

# Exclusive: In Session With Sinatra On Pages 40-42



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NEWSPAPER

# Billboard

81<sup>st</sup>  
YEAR

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## Justice Orders FBI Arrest Pirates Of Pre-1972 Titles

By ROBERT SOBEL

NEW YORK—In a highly significant and precedential move resulting from recent appeals courts' rulings, the Justice Department will criminally prosecute pirates of unlicensed copyrighted material appearing on recordings produced prior to Feb. 15, 1972. Justice has also advised the Federal Bureau of Investigation to impound such material.

The decision to act was based on the Justice Department's opinion that the courts' rulings wipe out the significance of the Feb. 15, 1972 date in terms of instituting federal action and that they obliterate the pirates' claim of legal-

ity under the terms of the compulsory licensing provision of the Copyright Act.

(Continued on page 10)

## RCA Joins Catalog Cost Slashing Program

By STEPHEN TRAIMAN

NEW YORK—A growing trend to meet increasing demands of dealers and rackjobbers for a better profit margin on catalog product gets a big boost with the RCA announcement this week at NARM of a new \$4.98 series (\$5.98 for 8-tracks), similar in intent to recent moves by Columbia and United Artists that

## Realistic Prices Hot Topic For NARM Consideration

By JOHN SIPPEL

LOS ANGELES—While officially the 1975 NARM convention program carries no direct discussion of or allusion to increasing profit

margins, most sub rosa exchanges between attending non-competitive executives in racking and retail will revolve around ways to bolster black ink entries into their computers.

A growing number of retailers, primarily chain store proprietors, are concerned because of alleged inequities in pricing afforded competitors. For example, a retail chain paying dealers' price as opposed to distributor price loses about 9 percent. Many eyebrows furrowed when a superior court suit in Los Angeles brought by California chain giant Integ-

(Continued on page 24)



Mahogany Rush is currently "turning on" the country with their 40 major city tour. 20th Century Records has made available merchandising and tour display material to back up the group. (Advertisement)

## 'Bar-Coding' Of Products Goal Of ABC Retail Chief

LOS ANGELES—A campaign to persuade record/tape, accessory and sheet/folio manufacturers to print "bar-coding" in a uniform place on their product packaging to facilitate inventory control and check out of store product, will be carried on during the NARM convention this week by veteran retailer Al Franklin.

Franklin, chief of ABC's Leisure Time five-store retail chain, has used "bar-coded" labels for six months on all product in his diversified product stores. He has tightened inventory control, quickened complete store inventorying and improved the accuracy in checkout at the NCR computerized register. For example, he recently did his first complete 80,000-unit store inventory, covering about 15 different categories

of product from musical instruments through components to accessories and records and tapes, in less than 20 hours. "The first inventory was done very slowly and methodically so we would not make mistakes," he explains.

With the aid of NCR and Monarch Marking, Franklin produced a two-inch long by one-inch wide pre-printed label, carrying the name of the stores, "Wide World Of Music" and "list price." The marking firm has a small machine on which the store can print its own bar-coding hieroglyphics. Bar-coding is a combination of carefully measured miniscule white spaces and fine and bold lines, which are read by a tube in the register over

(Continued on page 10)



STEVE ASHLEY is a young but seasoned British singer-songwriter whose debut album, STROLL ON (GU6-401S1), has been labeled a landmark in folk music. Melody Maker called it "the most sensational record since folk became contemporary." It's now available in America, on Gull Records, distributed by Motown Record Corp. (Advertisement)

(Advertisement)



