawada (Polydor)—Watanabe
15	—	BUMP TENGOKU	—*Finger 5 (Philips)—Nichion, Tokyo Music
16	—	ONNA GA HITORI	—*Shinichi Mori (Victor)—Watanabe
17	—	SHITETSU ENSEN	—*Goro Noguchi (Polydor)—Tokyo
18	—	AI NO ALBUM	—*Mari Amachi (CBS/Sony)—Watanabe
19	—	KANASHIMI NO OWARUTOKI	—*Goro Noguchi (Polydor)—Fuji
20	—	SAKURA ONDO	—*Hiroshi Itsuki (Minoruphone)—Noguchi

SPAIN

(Courtesy of El Gran Musical)
SINGLES

This Week	Last Week	Title	Artist
1	—	EL BIMBO	—Bimbo Jet (EMI) (Sugar Music)
2	—	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	—Barry White (MoviePlay) (Quiroga)
3	—	TU VOLVERAS	—Sergio y Estibalis (Zafiro) (Disorama)
4	—	TODO EL TIEMPO DEL MUNDO	—Manolo Otero (EMI) (Ego Musical)
5	—	DOCTOR'S ORDERS	—Carol Douglas (RCA) (Ego Musical)
6	—	ENTRE DOS AGUAS	—Paco de Lucia (Philips-Fonogram) (Fontana)
7	—	QUEDATE	—Miguel Gallardo (EMI) (Ego Musical)
8	—	CANDILEFAS	—Jose Augusto (EMI) (Ivan Mogull)
9	—	I CAN HELP	—Billy Swan (CBS)
10	—	ONLY YOU	—Ringo Starr (EMI) (Robert-Mell-Iberica)

This Week	Last Week	Title	Artist
1	—	JESUS CHRIST SUPERSTAR	—Banda Original Pelicula (Movieplay)
2	—	FUENTE Y CAUDAL	—Paco de Lucia (Philips-Fonogram)
3	—	BLOOD ON THE TRACKS	—Bob Dylan (CBS)
4	—	DARK HORSE	—George Harrison (EMI)
5	—	SERENADE	—Neil Diamond (CBS)
6	—	WHITE GOLD	—Love Unlimited (Movieplay)
7	—	CAN'T GET ENOUGH	—Barry White (Movieplay)
8	—	PHYSICAL GRAFFITI	—Led Zeppelin (Hispavox)
9	—	TE RECUERDO AMANDA	—Victor Jara (Movieplay)
10	—	CICLOS	—Canarios (Ariola)

Rock Singles Best Sellers

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As of 4/1/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

1	PHILADELPHIA FREEDOM	—Elton John—MCA 40364	21	YOUNG AMERICANS	—David Bowie—RCA 10152
2	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG	—B.J. Thomas—ABC 12054	22	NO NO SONG/SNOKKEROO	—Ringo Starr—Apple 1880
3	CHEVY VAN	—Sammy Johns—GRC 2046	23	WALKING IN RHYTHM	—Blackbyrds—Fantasy 736
4	JACKIE BLUE	—Ozark Mountain Daredevils—A&M 1654	24	BEFORE THE NEXT TEARDROP FALLS	—Freddy Fender—ABC/Dot 17540
5	THANK GOD I'M A COUNTRY BOY	—John Denver—RCA 10239	25	AMIE	—Pure Prairie League—RCA 10184
6	EMMA	—Hot Chocolate—Big Tree 16031	26	BAD TIME	—Grand Funk—Capitol 4046
7	ONLY YESTERDAY	—Carpenters—A&M 1677	27	ONLY WOMAN	—Alice Cooper—Atlantic 3254
8	IT'S A MIRACLE	—Barry Manilow—Arista 0108	28	EXPRESS	—B.T. Express—Roadshow 7001
9	HOW LONG	—Ace—Anchor 21000	29	LADY MARMALADE	—LaBelle—Epic 8-50048
10	LONG TALL GLASSES (I Can Dance)	—Leo Sayer (Warner Bros. 8043)	30	RUNAWAY	—Charlie Kulis—Playboy 6023
11	AUTOBAHN	—Kraftwerk—Vertigo 203	31	BLACK WATER	—Doobie Brothers—Warner Bros. 8062
12	KILLER QUEEN	—Queen—Elektra 45226	32	DON'T CALL US, WE'LL CALL YOU	—Sugarloaf/Jerry Corbetta—Claridge 402
13	HAVE YOU NEVER BEEN MELLOW	—Olivia Newton-John—MCA 40349	33	MANDY	—Barry Manilow—Bell 45613
14	SHAVING CREAM	—Benny Bell—Vanguard 35183	34	MY EYES ADORED YOU	—Frankie Valli—Private Stock 45003
15	I DON'T LIKE TO SLEEP ALONE	—Paul Anka—United Artists 615	35	WHEN WILL I BE LOVED	—Linda Ronstadt—Capitol 4050
16	LOVIN' YOU	—Minnie Riperton—Epic 8-50057	36	YOU ARE SO BEAUTIFUL	—Joe Cocker—A&M 1641
17	WHAT AM I GONNA DO WITH YOU	—Barry White—20th Century 2177	37	SHINGING STAR	—Earth, Wind & Fire—Columbia 3-10090
18	THE IMMIGRANT	—Neil Sedaka—Rocket 40370	38	THE LAST FAREWELL	—Roger Whittaker—RCA 50030
19	SISTER GOLDEN HAIR	—America—Warner Bros. 8086	39	SAIL ON SAILOR	—Beach Boys—Reprise/Brother 1325
20	HE DON'T LOVE YOU (Like I Love You)	—Tony Orlando & Dawn—Elektra 45240	40	SUPERNATURAL THING	—Ben E. King—Atlantic 3241

Rock LP Best Sellers

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As of 4/1/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

1	HAVE YOU NEVER BEEN MELLOW	—Olivia Newton-John—MCA 2133	21	LET ME BE THERE	—Olivia Newton-John—MCA 389
2	CHICAGO VIII	—Columbia PC 33100	22	BLOOD ON THE TRACKS	—Bob Dylan—Columbia PC 33235
3	AN EVENING WITH JOHN DENVER	—RCA CPL2-0764	23	BLUE JAYS	—Justin Hayward & John Lodge—Threshold THS 14
4	PHYSICAL GRAFFITI	—Led Zeppelin—Swan Song SS2-200	24	HEART LIKE A WHEEL	—Linda Ronstadt—Capitol ST 11358
5	GREATEST HITS	—Elton John—MCA 2128	25	AUTOBAHN	—Kraftwerk—Vertigo VEL 2003
6	BACK HOME AGAIN	—John Denver—RCA CPL1-0548	26	I'LL PLAY FOR YOU	—Seals & Crofts—Warner Bros. BS 2848
7	IF YOU LOVE ME (LET ME KNOW)	—Olivia Newton-John—MCA 411	27	WHAT WERE ONCE VICES ARE NOW HABITS	—Doobie Brothers—Warner Bros. BS 2750
8	GREATEST HITS	—John Denver—RCA CPL1-0374	28	FIRE	—Ohio Players—Mercury SRM-1-1013
9	THAT'S THE WAY OF THE WORLD	—Earth, Wind & Fire—Columbia PC 33280	29	THE MYTHS AND LEGENDS OF KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE	—Rick Wakeman—A&M SP 4515
10	TOMMY/ORIGINAL SOUNDTRACK RECORDING	—Polydor PD2-9502	30	AMERICAN GRAFFITI (Soundtrack)	—MCA 2-8001
11	Walt Disney's MICKEY MOUSE CLUB Mousekandances and Other Favorites	—Disneyland 1362	31	IV	—Led Zeppelin—Atlantic SD 7208
12	PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS	—Jim Croce—ABC ABCD-835	32	JUST ANOTHER WAY TO SAY I LOVE YOU	—Barry White—20th Century T-466
13	AVERAGE WHITE BAND	—Atlantic SD 7308	33	ROCK 'N ROLL	—John Lennon—Apple SK 3419
14	HEARTS	—America—Warner Bros. BS 2852	34	A SONG FOR YOU	—Temptations—Gordy G6 969 S1
15	FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING	—Arista AL 9004	35	CRASH LANDING	—Jimi Hendrix—Reprise MS 2204
16	COLD ON THE SHOULDER	—Gordon Lightfoot—Reprise MS 2206	36	DARK SIDE OF THE MOON	—Pink Floyd—Harvest ST 11163
17	STRAIGHT SHOOTER	—Bad Company—Swan Song SS 8413	37	ENDLESS SUMMER	—Beach Boys—Capitol SVBB 11307
18	NOT FRAGILE	—Bachman-Turner Overdrive—Mercury SRM-1-1004	38	GREATEST HITS	—Three Dog Night—ABC/Dunhill DSD 50178
19	WELCOME TO MY NIGHTMARE	—Alice Cooper—Atlantic SD 18130	39	FIRE ON THE MOUNTAIN	—Charlie Daniels Band—Kama Sutra KSBA 2603
20	NUTHIN' FANCY	—Lynyrd Skynyrd—MCA 2137	40	FOR EARTH BELOW	—Robin Trower—Chrysalis CH 1073

Dance Floor At Latin Concert

LOS ANGELES—Terrace and Parra Productions, in association with Grand Ave. Productions, have come up with a new idea for a theater style dance concert. The firms are removing the first six rows in the Embassy Concert Hall and replacing them with a dance floor for their debut concert starring Joe Cuba May 9-10.

The producers had originally planned a concert with a dance following but felt their Latin audience would not stay for both events. Latins for the most part do not favor concerts, but prefer to dance, the promoters contend. Thus the combination concert-dance. The Embassy is located at 843 S. Grand Ave.



Pop

FREE—Best Of, A&M SP-3663. For those who may have been asleep over the past year or so, Paul Rodgers (lead singer of Free) and drummer Simon Kirke have gone on to form Bad Company, possibly the most important new band of the past year. This LP is a best of, though the group had few real hits, and offers some insight into the early Rodgers vocal style (actually pretty much the same as the current Rodgers) which has critics calling him the singer's singer. Good, hard rock from one of the best bands ever to record this kind of music. Way overlooked when they were together, so don't overlook them now.

Best cuts: "All Right Now," "Fire And Water," "A Little Bit Of Love," "I'm A Mover," "The Hunter."

Dealers: Let consumers know who Rodgers is.

KING CRIMSON—USA, Atlantic SD 18136. Probably the last LP from this ever popular group, cut in June of last year. The live set offers a good, representative selection of the sometimes futuristic, sometimes jazzy, sometimes rock oriented music, with highlights coming from Robert Fripp's guitar and mellotron work and John Wetton's interesting vocals. Recent LPs by the group have reached higher points than early material, and though they no longer exist as a unit, they retain a strong core of loyal fans. FM play is the natural outlet here, particularly on the longer cuts allowing for the "controlled disorientation" of the instrumental work.

Best cuts: "Larks Tongues In Aspic Part II," "Exiles," "Easy Money," "21st Century Schizoid Man."

Dealers: Group continues to sell well after breakup.

BLACK OAK ARKANSAS—Ain't Life Grand, Atco SD 36-111 (Atlantic). More of the same good old rock and roll from Jim Dandy and his friends. All tunes are group originals except the Beatles' "Taxman" and there is the usual raunchy BOA excitement generated on each cut. The group even experiments with some softer material here and it comes out very nicely. Black Oak Arkansas should score handily on all counts with this one.

Best cuts: "Taxman," "Fancy Nancy," "Rebel," "Back Door Man," "Cryin' Shame."

Dealers: The group is constantly touring and have a large number of loyalists.

RUPERT HOLMES—Epic KE 33443. Following a sadly overlooked debut LP, Holmes comes back with an even stronger set of stories, portraits and observations, each clothed in a made to fit arrangement. Generally using an orchestral backup, Holmes sings, humorously, poignantly and occasionally objectively of disco queens, changing times, studio musicians and heaven, as well as creating interesting vignettes on the life of a cop and rum running. What Holmes does is tell the kind of story that Harry Chapin often seems to be attempting to tell. While Chapin (and others, lest we seem to be picking on Harry) often lets the stories run too long, Holmes knows the right cut off point. Outlets for material here is likely to be FM, with MOR play also a possibility. Lots of fun here, but also lots of tales showing remarkable insight into situations and people we all take for granted. Of all the "story singers," the smoothest and easiest to listen to voice.

Best cuts: "Brass Knuckles," "You Burned Yourself Out," "I Don't Want To Hold Your Hand," "Studio Musician," "Everything Gets Better When You're Drunk," "The Place Where Failure Goes."

Dealers: Artist has strong following and Epic is launching major support program.

JAMES GANG—Newborn, Atco SD 36-112 (Atlantic). As the title suggests, yet another edition of the James Gang. On this journey, drummer Jim Fox and bassist Dale Peters are joined by West Coast musicians Bubba Keith and Richard Shack. The music retains the trademarked JG sound and it could be just the thing to put them back at the top of the charts. Although the group has turned to other areas including country rock, they're still one of the better rockers.

Best cuts: "Merry-Go-Round," "Earthshaker," "Watch It," "Driftin' Dreamer," "Shoulda Seen Your Face," "Heartbreak Hotel."

Dealers: In-store play will help and the cover is an eye-catching Dali painting.

THE GOLLIWOGS—Pre-Creedence, Fantasy F-9474. What this set is exactly what the title says, material cut by Creedence before they took that name. Realistically speaking, the album is not very good. There are, however, some moments of good fun and an insight into the early days of the band, when the Fogerty brothers alternated lead singing chores. Cut in 1964, the sounds show the influence of the then emerging British sound, particularly the Beatles. But, particularly on the cuts with John Fogerty handling lead, we find the beginnings of the rough, swamp-oriented kind of sound that was later to become the trademark of the group. Also, some early versions of later well-known songs. A must for collectors.

Best cuts: "You Can't Be True," "Brown Eyed Girl," "Walking On The Water," "Porterville," "Call It Pretending."

Dealers: Make sure you let the consumer know who this band is.



Country

JOHNNY CASH—John R. Cash, Columbia KC 33370. Recorded in Los Angeles and Nashville, album features two of his recent singles, "My Old Kentucky Home (Turpentine and

Spotlight



Z Z TOP—Fandango, London PS 656. Texas rock trio has been a year and a half between LPs, but have lost nothing from their patented mix of chugging blues and rock. Z Z Top are one of those groups that nobody knows—except hundreds of thousands of record buyers. Here, with a half live, half studio set, they move energetically and skillfully through the kind of basic hard rock that seems to be at its strongest point in years as well as incorporating a John Lee Hooker style blues and the always excellent guitar work and gruff, expressive vocals of Billy Gibbons. Good pacing between the raucous rock cuts and slow blues. Live side works better than most, particularly since the band had the good sense to use only one side of a long awaited LP. Material is all new, and set should enhance Z Z Top's reputation as one of the best bands in the land.

Best cuts: "Jailhouse Rock," "Backdoor Medley," "Nasty Dogs And Funky Kings," "Blue Jean Blues," "Heard It On The X," "Tush."

Dealers: Z Z are one of biggest live draws in U.S.



JOAN BAEZ—Diamonds & Rust, A&M SP-4527. With all due respect for political concerns Ms. Baez has been pretty much of a commercial, and in some cases an artistic flop with her last two LPs. This brilliant set more than makes amends. Ms. Baez has made singing her primary concern again and demonstrates that few contemporaries can match her in voice and style. Choosing material from the likes of Dylan (of whom she does an uncanny imitation), John Prine, Janis Ian, the Allman Bros. and adding a few excellent originals, Ms. Baez is easily as commercial as anyone else in today's marketplace without sacrificing quality. Mixing ballads, straight ahead rock (which she does quite well), country flavored material and torchy songs, the artist adds variety as another important ingredient. Absolutely no reason why Joan should not become a major force on the recording scene once again. More than anything, the LP demonstrates that true talent never disappears. The kind of album that should satisfy old fans and bring in new ones. AM hit is possible.

Best cuts: "Fountain Of Sorrow," "Children And All That Jazz," "Simple Twist Of Fate," "Blue Sky," "Hello In There," "Jesse."

Dealers: Artist has a hit here. Forget the last two LPs and concentrate on this one. A&M is solidly behind it.

Dandelion Wine)" and "The Lady Came From Baltimore." All earthy-country songs that Cash does best.

Best cuts: "Jesus Was Our Saviour (Cotton Was Our King)," "Reason To Believe" and "Smokey Factory Blues."

Dealers: Display in country and pop.

LEFTY FRIZZELL—The Classic Style Of Lefty Frizzell, ABC-ABC-861. If you're a Lefty Frizzell fan, this album is a must. Great selection of material, utilizing some of the finest musicians and not one but three backup groups. A really fine job on production with not a weak cut in the LP but most outstanding being: "I'm Not That Good At Goodbye," "My House Is Your Honky Tonk," "Down By The Railroad Track" and "I Love You A Thousand Ways."

Dealers: Lefty's name is familiar to all country fans, display prominently.

HANK WILLIAMS JR.—Bocephus, MGM M3G 4988. Hank Jr. has really come into his own the last year with his own style of song writing and performing. Selections in this album show his ability to handle all kinds of material from country standards to smooth ballads to rock/a/billy to blues. While he has some of the same sad, haunted quality to his voice his father had, he has a depth and style that stand out alone. He gets better with each release and is still a very young man.

Best cuts: "Country Love," "Goodbye" and "(I Heard That) Lonesome Whistle."

Dealers: Good front cover picture and the name is known.



First Time Around

DIAMOND REO, Big Tree, BT 89507 (Atlantic). This is a fine album of American rock and roll as performed by Pittsburgh's Diamond Reo. The four-man group has an English sound at times, but their brand of music is straightaway rock. They've already had single success with "Rock And Roll Till I Die," and there are several other records that could make the charts in time.

Best cuts: "Rock And Roll . . ." "I Want You," "Work Hard Labor," "Lover In The Sky," "It's Gonna Be Alright," "I'm Moving On."

Dealers: In-store play is necessary.

KENNY VANCE—Vance 32, Atlantic SD 18135. Mr. Vance received his musical training in Jay & The Americans, and learned his lessons well if this set is any indicator. Rather an odd mix here, from Steely Dan tunes to oldies to some interesting originals, with Vance able to keep pace vocally with the necessary styles of each period he passes through. Even a purposely scratchy cut reminiscent of a prize 78. A few Latin rhythms tossed in for good measure as well, and while all of this may sound like it makes for a somewhat disjointed end result, it is anything but. Rather, it is a fine LP that can be played as a whole or in chunks, with the kind of controlled zaniness that Steely Dan uses so well to advantage. All told, a fine first effort that throws something fresh into a rather stale rock arena.

Best cuts: "I'm So Happy," "Rainy Day Friend," "Blue Because Of You," "Honeymoon In Cuba," "Dirty Work," "Looking For An Echo."

Dealers: New artists need exposure. Give him some within store play.

PHIL MANZANERA—Diamond Head, Atco SD 36-113 (Atlantic). If Bryan Ferry can make solo LPs, why not Roxy Music guitarist Manzanera? Why not, indeed. The guitarist has come up with a more than competent rock set, less campy than Ferry's solo ventures and more in the commercial stream than Roxy's. Emphasis is on good rock instrumental work with an occasional off the wall lyric to remind one that Roxy Music is the parent of all this madness. Tasteful, good but not too flashy guitar work and excellent sax from Roxy's Andy Mackay on several of the instrumentals. Vocals here from the likes of Robert Wyatt, Eno and an interesting lady named Doreen Chanter. Still, the instrumentals work best, with the sax and guitar balance perfect. Even an oboe duet. FM play expected.

Best cuts: "Frontiera," "Diamond Head," "The Flex," "Same Time Next Week," "East Of Echo," "Lagrima."

Dealers: Let the consumer know where artist calls home.

JON MARK—Songs For A Friend, Columbia PC 33339. Certainly not the first musical venture for guitarist Mark, who is known to fans as a former John Mayall man as well as a founder of Mark-Almond. Quite a different approach here, however, with a collection of low key works that, unfortunately, all tend to sound alike. Mark has an interesting voice, but it remains at the same level throughout the LP. The music, dominated by piano and soft strings, is also boring in spots (one faster tune in the set). Still, the LP is good FM fare and the music is peaceful.

Best cuts: "Signal Hill," "Ballad Of The Careless Man," "Lars Of Love," "Old People's Homes."

Dealers: Stress Mark's background.

JESS RODEN—Island ILPS 9286. Another Island disk that has been popular on the import market for some months. Roden switches from cut to cut, becoming a smooth romantic, a hard rocker or a skilled interpreter. Making good use of jazzy, romantic instrumental backups for his love songs (which offer him the opportunity to display his skill as a stylist) and plainer arrangements for the rockers, the artist is one of the more promising newcomers to hit these shores in some time. Expect pop and MOR play, and take time to listen to the set more than once. It grows on you. Love songs are strongest.

Best cuts: "I'm On Your Side," "Feelin' Easy," "Sad Story," "On Broadway" (a fine, 7 minute interpretation), "Trouble In The Mind."

Dealers: On a new artist, you've got to break it yourself. Play in store.



Quadrasonic

DENNIS WEAVER—One More Road, Ovation OVQD/1440 (Sansui QS matrix). A coup signing for the record label that built Bonnie Kolac, this LP stands out over-all as a very pleas-

ant offering by TV star of "McCloud" series, though some of the songs are below par. However, the quadrasonic separation and balance is fairly good on songs such as "Calhoun," "Prairie Dog Blues" and "Hubbardville Store," all of which are very good tunes. The single—"Hollywood Freeway," written by Dennis Weaver and A. Wayne, is on here and is a fairly cute tune that country stations might enjoy. "Cowboys and Daddies" is the best tune, artistically. The Sansui matrix system puts the harmonica in the right rear on "Prairie Dog Blues" and the dobro in left rear on "Calhoun" and quadrasonic records buyers will be very pleased with this new album.

Dealers: Should be the biggest seller ever on the Ovation label; enormous promotion via television appearances by Weaver on shows such as Johnny Carson's "Tonight Show" are in the works, plus the natural ruboff from "McCloud" show.

MAC DAVIS—All The Love In The World, Columbia PCQ 32927 (CBS SQ matrix). The first question asked of any record put to a quadrasonic test is: How much is offered acoustically beyond ordinary stereo?

Quadrasonically, this LP falls a little short of perfection. The listener will be a bit disappointed that there isn't more rearward information . . . specifically more definitive rear information. You can hear more strings on "Magic Mystery" and "Every Woman" from the rear speakers, however, there are also strings up front . . . even when you use the super Sansui decoder with upwards of 40 db rear-to-front separation. Using the normal SQ matrix decoder, the separation is not so acute.

However, back to the original question. Yes, there's much more than stereo offered here. The "feeling" of the horns being in the rear on "Boogie Woogie Woman" is quite strong. And the ambient sounds typical on matrix product or on most classical records to date adds presence to please any quadrasonic buff.

Dealers: This LP was a big seller in stereo; contains "Rock And Roll (I Gave You The Best Years Of My Life)."

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

THE KIDS—Anvil Chorus, Atco SD 36-114 (Atlantic). The Kids aka The Heavy Metal Kids are still playing their own brand of heavy rock and roll, and they do it quite well. This record should pick up substantial airplay, fitting in with the most popular style of the day and will appeal to the masses of people who love and respect bands in the Led Zeppelin mold. There are several potential singles and they could catch on in both the AM and FM markets. **Best cuts:** "Hard At The Top," "You Got Me Rolling," "Situations Outta Control," "The Turk."

JOAN ARMATRADING—Back To The Night, A&M SP-4525. Kind of a longshot here, but singer has a strong, deep voiced, interesting style and a unique way of breaking up lines and syllables. Not like Phoebe Snow, but interesting in the same way. Give it a listen. If A&M decides to push this one (and they have been hot lately) it could be a hit. **Best cuts:** "Cool Blue Stole My Heart," "Back To The Night," "So Good."

THE AMERICAN POPULAR SONG AS INTERPRETED BY JONATHAN & DARLENE EDWARDS, Westminster WGAP-68014 (ABC). Re-release of an LP done years ago, by a pair most feel are Paul Weston and Jo Stafford. The singing is so ridiculously off key that it's obvious a good singer must be doing it, as is the piano playing. Lots of fun all the way through on this set of classic pop songs. **Best cuts:** "Moonlight On The Ganges," "Button Up Your Overcoat," "I Wanna Be Loved By You."

LAWRENCE WELK—Most Requested T.V. Favorites (Champagne Style), Ranwood R-8140. Unlikely to make the charts, but retailers know that Welk is one of the steadiest of catalog sellers. And for the kind of music he handles, there is nobody better. **Best cuts:** "Tie A Yellow Ribbon Round The Old Oak Tree," "Rose Garden."

soul

WILSON PICKETT—Join Me And Let's Be Free, RCA APL1-0856. Veteran soulster Pickett remains one of the better ones around as he enters new areas. On this venture he shys away from soul standards and gets into some newer originals penned by Yusuf Rahman. Although the Wicked Pickett has toned down somewhat on this record, he's still one of great soul vocalists. **Best cuts:** "Join Me & Let's Be Free," "I've Got A Good Friend," "Smokin' In The United Nations," "Higher Consciousness."

THE NEW BIRTH—Blind Baby, Buddha BDS 5636. First Buddha LP from veteran soul group is a good mix of instrumental work along with strong male and female lead vocals as well as some good harmony efforts. Good dance material here as well. Strongest cuts are those featuring Lonnie Wiggins' vocals. **Best cuts:** "Blind Baby," "Dream Merchant" (the single), "Forever," "Why Did I."

(Continued on page 50)

Billboard FM Action

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

- 1 ELVIN BISHOP, JUKE JOINT, JUMP, Capricorn:** WABX, WLIR, WQIV, KSHE, WMMS, WHCN, WORJ, WPLR, KUDL, KWST, KZAP, KOME, CJOM, WMMR, KMYR, WKTK, WQSR, WZMF, WIOT, WOUR, WNEW, KLOL, KLB, WBAB, KZEL, KSML, KMET, KSN, WZZQ, WBRU, CHUM, WRAS, KZEW, WQFM
- 2 STEELERS WHEEL, RIGHT OR WRONG, A&M:** KWST, WQFM, WABX, WAER, WHCN, WKTK, WLIR, WQIV, WQSR, WMMS, WQSR, WORJ, KMET, KMYR, WBRU, WRAS, WIOT, WNEW, KSHE, KZAP, CJOM, CHUM, KLOL, KZEL, KFM, WSDM, KOME, WZMF, KUDL, WZZQ
- 3 HOT TUNA, AMERICAS CHOICE, Grunt:** KZAP, KOME, WLIR, WNEW, KLOL, KZEL, KTYD, KMYR, KSML, KSN, KWST, WQIV, KMET, WMMR, WHCN, KSHE, WABX, WRAS, WORJ, WQSR, KLB, KUDL, WQFM, WAER, WZZQ
- IAN HUNTER, Columbia:** WABX, KWST, WMMS, WZMF, WIOT, WOUR, WPLR, WNEW, WQIV, KOME, KBPI, WHCN, CJOM, WMMR, KSHE, WKTK, WBAB, WORJ, WQSR, WLIR, KUDL, KLOL, KZEL, WQFM, WZZQ, KSML
- 4 KINKS, SOAP OPERA, RCA:** KMET, WMMR, WMMS, KWST, KOME, KZAP, KBPI, WIOT, WHCN, WABX, WORJ, WQSR, WLIR, KUDL, KLOL, KZEL, WQFM, WAER, KSML, KTYD, KMYR, WNEW
- 5 MUDDY WATERS, MUDDY WATERS AT WOODSTOCK ALBUM, Chess:** WBRU, WKTK, WQIV, WHCN, KZEL, WPLR, KFM, KSML, KZAP, KOME, WMMR, WQSR, WLIR, WABX, WOUR, KLOL, KUDL, KWST, WIOT, WRAS, WQFM, WNEW
- TOMITA, PICTURES FROM AN EXHIBITION, RCA:** WNEW, WHCN, WQSR, WZZQ, KSML, KUDL, KTYD, KWST, CJOM, WABX, WRAS, WIOT, KSHE, KLOL, WMMS, KMET, WQIV, KZAP, KBPI, WMMR, CHUM
- ZZ TOP, FANDANGO, London:** KMET, KBPI, WIOT, WOUR, WHCN, KSHE, WABX, WBAB, WMMS, WORJ, WQSR, WLIR, KLB, KUDL, KLOL, WQFM, KWST, WQIV, WZZQ, KSML, KGB, WNEW
- 6 JOAN BAEZ, DIAMONDS AND BUST, A&M:** KMET, KBPI, WMMR, WHCN, CJOM, WABX, WBAB, WMMS, KZEW, WQSR, WQFM, WORJ, KLOL, KWST, WQIV, KSML, KTYD, KMYR, WNEW
- 7 ARMAGEDDON, A&M:** WAER, WKTK, WOUR, WQSR, KSN, WRAS, WQIV, WMMS, KMYR, KWST, KBPI, KOME, WLIR, WZMF, CHUM, WRRU, KLOL, WQFM
- JOHN HAMMOND, CAN'T BEAT THE KID, Capricorn:** WLIR, WQIV, WHCN, WPLR, WMMR, WKTK, WQSR, WIOT, WOUR, WNEW, KZEL, KSML, WBAB, KZAP, WBRU, WRAS, WAER, KMYR
- 8 BRECKER BROTHERS, Arista:** WAER, WOUR, WABX, WNEW, WPLR, KZAP, WLIR, WORJ, WIOT, KSML, KSN, KWST, WQIV, KOME, CJOM, WQSR, KLOL
- DOOBIE BROTHERS, STAMPEDE, Warner Brothers:** KMET, KBPI, WIOT, WMMR, CJOM, WABX, WMMS, KZEW, WORJ, WLIR, KLOL, KZEL, KGB, WNEW, KMYR, KWST, WQIV
- FLASH FEARLESS VS. THE ZORG WOMEN, Chrysalis:** WOUR, WABX, WORJ, WLIR, WMMS, KUDL, WNEW, KLOL, WBAB, KWST, WPLR, WQIV, KBPI, KMET, WKTK, KZEL, WIOT
- MONTY PYTHON, MATCHING TIE AND HANDKERCHIEF, Arista:** WLIR, WRAS, WPLR, KOME, KZAP, WMMR, WHCN, WABX, WBAB, KZEW, WORJ, WQSR, KZEL, WAER, KTYD, WNEW, KMYR
- 9 MIKE GREENE, PALE PALE MOON, GRC:** WPLR, WHCN, WBRU, WRAS, KLB, KSML, WLIR, WIOT, WOUR, KLOL, KCFR, WZZQ, KOME, WKTK, WQSR, KTYD

- PETE SEEGER AND ARLO GUTHRIE, TOGETHER IN CONCERT, Reprise:** WLIR, KUDL, WAER, CJOM, WQSR, WHCN, WORJ, WNEW, KCFR, KWST, WBRU, WRAS, WBAB, KLOL, WQIV, KMYR
- 10 JANIS JOPLIN, SOUNDTRACK, Columbia:** WABX, WMMS, WIOT, WOUR, WMMR, WKTK, WBAB, WORJ, WQSR, WLIR, KLB, KUDL, KZEL, WQFM, KWST
- ELLIOT MURPHY, LOST GENERATION, RCA:** WMMS, WOUR, KBPI, WHCN, KSHE, WABX, WBAB, WORJ, WLIR, KLOL, KZEL, WQFM, WAER, KWST, WNEW
- 11 RUSTY WEIR, SO DON'T IT MAKE YOU WANNA DANCE, 20th Cent.:** KZEW, KLB, WOUR, KLOL, KFM, KSML, KBPI, WHCN, WABX, KWST, WBAB, KSHE, KUDL, KTYD
- 12 NATIONAL LAMPOON, GOLD TURKEY, Epic:** WAER, WLIR, WOUR, WBRU, WABX, WBAB, KLOL, KOME, KZAP, WKTK, WIOT, WQSR, KMET
- ROBERT PALMER, SNEAKING SALLY THROUGH THE ALLEY, Island:** KMET, KWST, WPLR, WOUR, CJOM, WABX, WRAS, WMMS, WLIR, WAER, WQIV, KTYD, KMYR
- 13 CURVED AIR, LIVE, BTM:** WOUR, WKTK, WLIR, WPLR, KZAP, WABX, KMYR, WIOT, WBRU, KSHE, WQSR, WQIV
- 14 GEORGE DUKE, THE AURA WILL PREVAIL, BASF:** WSDM, WHCN, WABX, KSHE, KSML, KWST, WIOT, WKTK, KLOL, KZEL, KTYD
- KOKO TAYLOR, I GOT WHAT IT TAKES, Alligator:** WOUR, WHCN, KZEL, KMYR, KSML, KTYD, WBRU, WQSR, WIOT, KCFR, WQIV
- BOBBY WOMACK, I DON'T KNOW, WHAT THE WORLD IS COMING TO, United Artist:** WABX, WOUR, KWST, KZAP, KMET, WAER, WHCN, KSN, WBAB, WORJ, WQIV
- 15 STRING DRIVEN THING, PLEASE MIND YOUR HEAD, 20th Cent.:** WLIR, WNEW, KSHE, WMMS, KZEL, WBAB, KZAP, WBRU, WHCN, WRAS
- TANGERINE DREAM, RUBYCON, Virgin:** KSHE, KCFR, WQSR, WHCN, WABX, WOUR, KMYR, WBAB, WRAS, KUDL
- 16 ELOY, FLOATING, Janus:** WBAB, KZEL, WPLR, KWST, WABX, KUDL, KZAP, WQFM, WIOT
- JOHN FAHEY, OLD FASHION LOVE, Takoma:** WORJ, KFM, KSML, WAER, WLIR, KLOL, KMYR, WPLR, WBRU
- FREDDIE KING, BEST OF, Shelter:** WQFM, WQSR, WZZQ, KWST, WABX, WRAS, WIOT, KOME, WKTK
- PETER YARROW, HARD TIMES, Warner Brothers:** WLIR, KWST, CJOM, WORJ, WOUR, WNEW, WKTK, WBAB, KMYR
- 17 JIM DAWSON, ELEPHANTS IN THE RAIN, Victor:** WAER, WLIR, WQIV, WKTK, WHCN, WOUR, WBAB, WQSR
- STEVE HARLEY/COCKNEY REBEL, BEST YEARS OF OUR LIVES, EMI:** WLIR, CHUM, WMMS, WIOT, WOUR, WHCN, WAER, WNEW
- WAYNE SHORTER, NATIVE DANCER, Columbia:** WAER, WPLR, KCFR, KZEL, KWST, KSML, KTYD, WIOT
- JOHN STEWART, WINGLESS ANGELS, RCA:** KZAP, WORJ, KWST, KOME, KBPI, WBRU, WHCN, KTYD
- RABBIT, DARK SALOON, Island:** CHUM, KZEW, KSML, WSDM, WIOT, KZEL, WKTK
- 19 RUPERT HOLMES, Epic:** WOUR, WBAB, WLIR, KLB, WAER, WNEW

- STANLEY TURRENTINE, IN THE POCKET, Fantasy:** WABX, KTYD; WSDM, WPLR, KZAP, KLOL
- 20 AYERS ROCK, BIG RED ROCK, A&M:** WQIV, WIOT, KZAP, WQSR
- PATTI DAHLSTROM, YOUR PLACE OR MINE, 20th Cent.:** WMMS, KSML, WBAB, KWST, WSDM
- AMON DUUL II, HUACK, Atco:** WZMF, WNEW, WBRU, KUDL, WBAB
- RONNY LANE, SLIM CHANCE, Island:** WLIR, KSN, KSHE, WMMS, KWST
- STEVE WRIGHT, HARD ROAD, Atco:** WLIR, WNEW, WMMS, WIOT, KWST
- 21 KAREN BETH, NEW MOON RISING, Bud-dah:** WOUR, WNEW, WAER, WQSR
- DEADLY NIGHT SHADE, Phantom:** WMMS, WHCN, WIOT, WOUR
- BILL EVANS, INTUITION, Fantasy:** KCFR, KTYD, KSML, WBRU
- MARGIE JOESPH, MARGIE, Atlantic:** WOUR, KZEL, WAER, KTYD
- JAMES & BOBBY PURIFY, YOU AND ME TOGETHER FOREVER, Casablanca:** WNEW, WQSR, KZAP, WOUR
- SAILOR, Epic:** WHCN, KMET, WAER, KWST
- SNAFU, SITUATION NORMAL, Capricorn:** WLIR, WIOT, KSHE, WNEW
- JIM STAFFORD, NOT JUST ANOTHER PRETTY FOOT, MGM:** WNEW, WBAB, KZAP, WQIV
- 22 DAVID ALLEN COE, ONCE UPON A RHYME, Columbia:** KFM, KMYR, KZEL
- DAVE CLARK FIVE, GLAD ALL OVER AGAIN, Epic:** WLIR, KFM, WMMS
- PAT MARTINO, CONSCIOUSNESS, Muse:** WAER, KSML, KZEL
- RIGHTEOUS BROTHERS, SONS OF MRS. RIGHTEOUS, Haven:** WBAB, KTYD, KSML
- SLY STONE, HIGH ENERGY, Epic:** WQFM, WLIR, KWST
- McCOY TYNER, ATLANTIS, Milestone:** WHCN, WABX, KCFR
- COLE YOUNGER, Anchor:** WABX, WBAB, WIOT
- 23 JOAN ARMATREAD, BACK TO THE NIGHT, A&M:** WMMS, KCFR
- MICHAEL BACON, LOVE SONG BELIEVER, Monument:** WNEW, WLIR
- ESPARANTO, LAST TANGO, A&M:** KCFR, WAER
- DR. FEEL GOOD, DOWN BY THE JETTY, Import United Artist:** WBRU, KSML
- FREE, BEST OF, A&M:** WABX, WMMS
- LEWIS FUREY, A&M:** WHCN, KSML
- HATFIELD & THE NORTH, ROTTERS CLUB, Virgin:** KWST, KMYR
- CATFISH HODGE, SOAP OPERAS, 20th Cent.:** WABX, WMMS
- ISOTOPE, THE ILLUSION, Gull:** WLIR, KOME
- MAIN INGREDIENT, ROLLING DOWN A MT. SIDE, RCA:** KTYD, KMET
- JOHN MARK, Columbia:** WMMS, WNEW
- TERJE RYPDAL, WHENEVER I SEEM TO BE FAR AWAY, ECM:** KZAP, WIOT
- SOFT MACHINE, BUNDLES, Harvest (Import):** WAER, KMYR
- THREE PIECES, VIBES OF TRUTH, Fantasy:** KWST, KTYD
- TANYA TUCKER, MCA:** KWST, WQIV
- JESS RODEN, Island:** WOUR, WLIR

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

- ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack; 1, 2, 3, 4, 6, 7, 8, 9, 12, 13, 14, 15, 16, 18, 21, 22, 23
- ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 5, 7, 8, 9, 12, 15, 16
- AUSTIN, TEXAS: KLB-FM, Greg Thomas; 1, 3, 5, 9, 10, 11, 19
- BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 19, 20, 21, 22
- BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 3, 5, 7, 8, 9, 10, 12, 13, 14, 16, 17, 18
- CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 2, 14, 18, 19, 20
- CLEVELAND, OHIO: WMMS-FM, John Gorman; 1, 2, 3, 4, 5, 6, 7, 8, 10, 12, 15, 17, 20, 21, 22, 23
- DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 3, 6, 8, 11, 18
- DENVER, COL.: KBPI-FM, Jean Valdez; 3, 4, 5, 6, 7, 8, 10, 11, 17
- DENVER, COL.: KCFR-FM, Bob Stecker; 9, 14, 15, 17, 18, 21, 22, 23
- DETROIT, MICH.: WABX-FM, Jim Sotet; 1, 2, 3, 4, 5, 6, 8, 10, 11, 12, 13, 14, 15, 16, 19, 22, 23
- DETROIT, MICH.: CJOM-FM, Bill Robertson; 1, 2, 3, 5, 6, 8, 9, 12, 16, 18
- EUGENE, ORE.: KFM-FM, Mark Sherry; 2, 5, 11, 16, 21, 22
- EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 2, 3, 4, 5, 7, 8, 10, 14, 15, 16, 17, 18, 21, 22
- HARTFORD, CONN.: WHCN-FM, Paul Payton; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 15, 17, 21, 22, 23
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 5, 7, 8, 9, 10, 12, 13, 15, 16, 17, 19, 20, 21, 22, 23
- HOUSTON, TEXAS: KLOL-FM, Jim Hilty; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 16, 19
- JACKSON, MISS.: WZZQ-FM, Keith Carter; 1, 2, 3, 5, 9, 16
- KANSAS CITY: KUDL-FM, Mark Cooper; 1, 2, 3, 4, 5, 8, 9, 10, 11, 15, 16, 20
- KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford; 1, 3, 4, 5, 6, 7, 8, 9, 11, 14, 16, 17, 18, 20, 21, 22, 23
- LOS ANGELES, CA.: KMET-FM, Joe Collins; 1, 2, 3, 4, 5, 6, 8, 12, 14, 21, 23
- LOS ANGELES, CA.: KWST-FM, David Perry; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 16, 17, 18, 20, 21, 22, 23
- MILWAUKEE, WISC.: WZMF-FM, John Houghton; 1, 2, 3, 7, 20
- MILWAUKEE, WISC.: WQFM-FM, Mark Bielinski; 1, 2, 3, 4, 5, 6, 7, 10, 16, 22
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 1, 3, 5, 7, 8, 9, 12, 13, 16, 17, 19
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 15, 16, 17, 19, 20, 21, 23
- NEW YORK, N.Y.: WQIV-FM, Karyn Jo Streicher; 1, 2, 3, 5, 6, 7, 8, 9, 12, 13, 14, 17, 20, 21, 23
- ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 5, 6, 8, 9, 10, 14, 16, 17
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 3, 4, 5, 6, 7, 8, 10
- PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 2, 5, 7, 9, 12, 13, 14, 15, 16, 17, 20, 21, 23
- SACRAMENTO, CA.: KZAP-FM, Robert Williams; 1, 2, 3, 4, 5, 7, 8, 12, 13, 14, 15, 16, 17, 19, 20, 21, 23
- SAN DIEGO, CA.: KGB-FM, Art Schroeder; 5, 8
- SAN FRANCISCO, CA.: KSN-FM, Bonnie Simmons; 1, 3, 7, 8, 14, 20
- SAN JOSE, CA.: KOME-FM, Ed Romig; 1, 2, 3, 4, 5, 7, 8, 9, 12, 16, 17, 23
- SANTA BARBARA, CA.: KTYD-FM, Laurie Cobb; 3, 4, 5, 6, 8, 9, 11, 12, 14, 17, 19, 21, 22, 23
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 1, 2, 3, 5, 10, 11, 13, 14, 15, 20, 21
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 3, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 19, 21, 23
- SYRACUSE, N.Y.: WAER-FM, George Gilbert; 2, 3, 4, 7, 8, 9, 10, 12, 14, 16, 17, 19, 21, 22, 23
- TAMPA, FLA.: WQSR-FM, Mark Beltair; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, 20, 21
- TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 3, 4, 5, 7, 8, 9, 10, 12, 13, 14, 16, 17, 18, 20, 21, 22, 23
- TORONTO, CANADA: CHUM-FM, Benjy Karch; 1, 2, 5, 7, 17, 18

Disco Action

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By TOM MOULTON

NEW YORK—"Free Man" by South Shore Commission on Wand is the top seller in both Colony disco stores and also heads the list at Melody Song Shops for the first time. Melody's owner Mike Greenberg says 1,000 copies were sold in a week's time.

The original version of "El Bimbo" by Bimbo Jet on Scepter is now available to disco deejays and stores. . . . There are some dubs being played in the clubs of a longer version of "Ease On Down The Road" by Consumer Rapport which are not available to the public. Atlantic's new Disco Series is initially servicing deejays only. The 6:15 version has the complete 3:02 commercial cut—then it sounds like the record is stuck, with some instrumental music following.

All Platinum will soon be releasing Petta Young's "Sending Out An S.O.S." and the flip instrumental "More S.O.S.," already a popular

disco record in England and soon to emulate that success here. The disk has a strong melody and lyric, and the flow just keeps building—a different sound for the label.

Joey Palmentieri, the Sound Machine's deejay, is getting very good reaction to Bobbi Martin's "Man Was Made To Love Woman" on the Green Menu label. The disk has the "Gloria Gaynor sound" because it was arranged by the same Harold Wheeler who also did her big hit, "Never Can Say Goodbye." Both Joey, and Tommy Savarese of Manhattan's new 12 West, are getting strong reaction to the LP version of "Love Do Me Right" by Rockin' Horse on RCA.

It looks like The Trammpps will go to Atlantic Records, which may be their big break. Without a doubt they are the biggest underground group in Philadelphia and are at the point in their career where they are finally getting the recognition they deserve.

Downstairs Records (New York) Retail Sales

- This Week**
- 1 **FREE MAN**—South Shore Commission—Wand
- 2 **PEACE AND LOVE**—Ron Butler And The Ramblers—Playboy
- 3 **WE'RE NOT GETTING ANY YOUNGER**—Kaleidoscope—TSOP
- 4 **BIG NOISE FROM WINNETKA**—Spagetti Head—Private Stock
- 5 **SHOTGUN SHUFFLE**—KC And The Sunshine Band—T.K.
- 6 **THE HUSTLE**—Van McCoy—AVCO
- 7 **EASE ON DOWN THE ROAD**—Consumer Rapport—Wing And A Prayer
- 8 **BAD LUCK**—Harold Melvin And The Bluenotes—Phila. Intl.
- 9 **STOP AND THINK/TRAMMPS DISCO THEME**—The Trammpps—Goldmo Fleece (LP)
- 10 **ARE YOU READY FOR THIS**—The Brothers—RCA
- 11 **LOVE DO ME RIGHT**—Rockin' Horse—RCA
- 12 **HELPLESSLY**—Moment Of Truth—Roulette (Disco-Mix)
- 13 **FLATTERY**—Jer-ee Palmer—Columbia
- 14 **IS IT TRUE**—Barrett Strong—Capitol
- 15 **MAN WAS MADE TO LOVE WOMAN**—Bobbi Martin—Green Menu

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

- This Week**
- 1 **FREE MAN**—South Shore Commission—Wand
- 2 **FOOT STOMPIN MUSIC/DISCO STOMP**—Bohannan—Dakar
- 3 **EASE ON DOWN THE ROAD**—Consumer Rapport—Wing And A Prayer
- 4 **A.I.E. (A MWANA)**—Black Blood—Mainstream
- 5 **THE HUSTLE**—Van McCoy—AVCO
- 6 **BAD LUCK**—Harold Melvin And The Bluenotes—Phila. Intl.
- 7 **STOP AND THINK/TRAMMPS DISCO THEME**—The Trammpps—Golden Fleece (LP)
- 8 **CRYSTAL WORLD**—Crystal Grass—Polydor
- 9 **TAKE IT FROM ME**—Dionne Warwick—Warner Bros.
- 10 **SWEARIN TO GOD**—Frankie Valli—Private Stock
- 11 **ROLLING DOWN THE MOUNTAINSIDE**—The Main Ingredient—RCA (LP Version)
- 12 **EL BIMBO**—Bimbo Jet—Scepter
- 13 **I WANNA DANCE WIT' CHOO**—Disco-Tex And The Sex-o-lettes—Chelsea
- 14 **WHAT CAN I DO FOR YOU**—Labelle—Epic
- 15 **AND YOU CALL THAT LOVE**—Vernon Burch—UA (LP Only)

Top Audience Response (New York) Records In Discos

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

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
- 3 **THE HUSTLE**—Van McCoy—AVCO
- 4 **EL BIMBO**—Bimbo Jet—Scepter
- 5 **SWEARIN TO GOD**—Frankie Valli—Private Stock
- 6 **CRYSTAL WORLD**—Crystal Grass—Polydor
- 7 **ARE YOU READY FOR THIS**—The Brothers—RCA
- 8 **EXPANSIONS**—Lonnie Liston Smith—Signature
- 9 **BAD LUCK**—Harold Melvin And The Bluenotes—Phila. Intl.
- 10 **DISCO QUEEN**—Peabo Bryson—Shout
- 11 **LIFE IS WHAT YOU MAKE IT**—Tapestry—Capitol
- 12 **IS IT TRUE**—Barrett Strong—Capitol
- 13 **PEACE AND LOVE**—Ron Butler And The Ramblers—Playboy
- 14 **7-6-5-4-3-2-1 (Blow Your Whistle)**—Gary Toms Empire—P.I.P.
- 15 **HELPLESSLY**—Moment Of Truth—Roulette

Weiss Hikes GRC International Ties

ATLANTA—Bobby Weiss' One World Of Music international licensing consultant firm for records and publishing will expand his international activities for GRC Records.

Weiss is working on plans for international distribution for GRC

and its Hotlanta, Aware and Elephant labels.

Weiss has already set up deals with Phonogram in Australia and New Zealand, Capitol-EMI in Canada and Nippon-Columbia in Japan.

Top Single Picks

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NEIL DIAMOND—The Last Picasso (2:58); producer: Tom Catalano; writer: N. Diamond; publisher: Stonebrige, ASCAP. Columbia 3-10138. Another Diamond special, this time with a bit of a Caribbean flavor. Interesting lyrics, a bit more up-tempo than the previous two singles but basically the same successful and well done formula that has yet to fail for this superstar.

PHOEBE SNOW—Harpo's Blues (3:00); producer: Dino Airali; writer: Phoebe Snow; publisher: Tarka, ASCAP. Shelter 40460 (MCA). Follow-up to "Poetry Man" is another one that defies the AM formula most artists so steadfastly adhere to. Lyrics are the thing with Ms. Snow, and the lyrics on this moody, interesting, piano dominated piece are as excellent as anything she has done. Flip is not available on LP. Expect jazz and MOR play on "A" side. Flip: Easy Street (3:20); producer: same; writer: same; publisher: same.

CARLY SIMON—Attitude Dancing (3:43); producer: Richard Perry; writers: Carly Simon-Jacob Brackman; publishers: C'est/Jacob, ASCAP. Elektra 45246. Culled from her new LP, Carly comes up with a fine rocker with a combination fun/serious storyline. Usual strong vocals expected from Ms. Simon as well as some powerful, soulful backup vocals. Flip: Are You Ticklish (2:26); producer: same; writer: Carly Simon; publisher: C'est, ASCAP.

MICHAEL JACKSON—Just A Little Bit Of You (3:08); producer: Brian Holland; writers: B. Holland-E. Holland; publishers: Gold Forever/Stone Diamond, BMI. Motown 1349F. Artist continues to mature vocally and uses this disco flavored rocker as a good vehicle to show off that maturation. Expect pop and soul action simultaneously. Quite possibly the strongest single he's come up with yet.

DR. HOOK—Levitare (2:59); producer: Ron Haffkine; writers: Haffkine-Locorriere-Sawyer-Elswit-Garfat-Francis-Walters-Cummings; publisher: Horse Hairs, BMI. Capitol 4081. Since everyone is into discos these days, leave it to these madcaps to take the idea and come up with their own dance—the title, naturally. Actually, the song isn't a bad dance number. But the boys' raucous humor is what makes this one stand out.

recommended

AL MARTINO—Charmer (2:42); producer: John Palladino; writer: Tim Moore; publisher: Burlington/Andustin, ASCAP. Capitol 4071.

BEE-GEES—Jive Talkin' (3:33); producer: Arif Mardin; writers: B., R. & M. Gibb; publisher: Casserole, BMI. RSO 510 (Atlantic).

JIM CAPALDI—It's All Up To You (3:38); producer: Jim Capaldi; writer: Jim Capaldi; publisher: Ackee, ASCAP. Island 025.

TOM SCOTT & THE L.A. EXPRESS—Rock Island Rocket (3:35); producer: not listed; writer: Max Bennett; publisher: India, ASCAP. Ode 66109 (A&M).

HEARTWOOD—Home Bars And City Lights (3:14); producer: Paul Hornsby; writer: Timothy Hildebrandt; publisher: Act One, BMI. GRC 2061.

HAMILTON, JOE FRANK AND REYNOLDS—Fallin' In Love (3:13); producer: Jim Price; writers: Dan Hamilton-Ann Hamilton; publisher: J.C., BMI. Playboy 6024.

RANDY EDELMAN—Isn't It A Shame (2:53); producer: Michael Stewart; writer: Randy Edelman; publisher: Hastings, BMI. 20th Century 2196

RUPERT HOLMES—I Don't Want To Hold Your Hand (3:04); producer: Jeffrey Lesser; writer: R. Holmes; publisher: Wide-screen, ASCAP. Epic 8-50096 (CBS).

RICK NELSON & THE STONE CANYON BAND—Try (Try To Fall In Love) (2:58); producer: Rick Nelson; writer: Norman C. Des Rosiers; publisher: Unichappell, BMI. MCA 40392.



FREDDY WELLER—Love You Back To Georgia (2:28); Producer: Ron Chancey; Writer: Layng Martine, Jr.; Publisher: Ahab Music (BMI); ABC/Dot DDA-17554. Good production of an up-tempo country/rock tune that Freddy handles so well. Flip: No info.

ROSEMARY CLOONEY—When You Got Love (2:27); Producer: Scotty Turner; Writer: Don Gibson; Publisher: Acuff-Rose (BMI); APCO AP-4775A. Her first time to record in years but she hasn't lost her touch and neither has Turner, who also has been out of production for some time. An up, positive tune that could easily cross over. Flip: No info.

JOYCE COBB—He Just Loved You Out Of Me (2:55); Producer: Earl Richards; Writer: Bobby J. Lewis; Publisher: Golden Horn Music (ASCAP). Truth TRA-3224. First release for this very popular local artist who is truly one of the finest singers around. Soft ballad delivered with much feeling complimented with a fine arrangement. Should establish her with the recognition that is long overdue. Flip: Lonesome Time In Memphis Town Tonight (2:18); Writer: Lionel Delmore; other credits same.

GEORGE HAMILTON IV—Bad News (2:25); Producer: Jack Feeney; Writer: John D. Loudermilk; Publisher: Acuff-Rose (BMI); RCA PB50063. Released in Canada and the U.S. simultaneously and already getting heavy airplay. Good up-tempo Loudermilk song and all around good production. Flip: No info.

GENE WATSON—Love In The Hot Afternoon (3:20); Producer: Bob Webster & Russ Reeder; Writer: V. Matthews & K. Westberry; Publisher: Jack Music (BMI); Capitol P-4076. Strong background vocals compliment Watson's delivery with a really good production of this tune of indiscreet love. Melody is one that sticks in your mind. Flip: No info.

DOTTSY—Storms Never Last (3:05); Producer: Roy Dea; Writer: Jessi Colter; Publisher: Baron Music (BMI) RCA PB-10280. Good solid country sound for this young Texas college senior's first effort and should get her well established in the

country field. Flip: Follow Me (2:58) Prod: same; Writer: John Denver; Publisher: Cherry Lane Music (ASCAP).

recommended

BOBBY LEWIS—Let Me Take Care Of You (2:42) Producer: Earl Richards; Writer: Frank Stanton & Arthur Kent; Publisher: Golden Horn Music (ASCAP). Ace of Hearts 00502.

MEL TILLIS & SHERRY BRYCE—Mr. Right and Mrs. Wrong (2:58) Producer: Jim Vinneau; Writer: K. Westberry-H. Harbour; Publisher: Sawgrass Music (BMI). MGM M-14803. Flip: no info.

PORTER WAGONER—Just For The Lonely Ones (2:46) Producer: Porter Wagoner; Writer: P. Wagoner-Geo. McCormick; Publisher: Warden Music (BMI) RCA PB 10281. Flip: No info.

WADE BAYNES—Bunch Of Love (2:52) Producer: Chuck Chellman; Writer: D. L. Smith & T. P. Morton; Publisher: Touchdown Music (BMI). Renegade 5616. Flip: If I Had It To Do All Over (2:40) Writer: B. Owens; other credits same.

WOLFPACK—Plant Some Blue Grass (2:52) Producer: A Fretone Production; Writer: H. Crider; Publisher: Stafree Pub. (BMI); Fretone FR-028. Flip: No info.

SHYLO—Fine Lovin' Woman (2:35) Producer: Larry Rogers; Writer: R. Scaife-D. Hogan; Publisher: not listed. Columbia 3-10102. Flip: Sugar Love (2:07) all credits same.



FOUR TOPS—Seven Lonely Nights (2:55); producers: Steve Barri & Lawrence Payton Jr.; writers: J.R. Baily-K. Williams-R. Clark; publishers: Pocket Full Of Tunes/Giant, BMI. ABC 12096. Always strong foursome come up with a rocking, goodtime song reminiscent of some of their biggest Motown hits. Expect soul action initially, but this is their best chance at pop crossover in some time.

recommended

THE MANHATTANS—Hurt (2:58); producer: Bobby Martin; writers: A. Jacobs-J. Crane; publisher: Miller, ASCAP. Columbia 3-10140.

MARTHA REEVES—Love Blind (3:24); producers: Tony Silvester & Bert Decoteaux; writer: Martha Reeves; publisher: not listed. Arista 0124.

IKE & TINA TURNER—Baby Get It On (3:10); producers: Ike Turner, Denny Diante & Spencer Proffer; writer: Ike Turner; publishers: Uniart/Huh, BMI. United Artists UA-XW598-X.

THE TYMES—Someway, Somehow I'm Keepin' You (2:45); producer: Billy Jackson; writers: C.M. Jackson-B. Jackson; publisher: Dramatis, BMI. RCA JH-10244.

BARBARA ACKLIN—Give Me Some Of Your Sweet Love (3:29); producer: Willie Henderson; writers: L. Simon-L. Brownlee; publishers: Trachelle/Growth, BMI. Capitol 4061.



CHARLES BRIMMER—God Bless Our Love (4:35); producer: Senator Jones; writers: Al Green-Willie Mitchell-E. Randle; publisher: Hi, BMI. Chelsea 3017. Excellent soul single with gospel flavor that reminds one of "For Your Precious Love" at times. Beautiful singing from Brimmer, who looks to be one of the brighter new artists so far this year.

THE REFLECTIONS—Three Steps From True Love (3:43); Producers: J.R. Bailey & Ken Williams; writers: J.R. Bailey-K. Williams; publisher: A Dish A Tunes, BMI. Capitol 4078. Good, screaming disco oriented record with lead and backup vocals that intertwine perfectly.

BARRY KAYE—Feelings (3:15); producer: Joe "Buddy" Hooper; writer: Morris Albert; publisher: Fermata International Melodies, ASCAP. Beau-Jim 001. Top disk jockey comes up with a well done version of pop/MOR song that is enjoying many covers.

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.



Continued from page 48

SOLOMON BURKE—Music To Make Love By, Chess CH-60042. Usual good quality vocals and interpretations from this veteran star, with the big string arrangements more noticeable than on previous LPs. One complaint. Why does Burke insist on doing a Barry White talking intro at the start of almost every song? The man is too good to have to copy anyone. **Best cuts:** "Let Me Wrap My Arms Around You," "Come Rain Or Come Shine," "All The Way."

SPANKY WILSON—Specialty Of The House, 20th Century Westbound W-20. Good set of belting vocals, with a few disco cuts and some fine listening cuts. Arrangements not overdone, and artist subtly switches styles to fit song. Side two much stronger than side one. **Best cuts:** "Love Song," "Non-Stop Flight," "Will Power."

THE BEST OF THE METERS—Virgo, SV-12002 (Roulette). The old Josie material is as bouncy and refreshing as ever on this fine collection. Appropriate for the discos as well as for soul play. **Best cuts:** "Cissy Strut," "Sophisticated Cissy," "Look-Ka Py Py."

jazz

CLEVELAND EATON—Black Jazz, BJQD/20. Excellent set from Ramsey Lewis' bass player, with strong, flowing bass lines and superb guitar work throughout from Ernest Johnson. Push on this one could also result in soul play. **Best cuts:** "Hamburg 302," "Keena."

Ex-Uher Distrib Ordered To Court In \$35,000 Case

LOS ANGELES—David Krechman of Martel Electronic Sales here, who along with Goldie Krechman, was the plaintiff against Uher Werke Munchen of West Germany, faces a May 1 appearance before a U.S. magistrate here regarding a \$35,000 judgment to the tape recorder maker which he allegedly has not paid.

The pleading, filed in federal district court here in late January 1974, contended that Uher had breached an exclusive 13-month distribution pact with Martel by failing to 1) deliver merchandise on time; 2) meet delivery schedules; provide equal

service to Martel such as that provided to European representatives and 4) provide replacement parts to repair units shipped to Martel which had defective parts. The suit alleged that Uher made it difficult for Martel to do business with them by demanding payment by letter of credit.

In late March 1975, the court dismissed the suit, based on a stipulation from counsel for both parties that an agreement had been reached. The court dossier contains the instruction to Krechman to appear before the magistrate to explain why the money agreed upon has not been paid by him to Uher.

Schlitten Bows Xanadu Records

NEW YORK—Producer Dan Deklitten has formed his own jazz label, Xanadu Records Ltd.

With initial product slated for May release, the label will feature a gold series, described as "classic" recordings, some having already been released and others never before, and a silver series of newly recorded product.

Xanadu's first release will consist of such LPs as "Don't Look Back"

by David Allyn and Barry Harris; "Bud In Paris," with previously unissued 1959-60 Bud Powell recordings; "The East/West Controversy," featuring Paul Chambers; "Saturday Morning," featuring Sonny Criss with Barry Harris, Leroy Vinnegar and Lenny McBrowne; and "Trumpet Battle At Minton's" with Joe Guy and Hot Lips Page. All Xanadu product will carry a \$6.98 list price.

Joplin Trust Counter Sues

NEW YORK—The Lottie Joplin Trust has filed suit in U.S. District Court here charging Olympic Records and Crown Publishers with copyright infringement of selections from the Scott Joplin opera "Treemonisha."

At the same time, the trust petitioned the state Supreme Court to stay action on an earlier suit brought by Olympic seeking to prevent the Joplin heirs from interfering in the sale of a five-record album on Crown's Murray Hill label containing the disputed titles (Billboard, April 12).

The trust suit claims clear proprietorship of the renewal rights to the Joplin music and charges that the recordings were not authorized. It asks a permanent injunction against Olympic and Crown, an accounting of profits and damages, and the impounding of the recordings pending the outcome of the suit.

In the state court action, Olympic was instructed by the court to show cause why a stay should not be granted pending determination of the federal suit.



HONORARY AMERICANS—John Wayne and Bob Hope become unofficial members of the group America with the presentation to them of the act's new warmup jackets. Americans include, from the left: Gerry Beckley, Wayne, Hope, Dewey Bunnell and Dan Peek.

First Duke LP By Son Coming

LOS ANGELES—Fantasy Records will release the first album by the Duke Ellington Orchestra since the death of Duke. The album is set to be released in late spring with Mercer Ellington as leader.

Included in the album are full length versions of "Black And Tan," "Jeep's Blues," and "Harlem Airshaft," also featuring solos by Cootie Williams.

Mercer worked on two albums by the orchestra prior to Duke's death, "The Afro-Eurasian Suite" and a collection of Ellington standards in which the traditional solos were played by Paul Gonsalves.

Fantasy has a third unreleased album by Duke featuring Johnny Hodges, Harry Carney and Paul Gonsalves. The album will be released later this year.

Try a new single by

Rick Nelson

& The Stone Canyon Band



Try (Try To Fall In Love)

Produced by Rick Nelson

MCA RECORDS

MCA-40392

Billboard HOT 100

***Chart Bound**

THE LAST PICASSO—Neil Diamond
(Columbia 3-10138)
HARPO'S BLUES—Phoebe Snow
[Shelter 40400 (MCA)]
SEE TOP SINGLE PICKS REVIEWS, page 50

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	1	9	HE DON'T LOVE YOU (Like I Love You)—Tony Orlando & Dawn (Hank Medress, Dave Appel), J. Butler, C. Carter, C. Mayfield, Elektra 45240 BB	34	39	8	SHAKEY GROUND—Temptations (Jeffrey Bowen, Berry Gordy), J. Bowen, E. Hazel, A. Boyd, Gordy 7142 (Motown) SGC	68	78	5	DYNAMITE—Bazuka (Tony Camillo), T. Camillo, A&M 1666 SGC
2	3	15	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender (Huey P. Meaux), V. Keith, B. Peters, ABC/Dot 17540 B-3	35	17	17	LOVIN' YOU—Minnie Riperton (Scorbu Prod.), M. Riperton, R. Rudolph, Epic 8-50057 (Columbia) SGC	69	79	3	BABY THAT'S BACKATCHA—Smokey Robinson (Smokey Robinson), W. Robinson, Tania 54258 (Motown) SGC
3	2	15	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas (Chips Moman), C. Moman, L. Butler, ABC 12054 B-3	36	46	6	MAGIC—Pilot (Alan Parsons), Paton, Lyall, EMI 3992 (Capitol) SGC	70	81	3	LET THERE BE MUSIC—Orleans (Chuck Plotkin), L. Hoppen, J. Hall, Asylum 45243 SGC
4	6	14	JACKIE BLUE—Ozark Mountain Daredevils (Glyn Johns, David Anderle), L. Lee, S. Cash, A&M 1654 WBM	37	16	12	THE BERTHA BUTT BOOGIE Pt. 1—Jimmy Castor Bunch (Jimmy Castor, J. Pruitt), J. Castor, J. Pruitt, Atlantic 3232 HAN	71	NEW ENTRY	ATTITUDE DANCING—Carly Simon (Richard Perry), C. Simon, J. Brakman, Elektra 45246	
5	7	13	SHINING STAR—Earth, Wind & Fire (Maurice White), M. White, P. Bailey, Columbia 3-10090 SGC	38	30	10	SHAVING CREAM—Paul Wynn, Vocalist (Benny Bell), B. Bell, Vanguard 35183 SGC	72	82	2	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
6	8	14	WALKING IN RHYTHM—Blackbyrds (Donald Byrd), B. Perry, Fantasy 736 HAN	39	49	6	GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (Raeford Gerald, Joe Simon), R. Gerald, J. Simon, Spring 156 (Polydor) SGC	73	NEW ENTRY	WHAT CAN I DO FOR YOU—LaBelle (Allen Toussaint), J. Ellison, E. Batts, Epic 8-50097 (Columbia)	
7	4	10	PHILADELPHIA FREEDOM—Elton John Band (Gus Dudgeon), E. John, B. Taupin, MCA 40364 MCA	40	44	6	LAST FAREWELL—Roger Whittaker (Dennis Preston), R. Whittaker, Webster, RCA 50030 CLM	74	88	2	SADIE—Spinners (Tom Bell), J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3268 BB
8	10	7	ONLY YESTERDAY—Carpenters (Richard Carpenter), R. Carpenter, J. Bettis, A&M 1677 TMK	41	45	6	I'LL PLAY FOR YOU (Hear The Band)—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8075 WBM	75	85	4	THANK YOU BABY—Stylistics (Hugo Peretti, Luigi Creatore), H. Peretti, L. Creatore, G.D. Weiss, Avco 4652 B-3
9	9	12	LONG TALL GLASSES (I Can Dance)—Leo Sayer (Adam Faith, David Courtney), L. Sayer, Warner Bros. 8043 WBM	42	22	10	WHAT AM I GONNA DO WITH YOU—Barry White (Barry White), B. White, 20th Century 2177 CPI	76	86	2	ME AND MRS. JONES—Ron Banks & The Dramatics (L.J. Reynolds, Ron Banks, Don Davis), K. Gamble, SGCL Huff, C. Gilbert, ABC 12090 SGC
10	11	9	I DON'T LIKE TO SLEEP ALONE—Paul Anka (Rick Hall), P. Anka, United Artists 615 MCA	43	53	5	BLOODY WELL RIGHT—Supertamp (Ken Scott & Supertramp), R. Hodgson, R. Davies, A&M 1660 TMK	77	87	4	JUST LIKE ROMEO & JULIET—Sha Na Na (Tony Camillo), Hamilton, Gorman, Kama Sutra 602 (Buddah) SGC
11	12	10	HOW LONG—Ace (John Anthony), P. Carrack, Anchor 21000 (ABC) B-3	44	54	4	TRAMPLED UNDERFOOT—Led Zeppelin (Jimmy Page), J.P. Jones, J. Page, R. Plant, Swan Song 70102 (Atlantic) SGC	78	89	2	GIVE THE PEOPLE WHAT THEY WANT—O'Jays (Kenny Gamble, Leon Huff), BK. Gamble, L. Huff, Philadelphia International 8-3565 (Epic/Columbia) BB
12	13	11	IT'S A MIRACLE—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, M. Panzer Arista 0108 SGC	45	47	5	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) CHA	79	90	3	I'M ON FIRE—Dwight Twilley Band (Olster), D. Twilley, Shelter 40380 (MCA) SGC
13	14	14	KILLER QUEEN—Queen (Roy Thomas Baker, Queen), Mercury, Elektra 45226	46	21	14	SUPERNATURAL THING Part 1—Ben E. King (Tony Silvester, Bert Coteaux), P. Grant, G. Guthrie, Atlantic 3241	80	83	4	ANYTIME (I'll Be There)—Frank Sinatra (Don Costa), P. Anka, Reprise 1327 Warner Bros. MCA
14	15	8	THANK GOD I'M A COUNTRY BOY—John Denver (Milton Okun, Kris O'Connor), Sommers, RCA 10239 CLM	47	58	4	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 B-3	81	68	16	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (John Farrar), J. Farrar, MCA 40349 WBM
15	5	15	CHEVY VAN—Sammy Johns (Jay Senter, Larry Knechtel), S. Johns, GRC 2046	48	59	5	REMEMBER WHAT I TOLD YOU TO FORGET/MY SHIP—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4010 B-3	82	93	2	JUDY MAE—Boomer Castleman (Boomer Castleman For Vogue BBProd.), B. Castleman, Mums 8-6038 (Epic/Columbia) B-3
16	28	6	SISTER GOLDEN HAIR—America (George Martin), Beckley, Warner Bros. 8086 WBM	49	20	9	STAND BY ME—John Lennon (John Lennon), J. Lieber, M. Stoller, B.E. King, Apple 1881 (Capitol) B-3	83	84	3	REAL MAN—Todd Rundgren (Todd Rundgren), T. Rundgren, Bearsville 0304 (Warner Bros.) WBM
17	43	3	OLD DAYS—Chicago (James William Guercio), J. Pankow, Columbia 3-10131 SGC	50	19	14	EMMA—Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16031 (Atlantic) SGC	84	94	3	THIS OL' COWBOY—Marshall Tucker Band (Paul Hornsby), T. Caldwell, Capricorn 0228 (Warner Bros.)
18	24	6	BAD TIME—Grand Funk (Jimmy Ienner), M. Farner, Capitol 4046 HAN	51	42	11	AMIE—Pure Prairie League (Robert Alan Ringe), C. Fuller, RCA 10184 HAN	85	96	2	LIZZIE AND THE RAINMAN—Tanya Tucker (Snuff Garrett), K. O'Dell, L. Henley, MCA 40402 SGC
19	23	13	SHOESHINE BOY—Eddie Kendricks (Frank Wilson, Leonard Caston), H. Booker, L. Allen, Tania 54257 (Motown) SGC	52	63	4	EASE ON DOWN THE ROAD—Consumer Rapport (Not Listed), C. Smalls, Wing And A Prayer 101 (Atlantic) SGC	86	56	13	ONCE YOU GET STARTED—Rufus (Bob Monaco), G. Christopher, ABC 12066 HAN
20	33	5	WHEN WILL I BE LOVED—Linda Ronstadt (Peter Asher), P. Everly, Capitol 4050	53	64	3	THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (Ralph Moss), M. Hamlich, A. Bergman, M. Bergman/H. Schmidt, T. Jones, Buddah 463 SGC/CHA	87	NEW ENTRY	T-R-O-U-B-L-E—Elvis Presley (Not Listed), J. Chesnut, RCA 10278 SGC	
21	26	7	HIJACK—Herbie Mann (Herbie Mann), F. Arbez, Atlantic 3246 HAN	54	55	6	GROWIN'—Loggins & Messina (Jim Messina), K. Loggins, R. Wilkins, Columbia 3-10118 WBM	88	NEW ENTRY	LONG HAIRD COUNTRY BOY—Charlie Daniels Band (Paul Hornsby), C. Daniels, Kama Sutra 601 (Buddah) SGC	
22	18	11	L-O-V-E (Love)—Al Green (Willie Mitchell), A. Green, W. Mitchell, M. Hodges, Hi 2282 (London) SGC	55	77	2	TAKE ME IN YOUR ARMS (Rock Me)—Doobie Brothers (Ted Templeman), Holland, Dozier, Holland, Warner Bros. 8092 SGC	89	99	2	THE FUNKY GIBBON—The Goodies (Miki Antony for Chalice Prod.), B. Oddie, 20th Century 2189
23	27	7	LOVE WON'T LET ME WAIT—Major Harris (Bobby Eli), B. Eli, V. Barrett, Atlantic 3248 BB	56	67	4	GOOD LOVIN' GONE BAD—Bad Company (Bad Company), M. Ralphs, Swan Song 70103 (Atlantic) CHA	90	NEW ENTRY	MIDNIGHT BLUE—Melissa Manchester (Vini Poncia), M. Manchester, C.B. Sager, Arista 0116	
24	32	5	CUT THE CAKE—Average White Band (AWB) (Arif Mardin), White, A. Gorrie, R. McIntish, Atlantic 3261 WBM	57	60	10	BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band (Robin Blanchflower), J. Wakelin, Pye 71012 (ATV) ASCAP	91	92	4	SHACKIN' UP—Barbara Mason (J.P.B., Don Davis), J. Avery, Buddah 459 SGC
25	31	7	THE IMMIGRANT—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40370 (MCA) WBM	58	72	4	LOVE WILL KEEP US TOGETHER—The Captain & Tennille (The Captain), N. Sedaka, H. Greenfield, A&M 1672	92	97	2	MISTER MAGIC—Grover Washington Jr. (Creed Taylor), R. MacDonald, W. Salter, Kudu 924 (Motown)
26	34	6	I'M NOT LISA—Jessi Colter (Ken Mansfield, Waylon Jennings), J. Colter, Capitol 4009	59	70	3	MISTY—Ray Stevens (Ray Stevens), E. Garner, J. Burke, Barnaby 614 (Chess/Janus) SGC	93	95	3	ONE MORE TOMORROW—Henry Gross (Terry Cashman, Tommy West), H. Gross, A&M 1682 B-3
27	35	7	DON'T TELL ME GOODNIGHT—Lobo (Phil Gernhard), K. LaVoie, Big Tree 16033 (Atlantic) HAN	60	65	7	PINBALL—Brian Protheroe (Del Newman), B. Protheroe, Chrysalis 2104 (Warner Bros.) WBM	94	98	3	99 MILES FROM L.A.—Albert Hammond (Albert Hammond, Hal David), A. Hammond, H. David, Mums 8-6037 (Epic/Columbia) HAN
28	29	9	YOUNG AMERICANS—David Bowie (Tony Visconti), D. Bowie, RCA 10152 WBM	61	62	6	SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, Kool & The Gang), R. Bell, D. Boyce, Kool & The Gang, De-Lite 1567 (PIP) SGC	95	52	9	BEER BARREL POLKA/DICK AND JANE—Bobby Vinton (Bob Morgan), Brown, Timm, Vejevoda/D. Blackwell, ABC 12056
29	25	9	AUTOBAHN—Kraftwerk (Ralf Hutter, Florian Schneider), Vertigo 203 (Phonogram) HAN	62	57	7	MY LITTLE LADY—Bloodstone (Mike Vernon), C. McCormick, London 1061 SGC	96	NEW ENTRY	SLIPPERY WHEN WET—Commodores (James Carmichael, Commodores), T. McClary, Commodores, Motown 1338 SGC	
30	36	6	ONLY WOMEN—Alice Cooper (Bob Ezrin for My Dnly Prod.), A. Cooper, Warner Atlantic 3254 WBM	63	50	7	YOU BROUGHT THE WOMAN OUT OF ME—Ervie Sands (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7010 (Capitol) B-3	97	NEW ENTRY	IT AIN'T NO FUN—Shirley Brown (Jim Stewart, Al Jackson), F. Knight, Truth 3223 (Stax/Columbia) SGC	
31	37	7	RAINY DAY PEOPLE—Gordon Lightfoot (Lenny Waronker), G. Lightfoot, Reprise 1328 (Warner Bros.) WBM	64	66	6	TOUCH ME BABY (Reaching Out For Your Love)—Tamiko Jones (Tamiko Jones), J. Bristol, Arista 0110 WBM	98	100	2	MINNESOTA—Northern Light (Not Listed), Stuart, Peterson, Columbia 3-10136
32	40	7	WILDFIRE—Michael Murphey (Bob Johnston), M. Murphey, L. Canler, Epic 8-50084 (Columbia) SGC	65	80	4	THE HUSTLE—Van McCoy & The Soul City Symphony (Hugo Peretti, Luigi Creatore), V. McCoy, Avco 4653 WBM	99	NEW ENTRY	TRYIN' TO BEAT THE MORNING HOME—T.G. Shepard (Jack Glimmer, Bill Browder), T.G. Shepard, R. Williams, E. Kahane, Melodyland 6006 (Motown)	
33	38	8	BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (Kenny Gamble, Leon Huff), V. Carstarphen, G. McFadden, I. Whitehead, Philadelphia International 8-3562 (Epic/Columbia) BB	66	71	5	SAIL ON SAILOR—Beach Boys (Beach Boys), B. Wilson, T. Almer, J. Riley, R. Kennedy, Reprise/Brother 1325 (Warner Bros.) WBM	100	NEW ENTRY	ASTRAL MAN—Nektar (Peter Hauke, Nektar), Nektar, Passport 7904 (ABC)	
				67	51	14	NO NO SONG/SNOOKEROO—Ringo Starr (Richard Perry), H. Axton, D. Jackson, Apple 1880 (Capitol) SGC/MCA				

★ 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), 51	Bloody Well Right (Almo/Delicate, ASCAP), 43	I Wanna Dance Wit' Choo (Heart's Delight/Casajero/Desiderata, BMI), 47	Love Won't Let Me Wait (Mighty Times/Friday's Child/WMIOT, BMI), 23	One More Tomorrow (Sweet City, ASCAP), 93	Sister Golden Hair (Warner Bros., ASCAP), 16	Tryin' To Beat The Morning Home (Don Crews/Stone Diamond, BMI), 99
Anytime (I'll Be There) (Spanka, BMI), 100	Chevy Van (Act One, BMI), 15	Jackie Blue (Lost Cabin, BMI), 47	Lovin' You (Dickie Bird, BMI), 35	Only Women (Ezra/Early Frost, BMI), 30	Slippery When Wet (Jobete, ASCAP), 96	Walking In Rhythm (Blackbyrd, BMI), 6
Astral Man (Bibu Disque, ASCAP), 80	Cut The Cake (Averger/Cotillon, BMI), 21	Judy Mae (Tree International, BMI), 82	Magic (Al Gallico, BMI), 76	Only Yesterday (Almo/Sweet Harmony/Hammer & Nails, ASCAP), 31	Spirit Of The Boogie (Delightful/Gang, BMI), 8	The Way We Were/Try To Remember (Colgems, ASCAP/Chappell, ASCAP), 53
Attitude Dancing (C'est Jacob Brakman, ASCAP), 79	Don't Tell Me Goodnight (Famous, ASCAP), 27	Me And Mrs. Jones (Assorted, BMI), 76	Midnight Blue (New York Times/Rumanian Pickleworks, BMI), 90	Pinball (Chrysalis, ASCAP), 92	Stand By Me (Hill & Range/Trio/A.D.T., BMI), 49	What Am I Gonna Do With You (Sa-Vette/January, BMI), 42
Autobahn (Intersong USA, ASCAP), 21	The Funky Gibbon (ATV, BMI), 50	My Little Lady (Crystal Jukebox, BMI), 62	Phi-Adelphi Freedom (Big Pig/One Of A Kind, BMI), 98	Real Man (Earmark, BMI), 83	Thank You (Hill & Range/Trio/A.D.T., BMI), 49	What Can I Do For You (Gospel Bird, BMI), 73
Baby That's Backatcha (Bertam, ASCAP), 69	How Long (American Broadcasting, ASCAP), 24	Last Farewell (Arcola, BMI), 40	Remember What I Told You To Forget/My Ship (ABC/Dunhill/One Of A Kind, BMI), 94	Remember What I Told You To Forget/My Ship (ABC/Dunhill/One Of A Kind, BMI), 94	Thank You Baby (Avco Embassy, ASCAP), 74	Why Can't We Be Loved (Acuff-Rose, BMI), 20
Bad Luck (Part 1) (Mighty Three, BMI), 33	I Don't Like To Sleep Alone (Spanka, BMI), 50	Let There Be Music (Borch, ASCAP/JoJoHana, BMI), 70	Sail On Sailor (Brother, BMI), 66	Touch Me Baby (Reaching Out For Your Love) (Stax/Columbia), 98	Thank You Baby (Avco Embassy, ASCAP), 74	Why Can't We Be Loved (Far Out, ASCAP), 72
Bad Time (Cram Penraft, BMI), 18	How Long (American Broadcasting, ASCAP), 24	Lizzie Allen (House Of Gold, BMI), 10	Shackin' Up (Groovesville, BMI), 91	The Hustle (Van McCoy/Warner-Tamerlane, BMI), 65	Thank You Baby (Avco Embassy, ASCAP), 74	Wildfire (Mystery, BMI), 32
Beer Barrel Polka/Dick And Jane (Shapiro/Bernstein, ASCAP/Fred Rose, BMI), 95	How Long (American Broadcasting, ASCAP), 24	Long Haired Country Boy (Kama Sutra/Rada Bara, BMI), 88	Shakey Ground (Jobete, ASCAP), 34	When Will I Be Loved (Acuff-Rose, BMI), 20	Thank You Baby (Avco Embassy, ASCAP), 74	Young Americans (Mainman, ASCAP), 63
Before The Next Teardrop Falls (Fingerlake, BMI), 100	How Long (American Broadcasting, ASCAP), 24	Long Tall Glasses (Chrysalis, ASCAP), 97	Shaving Cream (Madison, BMI), 38	When Will I Be Loved (Acuff-Rose, BMI), 20	Thank You Baby (Avco Embassy, ASCAP), 74	
The Bertha Butt Boogie Part 1 (Jimpire, BMI), 37	How Long (American Broadcasting, ASCAP), 24	L-O-V-E (Love) (Jec/AI Green, BMI), 22	Shining Star (Sagittarius, ASCAP), 5	When Will I Be Loved (Acuff-Rose, BMI), 20	Thank You Baby (Avco Embassy, ASCAP), 74	
Black Superman—Muhammad's Ail (Drummer Boy, BMI), 57	How Long (American Broadcasting, ASCAP), 24	Love Will Keep Us Together (Don Kirshner, BMI), 45	Shoeshine Boy (Stone Diamond, BMI), 19	When Will I Be Loved (Acuff-Rose, BMI), 20	Thank You Baby (Avco Embassy, ASCAP), 74	

A reflection of National Sales and programming activity by selected dealers. one-stops and radio stations as compiled by the Charts Department of Billboard.



THS-14

**From the Moody Blues
came
Justin Hayward & John Lodge
and
"BlueJays."**



**NOW, from "BlueJays" comes
their new single:**

**"I DREAMED
LAST NIGHT"**

THR 67019



Marketed by London Records

Produced by Tony Clarke

Jerry Weintraub, Management III

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	1	5	CHICAGO VIII Columbia PC 33100	6.98		7.98		7.98			36	44	7	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98			71	57	159	LED ZEPPELIN Atlantic SD 7208	6.98		7.97		7.97					
2	3	9	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98		7.98		7.98			37	14	10	JOHN LENNON Rock 'N' Roll Apple SK 3419 (Capitol)	5.98		6.98		6.98			72	89	22	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines A&M SP 3654	6.98		7.98		7.98					
3	2	9	LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic)	11.98		13.97		13.97			38	27	14	BOB DYLAN Blood On The Tracks Columbia PC 33235	6.98		7.98		7.98			73	52	13	NEKTAR Down To Earth Passport PPSD 98005 (ABC)	6.98		7.95		7.95					
4	4	12	OLIVIA NEWTON-JOHN Have You Never Been Mellow MCA 2133	6.98		7.98		7.98			39	23	11	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206 (Warner Bros.)	6.98		7.97		7.97			74	60	7	MAJOR HARRIS My Way Atlantic SD 18119	6.98		7.97		7.97					
5	6	8	JIMI HENDRIX Crash Landing Reprise MS 2204 (Warner Bros.)	6.98		7.97		7.97			40	84	2	CARLY SIMON Playing Possum Elektra 7E-1033	6.98		7.97		7.97			75	79	11	JIMMY CASTOR BUNCH Butt Of Course Atlantic SD 18124	6.98		7.97		7.97					
6	7	7	FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand Arista AL 9004	7.98		8.95		8.95			41	51	14	PURE PRAIRIE LEAGUE Bustin' Out RCA LSP 4769	6.98		7.95		7.95			76	68	25	B.T. EXPRESS Do It ('Til You're Satisfied) Scepter SPS 5117	6.98		6.98		6.98					
7	8	7	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98		11.98		11.98			42	48	7	DONALD BYRD Stepping Into Tomorrow Blue Note BN-LA368-G (United Artists)	6.98		7.98		7.98			77	73	19	RUFUS FEATURING CHAKA KHAN Rufusized ABC ABCD 837	6.98	7.95	7.95	7.95	7.95					
8	12	4	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97			43	31	11	ROBIN TROWER For Earth Below Chrysalis CH 1073 (Warner Bros.)	6.98		7.97		7.97			78	74	25	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98					
9	9	10	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95			44	33	39	MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98		6.98		6.98			79	76	9	CHICK COREA No Mystery Polydor PD 6512	6.98		7.98		7.98					
10	10	8	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98		7.97		7.97			45	45	9	EMMYLOU HARRIS Pieces Of Sky Reprise MS 2213 (Warner Bros.)	6.98		7.97		7.97			80	97	4	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D0SD 2020	6.98		7.95		7.95					
11	5	14	KRAFTWERK Autobahn Vertigo VFL 2003 (Phonogram)	6.98	7.95	7.95	7.95	7.95			46	42	14	HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98			81	55	11	HOT CHOCOLATE Cicero Park Big Tree BT 89503 (Atlantic)	6.98		7.97		7.97					
12	13	22	QUEEN Sheer Heart Attack Elektra 7E-1026	6.98		7.97		7.97			47	43	8	YES Yesterdays Atlantic SD 18103	6.98		7.97		7.97			82	75	12	JOE COCKER I Can Stand A Little Rain A&M SP 3633	6.98		7.98		7.98					
13	15	9	ACE Five A Side Anchor ANCL 2001 (ABC)	6.98		7.95		7.95			48	58	6	AVERAGE WHITE BAND Put It Where You Want It MCA 475	6.98		7.98		7.98			83	81	12	STYLISTICS Best Of A&M AV 69005 698	6.98		7.95		7.95					
14	16	5	LYNYRD SKYNYRD Nuthin' Fancy MCA 2137	6.98		7.98		7.98			49	41	23	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98			84	94	6	MORE AMERICAN GRAFFITI MCA MCA2-8007	9.98		10.98		10.98					
15	18	6	AMERICA Hearts Warner Bros. BS 2852	6.98		7.97		7.97			50	61	20	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98			85	82	25	OHIO PLAYERS Fire Mercury SRM-1-1013 (Phonogram)	6.98		7.98	7.95	7.98					
16	19	5	JEFF BECK Blow By Blow Epic PE 33409	6.98	7.98	7.98	7.98	7.98			51	46	11	AL STEWART Modern Times Janus JXS 7012 (Chess/Janus)	6.94		7.94		7.94			86	96	7	ORLEANS Let There Be Music Asylum 7E-1029	6.98		7.97		7.97					
17	20	7	JUSTIN HAYWARD & JOHN LODGE Blue Jays Threshold THS 14 (London)	6.98		7.98		7.98			52	63	60	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98	7.98	7.98			87	98	4	KISS Dressed To Kill Casablanca NBLP 7016	6.98		7.98		7.98					
18	21	5	STEELY DAN Katy Lied ABC ABCD 846	6.98		7.95		7.95			53	64	6	PAUL ANKA Feelings United Artists UA-LA367-G	6.98		7.98		7.98			88	99	4	SMOKEY ROBINSON A Quiet Storm Tamla T6-337 S1 (Motown)	6.98		7.98		7.98					
19	22	14	LEO SAYER Just A Boy Warner Bros. BS 2836	6.98		7.97		7.97			54	66	115	WHO Tommy MCA MCA2-10005	11.98		12.98		12.98			89	100	2	ROGER WHITTAKER The Last Farewell & Other Hits RCA APL1-0855	6.98		7.95		7.95					
20	24	14	TEMPTATIONS A Song For You Gordy GG-969S1 (Motown)	6.98		7.98		7.98			55	65	3	TONY ORLANDO & DAWN He Don't Love You Like I Love You Elektra 7E-1034	6.98		7.97		7.97			90	91	56	EAGLES On The Border Asylum 7E-1004	6.98	6.98	7.97	7.97	7.97					
21	25	5	BARRY WHITE Just Another Way To Say I Love You 20th Century T 466	6.98		7.98		7.98			56	47	9	BLUE OYSTER CULT On Your Feet Or On Your Knees Columbia PG 33371	7.98		8.98		8.98			91	67	14	JIMMY BUFFETT AIA ABC/Dunhill DSD 50183	6.98		7.95		7.95					
22	11	8	DAVID BOWIE Young Americans RCA AFL 1-0998	6.98		7.95		7.95			57	70	2	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98			92	93	22	SPINNERS New & Improved Atlantic SD 18118	6.98		7.97		7.97					
23	17	8	AL GREEN Greatest Hits Hi HSL 32089 (London)	6.98		7.98		7.98	7.98		58	69	8	RON BANKS & DRAMATICS The Dramatic Jackpot ABC ABCD 867	6.98		7.95		7.95			93	101	83	LED ZEPPELIN Houses Of The Holy Atlantic SD 7255	6.98		7.97		7.97					
24	28	7	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98		7.97		7.97			59	59	7	FRANKIE VALLI Closeup Private Stock PS 2000	6.98		7.95		7.95			94	103	20	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSB 2603 (Buddah)	6.98		7.95		7.95					
25	29	5	ERIC CLAPTON There's One In Every Crowd RSO SO-4806 (Atlantic)	6.98		7.97		7.97			60	72	3	O'JAYS Survival Philadelphia International KZ 33150 (Columbia)	6.98		7.98		7.98			95	104	15	ELTON JOHN Empty Sky MCA 2130	6.98		7.98		7.98					
26	26	8	JESSE COLIN YOUNG Songbird Warner Bros. BS 2845	6.98		7.97		7.97			61	50	21	LABELLE Night Birds Epic KE 33075	5.98	7.98	6.98	7.98	6.98			96	105	19	JOE WALSH So What ABC/Dunhill DSD 50171	6.98	7.95	7.95	7.95	7.98	7.98	7.95			
27	30	4	RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE The Myths And Legends Of King Arthur And The Knights Of The Round Table A&M SP 4515	6.98		7.98		7.98			62	62	6	LOU REED-LIVE RCA APL1-0959	6.98		7.95		7.95			97	107	7	B.J. THOMAS Reunion ABC ABOP 858	6.98		7.95		7.95					
28	34	5	JUDY COLLINS Judith Elektra 7E-1032	6.98	6.98	7.97	7.97	7.97			63	87	2	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98			98	83	10	STRAWBS Ghosts A&M SP 4506	6.98		7.98		7.98					
29	35	10	GROWER WASHINGTON JR. Mister Magic Kudu JU-20 S1 (Motown)	6.98		7.98		7.98			64	49	36	PHOEBE SNOW Shelter SR-2109 (MCA)	6.98		7.98		7.98			99	131	3	JOHN PRINE Common Sense Atlantic SD 18127	6.98		7.97		7.97					
30	36	12	MICHAEL MURPHEY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98			65	53	52	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. BS 2750	6.98	6.98	7.97	7.97	7.97			100	112	3	CHUCK MANGIONE Chase Away The Clouds A&M SP 4518	6.98		7.98		7.98					
31	37	11	HAROLD MELVIN & THE BLUENOTES To Be True Philadelphia International KZ 33148 (Columbia)	6.98		7.98		7.98			66	78	4	HERBIE MANN Discotheque Atlantic SD 1670	6.98		7.97		7.97			101	56	10	CAROLE KING Really Roste Ode SP 77027 (A&M)	6.98		7.98		7.98					
32	38	9	TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98			67	77	8	KANSAS Song For America Kirtner PZ 33385 (Epic/Columbia)	6.98		7.98		7.98			102	95	23	DAN FOGELBERG Souvenirs Epic PE 33137 (Columbia)	6.98		7.98		7.98					
33	39	6	SEALS & CROFTS I'll Play For You Warner Bros. BS 2848	6.98		7.97		7.97			68	88	3	AEROSMITH Toys In The Attic Columbia PC 33479	6.98		7.98		7.98			103	114	5	BOB JAMES Two CTI 6057 S1 (Motown)	6.98		7.98		7.98					
34	40	23	BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98			69	54	34	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97		7.97			104	106	10	KOOL & THE GANG Greatest Hits De-Lite DEP 2015 (PIP)	6.98		7.98		7.98					
35	32	20	RAMSEY LEWIS Sun Goddess Columbia KC 33194	5.98		6.98		6.98			70	80	8	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98		7.98			105	108	82	LED ZEPPELIN II Atlantic SD 8236	6.98		7.97		7.97					

★ STAR PERFORMER: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Up

Richard Torrance and Eureka continue to blaze.



New single

Don't Let Me Down Again.

Produced by Duane Scott, A Marx Production.

SR-40374

New added dates:

4/25-26	Memphis, Tenn. La Fayette	5/2	Grove City, Pa. Grove City College	5/12	Newark, Del. Univ. of Delaware
4/28-29	Cleveland, Ohio Acoura Theatre	5/3	Bethany, West Virginia Bethany College	5/14-15	Evanson, Ill. Amazing Grace
4/30	Columbus Agoura Theatre	5/4	Kingston, R. I. Univ. of R. I. outdoor field	5/17	E. Lansing, Mich. Michigan State Univ.
5/1	Ashland, Ohio Ashland College	5/9	Baltimore, Md. Broadway Theatre	5/23	Trenton, N. J. War Memorial
		5/11	New Brunswick, N. J. Rutgers		

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SHELTER

Booking Agent:
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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					REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					REEL TO REEL																	
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE						ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE																		
107	92	8	MAHAVISHNU ORCHESTRA Visions of the Emerald Beyond Columbia PC 33411	6.98		7.98		7.98				138	90	14	MAC DAVIS All The Love In The World Columbia PC 32927	6.98	7.98	7.98	7.98	7.98				170	148	37	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004 (Phonogram)	6.98		7.95	7.95	7.95	7.95			
108	119	8	COMMODORES Caught In The Act Motown M6-820 S1	6.98		7.98		7.98				139	150	4	THE HEADHUNTERS Survival Of The Fittest Arista AL 4038	6.98		7.95		7.95						171	149	49	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98		
109	102	29	JETHRO TULL War Child Chrysalis CHR 1067 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97				140	182	2	THE WIZ/ORIGINAL CAST RECORDING The Super Soul Musical "Wonderful Wizard Of Oz" Atlantic SD 18137	6.98		7.97		7.97					172	173	21	GRAND FUNK All The Girls In The World Beware Grand Funk SD 11356 (Capitol)	6.98		7.98	7.98	7.98			
110	116	25	BARRY MANILOW II Bell 1314 (Arista)	6.98		7.98		7.98				141	143	8	NILS LOFGREN A&M SP 4509	6.98		7.98		7.98					173	184	2	SAMMY JOHNS GRC 5003	6.98		7.98		7.98			
111	117	7	OLD & IN THE WAY Round RX 103	6.98		7.98		7.98				142	153	4	EDDIE HARRIS I Need Some Money Atlantic SD 1669	6.98		7.97		7.97				174	165	27	LOGGINS & MESSINA Mother Lode Columbia PC 33175	6.98		7.98		7.98				
112	120	10	RICHARD TORRANCE & EUREKA Belle Of The Ball Shelter SR 2134 (MCA)	6.98		7.98		7.98				143	NEW ENTRY	MAIN INGREDIENT Rolling Down A Mountainside RCA APL1-0644	6.98		7.95		7.95				175	185	2	PARLIAMENT Chocolate City Casablanca NBLP 7014	6.98		7.98		7.98					
113	122	7	LED ZEPPELIN Atlantic SD 8216	6.98		7.97		7.97				144	118	24	RINGO STARR Goodnight Vienna Apple SW-3417 (Capitol)	6.98		7.98	7.98	7.98				176	186	2	JOURNEY Columbia PC 33388	6.98		7.98		7.98				
114	124	2	WALT DISNEY'S MICKEY MOUSE CLUB Disneyland 1362	2.49		2.98		2.98				145	123	61	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	6.98		7.98	7.98	7.98				177	141	15	GLORIA GAYNOR Never Can Say Goodbye MGM M3G 4982	6.98		7.98		7.98				
115	NEW ENTRY	ELVIN BISHOP Juke Joint Jump Capricorn CP 0151 (Warner Bros.)	6.98		7.97		7.97				146	157	5	C.W. McCALL Wolf Creek Pass MGM M3G 4989	6.98		7.98		7.98				178	NEW ENTRY	CHER Stars Warner Bros. BS 2850	6.98		7.97		7.97						
116	71	11	MELISSA MANCHESTER Melissa Arista AL4031	6.98		7.98		7.98				147	125	92	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	6.98	7.97	7.97	7.97			179	190	2	SWEET SENSATION Sad Sweet Dreamer Pye 12110 (ATV)	6.98		7.95		7.95					
117	126	75	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95				148	129	5	GOLDEN EARRING Switch MCA 2139	6.98		7.98		7.98				180	NEW ENTRY	KENNY RANKIN Silver Morning Little David LD 3000 (Warner Bros.)	6.98		7.97		7.97					
118	86	30	ELECTRIC LIGHT ORCHESTRA Eldorado United Artists UA-LA339	6.98	6.98	7.98	6.98	6.98				149	127	22	JONI MITCHELL Miles Of Aisles Asylum 7E-202	11.98		13.97		13.97				181	181	6	NILSSON Duit On Mon Dei RCA APL1-0817	6.98	7.98	7.95	7.98	7.95				
119	156	3	MANDRILL Solid United Artists UA-LA408-G	6.98		7.98		7.98				150	130	27	LOVE UNLIMITED ORCHESTRA White Gold 20th Century T-458	6.98		7.98	7.98	7.98				182	179	26	GLADYS KNIGHT & THE PIPS I Feel A Song Buddah BDS 5612	6.98		7.98		7.98				
120	137	3	HERB ALPERT & THE T.J.B. Coney Island A&M SP 4521	6.98		7.98		7.98				151	151	6	LOBO A Cowboy Afraid Of Horses Big Tree BT 89509 (Atlantic)	6.98		7.97		7.97				183	161	28	HELEN REDDY Free And Easy Capitol ST 11348	6.98		7.98	7.98	7.98				
121	121	38	EAGLES Desperado Asylum SD 5068	6.98		7.97		7.97				152	166	3	NAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98				184	NEW ENTRY	HOT TUNA America's Choice—Hot Tuna GrunT BFL1-0820 (RCA)	6.98		7.95		7.95					
122	132	4	HUMBLE PIE Street Rats A&M SP 4514	6.98		7.98		7.98				153	163	2	JESSI COLTER I'm Jessi Colter Capitol ST 11363	6.98		7.98		7.98				185	183	40	STEVIE WONDER Fulfillingness' First Finale Tama T6-332S1 (Motown)	6.98		7.98		7.98				
123	135	3	JOHNNY MATHIS When Will I See You Again Columbia PC 33420	6.98		7.98		7.98				154	160	5	SUGARLOAF/JERRY CORBETTA Don't Call Us, We'll Call You Claridge CL 1000	6.98		7.98		7.98				186	187	44	AMERICA Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97				
124	134	2	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97		7.97				155	155	3	CHICAGO At Carnegie Hall Columbia CX 30865	13.98	14.98	14.98	14.98					187	189	45	ELTON JOHN Caribou MCA 2116	6.98		7.98		7.98	7.98	7.95		
125	152	2	BEN E. KING Supernatural Atlantic SD 18132	6.98		7.97		7.97				156	167	3	RICK DERRINGER Spring Fever Blue Sky PZ 33423 (Columbia)	6.98	7.98	7.98	7.98	7.98			188	NEW ENTRY	SUZI QUATRO Your Mama Won't Like Me Arista AL 4035	6.98		7.98		7.98						
126	136	4	ERIC ANDERSON Be True To You Arista AL 4033	6.98		7.95		7.95				157	175	4	BILLY PAUL Got My Head On Straight Philadelphia International KZ 33157 (Columbia)	6.98		7.98		7.98				189	NEW ENTRY	LESLIE WEST The Great Fatsby Phantom BPL1-0954 (RCA)	6.98		7.95		7.95					
127	138	4	10 cc The Original Soundtrack Mercury SRM-1-1029 (Phonogram)	6.98		7.95		7.95				158	154	8	JIMMY CLIFF The Harder They Come Island LPS 9202	6.98		7.98		7.98				190	NEW ENTRY	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98		7.98		7.98					
128	128	8	DIALOGUE & MUSIC FROM ORIGINAL SOUNDTRACK "YOUNG FRANKENSTEIN" ABC ABCD 870	6.98		7.95		7.95				159	169	2	McKENDREE SPRING Get Me To The Country Pye 12108 (ATV)	6.98		7.95		7.95				191	191	76	LYNYRD SKYNYRD Pronounced Leh-Nerd Skin-Nerd Sounds Of The South 363 (MCA)	6.98		7.98		7.98				
129	110	16	TOWER OF POWER Urban Renewal Warner Bros. BS 2834	6.98		7.97		7.97				160	171	2	AMBROSIA 20th Century T 434	6.98		7.98		7.98				192	194	82	ELTON JOHN Goodbye Yellow Brick Road MCA MCA2 10003	11.98	12.98	12.98	12.98	12.98				
130	140	6	MAGGIE BELL Suicide Sal Swan Song SS 8412 (Atlantic)	6.98		7.97		7.97				161	172	2	TRAFFIC Heavy Traffic United Artists UA-LA421-G	6.98		7.98		7.98				193	193	36	BARRY WHITE Can't Get Enough 20th Century T-444	6.98		7.98		7.98				
131	111	16	STYX II Wooden Nickel WNS 1012 (RCA)	6.98		7.95		7.95				162	133	111	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	6.98	6.98	7.97	7.97	7.97				194	197	43	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98				
132	142	5	BOB SEGER Beautiful Loser Capitol ST 11378	6.98		7.98		7.98				163	178	3	VAN MCCOY & THE SOUL CITY SYMPHONY Disco Baby A&M AV 69006-698	6.98		7.98		7.98				195	195	59	CHICAGO Chicago VII Columbia C2 32810	11.98	11.98	11.98	11.98	11.98				
133	113	32	KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (PIP)	6.98		7.98		7.98				164	174	3	GLADYS KNIGHT & THE PIPS A Little Knight Music Soul 56-744 S1 (Motown)	6.98		7.98		7.98				196	196	25	THIS IS THE MOODY BLUES Threshold 2THS 12/13 (London)	11.98		13.95		13.95				
134	146	6	TOMMY LONDON SYMPHONY ORCHESTRA & CHAMBRE CHOIR WITH GUEST SOLOISTS Ode SP 99001 (A&M)	9.98	11.98	11.98	13.98	11.98				165	139	12	JETHRO TULL Aqualung Chrysalis CH 1044 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97			197	199	73	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98		6.98	7.98	6.98					
135	NEW ENTRY	STANLEY TURRENTINE In The Pocket Fantasy F 9478	6.98		7.98		7.98					166	145	42	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97				198	192	32	JIM CROCE Photographs & Memories, His Greatest Hits ABC ABCD-835	6.98	7.95	7.95	7.95	7.95				
136	115	54	LINDA RONSTADT Don't Cry Now Asylum SD 5064	6.98		7.97		7.97				167	147	46	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95				199	200	104	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98				
137	85	15	GIL SCOTT-HERON & BRIAN JACKSON Midnight Band: The First Minute Of A New Day Arista A 4030	6.98		7.98		7.98				168	168	4	CHICAGO V Columbia KC 31102	5.98	6.98	6.98	6.98	6.98			200	198	214	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98					

TOP LPs & TAPE

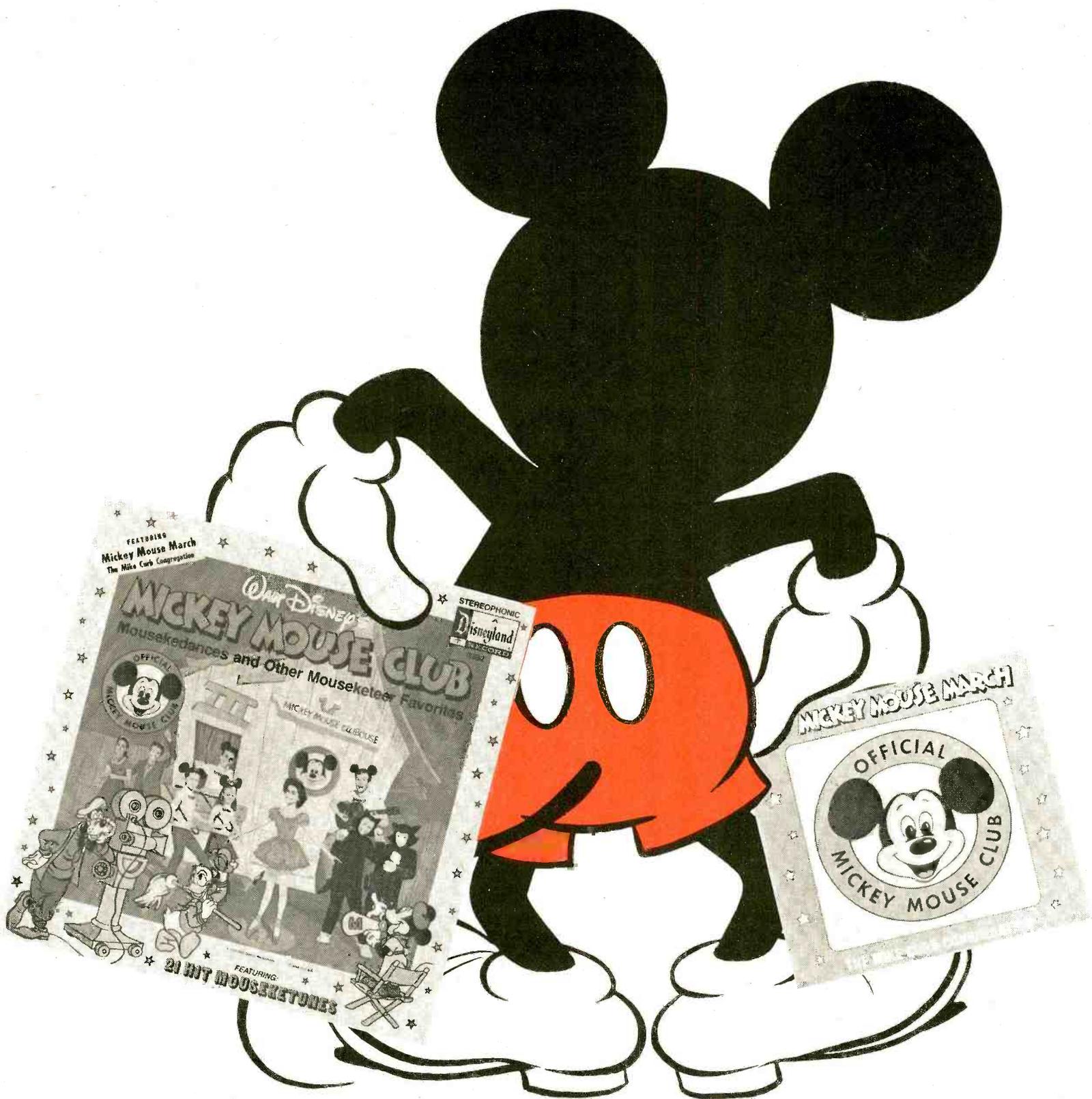
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WALT DISNEY'S **MICKEY MOUSE CLUB**

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ON **Disneyland**® **RECORDS**

L.A. Concert Arrests Arouse City Councilmen

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squad cars would pull cars over and search for no reason.

"They likewise pulled up beside walking young people, blocks from the Sports Arena, and made them stand against the wall for search... I dare say, if a similar sweep were to be made at a Coliseum football game, it would be necessary to arrest thousands. I can imagine the response... if the police were to so arrest football fans driving or walking to the game or picnicking in Exposition Park."

Jim Rissmiller of Wolf & Rissmiller, promoters of the Pink Floyd dates, says, "We and the Arena management were assured personally by Chief Davis and his police representatives that there would be no undue harassment or surveillance of young

people at these concerts, weeks before the show. We were told that no LAPD action would be taken beyond standard procedures at the Hollywood Bowl or Greek Theater."

Rock shows under LAPD jurisdiction have been going on for years during each summer at the Bowl and Greek with no widespread incidents or police crackdowns.

However, massive LAPD presence and arrests are described by Sepp Donahauer of Pacific Presentations as the main reason his firm had to halt rock shows at the Shrine Exposition Hall after 1967-'68 and at Hollywood Palladium after 1971-'73.

"One night our lawyers counted 150 LAPD plainclothesmen marching into the Palladium," says Donahauer. "We warned the kids and only seven arrests were made."

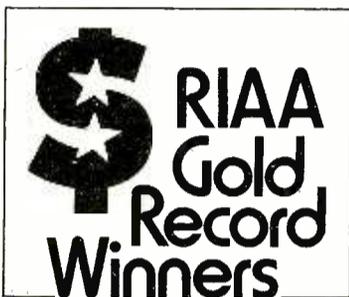
Last summer Bill Graham charged that LAPD resistance was responsible for the city refusing to permit a July 2 Crosby, Stills, Nash & Young concert booked for the 100,000-seat Coliseum. Two years earlier the LAPD arrested some 400 in the Coliseum at a KROQ all-star concert.

Since February of this year, an average of 100 fans has been arrested by the LAPD at every rock concert held at the Shrine Auditorium, downtown near the Sports Arena and Coliseum. This campaign coincides with introduction in the California State Legislature of a bill to make marijuana possession a misdemeanor instead of a felony.

Concert promoters and auditorium executives interviewed by Billboard were near-unanimous in their opinion that the current wave of LAPD rock concert arrests is a tactic by Chief Davis to show the Legislature that youthful pot-smoking is a major problem that shouldn't be reduced to a misdemeanor.

Chief Davis told a press conference last week, "I think one of the greatest dangers that face people in this country is the tyrants who would come in and solve your crimes by putting a rock festival in every park and taking all the guns away from all the people and turning all the criminals loose and I think you'll lose your damn country... Tonight, at the Sports Arena, under three government agencies, they have a dope festival. It's called a rock concert or something."

City Attorney Burt Pines announced his office will give the rock arrests lowest priority for prosecution and will allow those arrested for marijuana possession to plead guilty to trespassing, with a maximum penalty of \$50 and a court record that can be erased in a year.



Singles

Elton John's "Philadelphia Freedom" on MCA; disk is his sixth gold single.

Albums

Aerosmith's "Get Your Wings" on Columbia; disk is its first gold album.

The Beach Boys "Spirit of America" on Capitol; disk is the group's 12th gold album.

Styx's "Styx II" on Wooden Nickel; disk is the group's first gold album.

Ampex Tapes

• Continued from page 13

sette recorders and decks, and a line of speakers. This too was only moderately successful.

Ampex's abortive attempts to establish a name for itself in the home entertainment business was primarily responsible for its \$85 million loss in 1972. Since then the company has been taking long searching looks at its involvements in this area, and restructuring its operations with emphasis on the markets it knows best.

Hausman explains that the decision to phaseout the prerecorded tape division will result in substantial cash reserves in the fourth quarter of the firm's fiscal year 1975.

Denny On Dollars & Sense

• Continued from page 3

says. "I'm more interested in exploiting our existing catalog."

Cedarwood, which once had considerably more writers than its current roster of 10, also has seven salaried employees.

The firm, one of the earliest in

Norman Weiser

• Continued from page 4

Officers of the Weiser tribute committee, in addition to Leslie and Feist, are Mike Stewart of United Artists Records, and Morris Levy of Roulette. Also serving are Al Berman of the Harry Fox Agency, Al Massler of Golden Records and Ira Moss of Pickwick.

Nashville, trailing only Acuff-Rose in that respect, was formed by the late Jim Denny, who also, at the same time, set up the Denny-Moeller Talent Agency in conjunction with Lucky Moeller. The two entities were later divided, with publishing taken over by Bill Denny, son of the founder, and the booking agency going to Moeller.

Cedarwood has an incredibly strong catalog, both past and present. Some of its writers have included Mel Tillis, Carl Perkins and Wayne Walker.

Its hits have numbered in the dozens, and the walls are lined with BMI awards.

The lack of a serious recessionary impact seems a common denominator here.

Is Atlantic Records planning to release a two-record Rolling Stones album entitled "Made In The Shade," that will fulfill contractual agreements between ABCO and the group?

The Rolling Stones announced their upcoming tour by playing "Brown Sugar" upon a flatbed truck while traveling down Fifth Ave. in New York's Greenwich Village. Also playing with the band were part-time Rolling Stones Billy Preston and Ron Wood. ... Cher and Tony Orlando renewed for another television season amid so-so ratings.

Freddie Hubbard scoring Kareem Abdul Jabbar TV special. ... ATV exec from the U.S. and England celebrated the opening of the label's new offices in New York. ... The Firesign Theatre's new roadshow will include a 45-minute film portrayal of their last album, as well as a live section.

Neil Diamond planning 20-city tour in the fall. ... Ray Barretto, Johnny Pacheco and Hector Lavoe playing a New York benefit for the United Farm Workers Tuesday (6). ... Tom Paxton has moved back to the U.S. and is on the road again. ... Pennsylvania governor Milton Shapp has joined ASCAP.

Entertainment II and Pace Productions are now booking and managing the cabaret-disco at La Factoria in New York. Upcoming sets include Carol Douglas, the Stylistics and Sister Sledge. ... Columbia in Reston offered to lop \$1.25 off the price of the new Aerosmith album if the buyer would bring in a toy for a Vietnamese orphan.

Casablanca is conducting a "massive" search for talent and president Neil Bogart is personally scouting for new acts. ... Bill Whitten of Workroom 22, who's designed some eye-catching costumes for Edgar Winter and Elton John, will do likewise for Andy Kim's upcoming tour. ... The Wiz's Dorothy, Stephanie Mills going to Motown Records. ... Bobbie Gentry to judge for Miss USA pageant. ... Max Morath to do ragtime folio for E.B. Marks. ... Buddy Morra has become a member of the management firm of Rollins & Joffe.

B.B. King in Miami for Dade County School benefit April 29, the first of a series of benefit concerts, he's lined up for the year. B.B. was also in Tucson to open the new Wide World of Music store Saturday (3) for ABC. ... Organist Jackie Davis coming to New York to record for CYMA label.

International singer Demis Roussos has begun a tour of the U.S. that will include Los Angeles, New York, Washington, Philadelphia and Cambridge, Mass. ... Focus has a new drummer from California, David Kemper. ... The new Todd Rundgren album will set a new world record for the amount of time expended on music on a single disk as it clocks in at 69 minutes, 11 seconds. ... The Commodores have been invited back to Japan to play the Tokyo Music Festival in July.

Paul Colby is reopening the Other End in New York and plans to bring in big-name acts. ... Jazzman Gene Bruloff headed an afternoon of jazz at the Steer Barn in Great Neck, N.Y. restaurant. Others in the quartet were Marty Napoleon, Johnny Mintz and Ronny Traxler. Bruloff doubled on trombone and bass. ... Allen Toussaint was honored by his hometown, New Orleans, on Saturday (3). ... The New York Jazz Repertory Co. is presenting a salute to the classic big bands of Al Cooper and Lucky Millinder on Thursday (8). ... Canada's top

vibraphonist Warren Chiasson plays the Seafood Playhouse in New York on Friday (9).

The Latin Music Awards sponsored by Latin N.Y. Magazine were given in New York Sunday (4). ... Tony Orlando and Dawn are producing a special record-brochure advertising package aimed at letting young, untrained unemployed people know of the opportunities in technical training. ... The new Jefferson Starship album featuring former group member Marty Balin is titled "Red Octopus." ... Shawn Phillips sold out his three-night, five-concert stand at Minneapolis' Guthrie Theatre which brought his record in the Twin Cities since May 1971 to 22 concerts, with 18 of them sell-outs.

Lenny Poncher trimmed down his management operations to only handle two acts, Pat Upton, who has just been released on RCA and Frankie Randall. Poncher, who now lives fulltime in Palm Springs and commutes to L.A. several days a week to run his other business, J & H Western, a repping firm for electronics companies, is into home decorating in his desert home. And ironically one of his newest clients is Mal Haber, whose automotive parts firm J&H has represented for 15 years. Haber just bought the Ingleside Inn and Poncher is redecorating all the rooms.

Rogers & Cowan opened a Nashville office headed by Mae Boren Axton, mother of singer Hoyt Axton. ... Lord and Lady Harlech hosted a party in London for Helen Reddy at Morton's, which drew the cream of London society, including Elliot Richardson, U.S. Ambassador. Capitol and EMI officials were present as was John Reid of Rocket Records.

Kinky Friedman rumored to debut as producer with the much-talked-about Northern California group Country Porn—whose music is exactly what the billing suggests. Kinky also got visited backstage at Liberty Hall by Houston Mayor Fred Hofheinz during his gig there.

Al Kasha, winner of two songwriting Oscars in recent years, has volunteered as educational director of SRS songwriters association in Los Angeles and will increase his workshop class schedule.

Jennifer Warren is now being billed under her real name, Jennifer Warnes, in her new signing with Arista. ... Roger Whittaker of "Last Farewell" MOR fame given key to Atlanta. And KNTO of Wichita Falls, Texas wants us to know it playlisted the album cut for three years before "Farewell" broke nationally out of Atlanta's WSB. ... Jazz trumpeter Don Ellis has serious heart ailment.

Stevie Wonder headlines Saturday (10) at Washington D.C. Fifth Annual Human Kindness Day on Washington Monument grounds. ... Paul Williams & Peggy Lee to SHARE benefit cast. ... Los Angeles CBS-TV newsmen Mario Machado presenting Mel Torme, Sarah Vaughan, Hugh Masekela, Laurindo Almeida, Moacir Santos, Enrico Macias and the Little Angels June 1 at Music Center in benefit for UCLA International Student Center.

Robert Goulet donated six Nevada acres worth \$250,000 for state park. ... Jose Feliciano scoring and acting in film "Aaron Loves Angela."

Charles Fox & Norman Gimbel scoring "Wonder Woman" TV special. ... Hoyt Axton to write and sing theme of TV series "Home Cookin'" and sing title song for Joe Don Baker action film "Mitchell."

Refuse Tape Dupers a 3-Judge Court

• Continued from page 3

dismissed, by Judge John Reynolds of the Federal District Court of Eastern Wisconsin.

International Distributors Ltd. is one of the unauthorized duplicators of pre-1972 recordings who claim their activities are legal because they pay mechanical royalties to the copyright owners of the music, under the compulsory licensing provision of the copyright law.

Justice Dept. has decided, on the basis of decisions by four U.S. Circuit Courts of Appeals, that the unauthorized duplicating of the pre-1972 recordings is an infringement of the copyrighted music. When the judge also failed to find sub-

stantial injury to the firm that would call for extraordinary measures. Injunction was not necessary, because the duplicator firm had adequate remedy at law, if Justice does prosecute at some future time, Judge Flannery ruled.

At the close of the oral argument heard by Judge Flannery, a motion willful and for profit, it is thus subject to criminal sanctions in the law. (Recordings made after Feb. 15, 1972, are protected against unau-

thorized duplication under federal copyright law.)

Federal District Court Judge Thomas Flannery, who has previously rejected an earlier request for injunctive relief, said there was no substantial constitutional issue to justify the three-judge panel.

for summary judgment on the basis of pleadings was to be filed by International Distributors' Washington attorney James Fisk. A motion to dismiss will be filed by Justice attorney Robert Weidener, who works out of the criminal division government regulations section, under John Murphy. Both sides have 30 days in which to file.

Personal Managers Fete Eddy Arnold

NEW YORK—The Conference of Personal Managers East has voted to present artist Eddy Arnold and manager Jerry Purcell a CPME citation for "exemplifying the highest professional ideals of an artist-manager relationship."

The award will be presented during a CPME luncheon in honor of Broadway producer Joe Kipness Friday (2). Purcell has represented Arnold for 10 years.

Lettermen Honored

NEW YORK—A "Special Award of Appreciation" has been given to the Lettermen by the Filipino Society of Composers, Authors and Publishers for their efforts in promoting music of the Philippines on the international scene. In addition to recent singles, the group is planning an album of Philippine love songs.

Fiat Eyes Rome

LOS ANGELES—Fiat Records, a new record label in Pinole, Calif., has plans to open an office in Rome, Italy for international activities. James J. Fiatarone, president of the label, will also be president of the Fiat Music Publishing Co.



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And their upcoming tour promises to be the biggest ever. Plus the fact that it's McKendree's first album on PYE, and you already know how much business we mean.

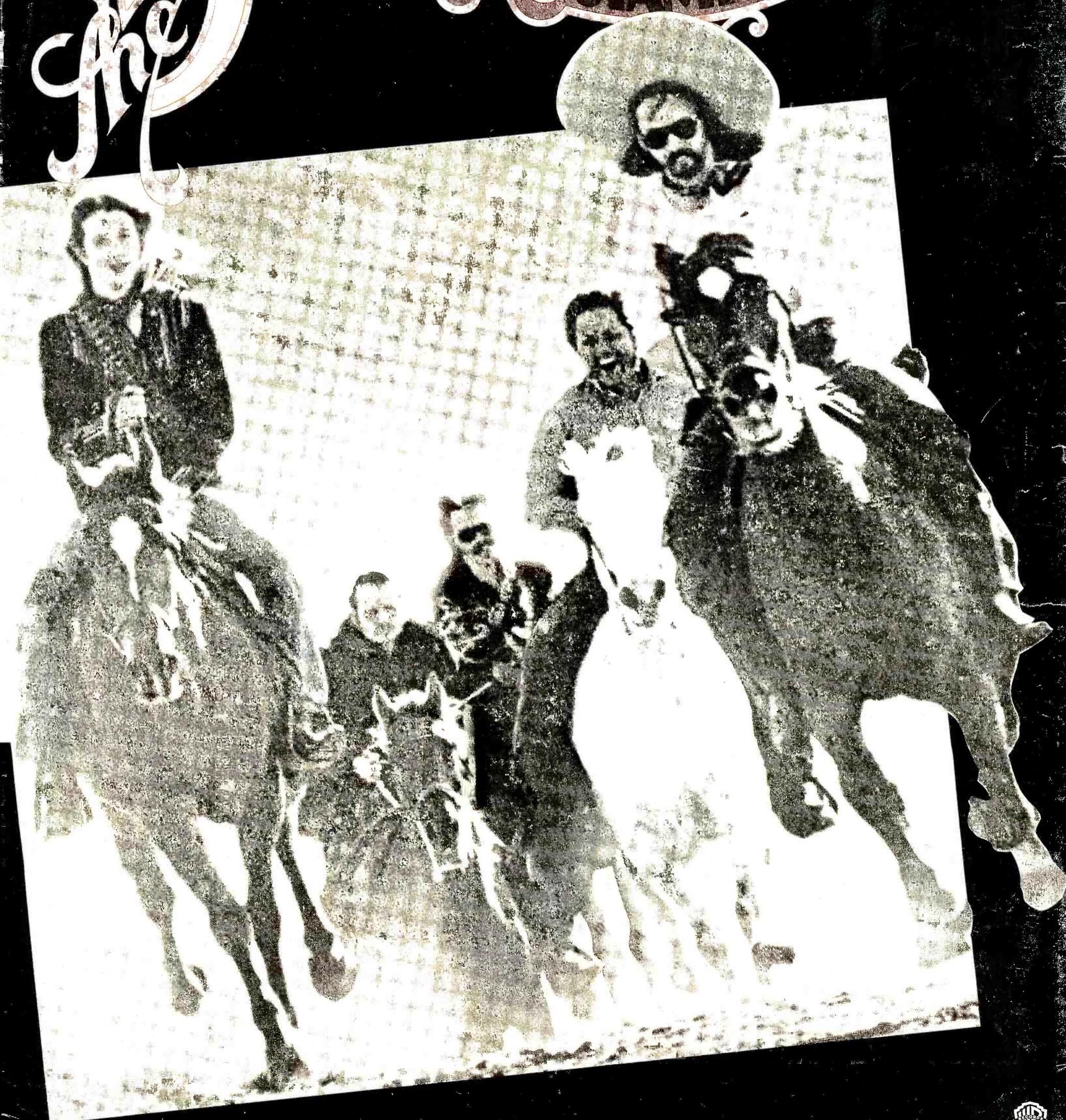
McKendree Spring 'Get Me To The Country'

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their best album ever on PYE Records and Tapes.

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4/19 Passaic, New Jersey • 4/20 New York City • 4/22 Syracuse, New York • 4/28 Atlanta, Ga. • 5/2 Rio Grande, Ohio • 5/3 Baltimore, Md.
5/4 Charleston, W. Va. • 5/7 Frankfort, Ky. • 5/17 Kalamazoo, Mich. • 5/23 Richmond, Va. • 5/24 Atlanta, Ga. • 5/25 Savannah, Ga. • 5/26 Cincinnati, Ohio

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