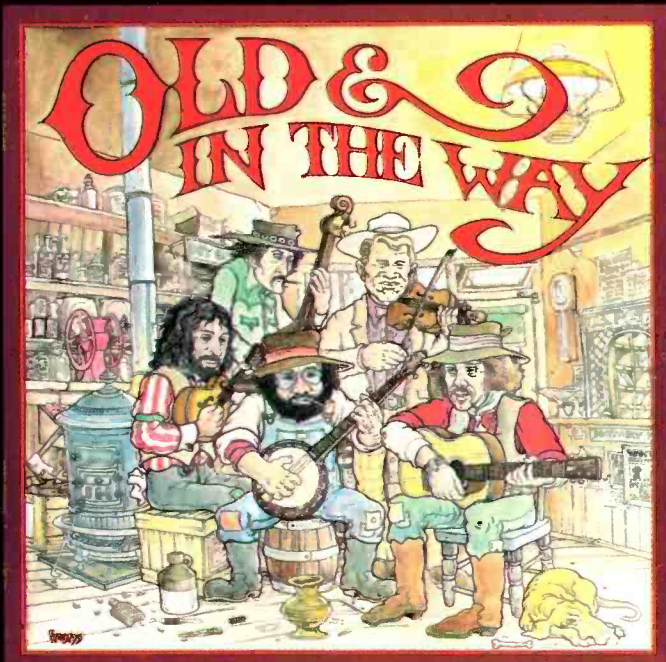
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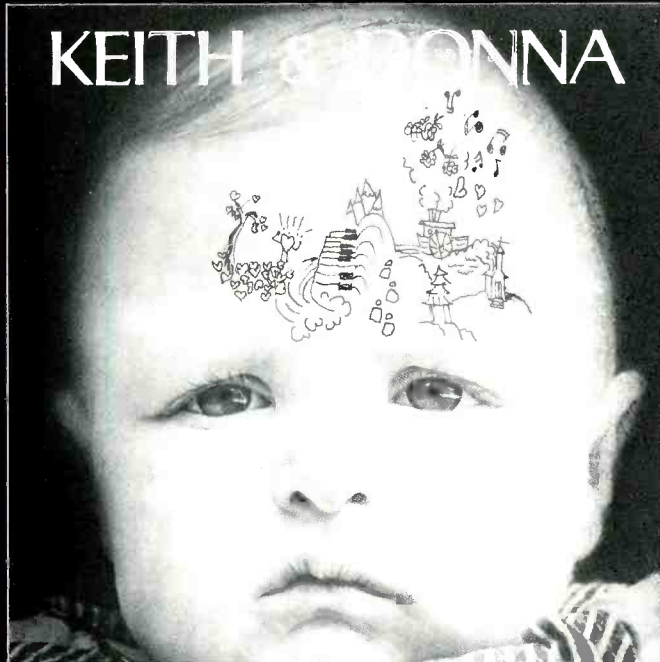
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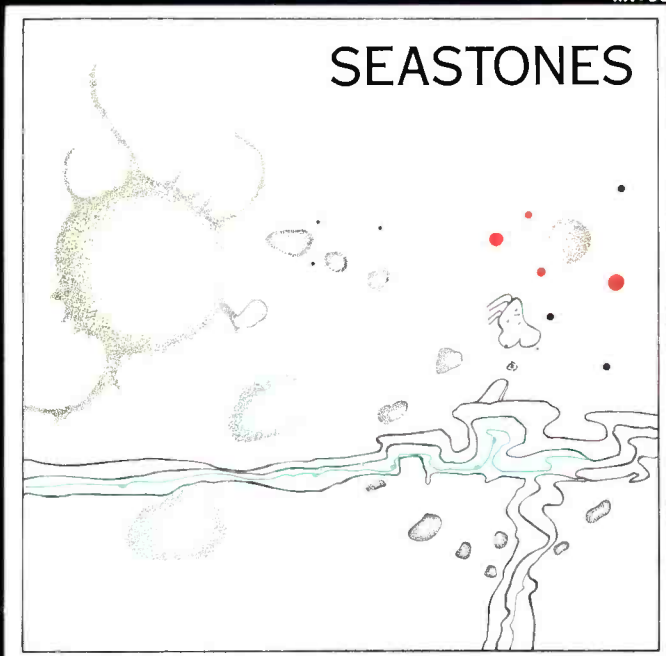
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## MAINLY OLD MASTERS

**'Disco Tech' Drive Launched By Motown**

By BOB KIRSCH

LOS ANGELES — Motown Records will launch an ongoing series of discotheque-oriented LPs this month, compiled primarily of catalog material from the past decade and promoted through a "Disco Tech" campaign.

Suzanne dePasse, the label's vice president for the creative division, says she feels the current interest in discotheques warrants such packages, pointing out that "from the early days, Motown has had that kind of heavy bottom type of record that is so popular in the discos."

Ms. dePasse adds that "In visiting

discos, both locally and around the country, myself and other staff members found an amazing amount of our older product being played. We also began receiving a lot of calls from disco disk jockeys requesting some of the older material, which in some cases was no longer in the catalog."

The idea for the packages to the dubbed "Disco Tech" is, in a way, a takeoff on the school dance concept. The first release, dubbed "Disco Tech No. 1," will feature Stevie Wonder's "Uptight, Everything Is

(Continued on page 12)

**Hot Buttered Soul Will Debut On ABC Next Month**

LOS ANGELES—The marketing and distribution affiliation between ABC Records and Isaac Hayes' Hot Buttered Soul label will kick off next month with the first new Hayes product in over a year.

Hayes says the first LP "will be a 'Hot Buttered Soul' type of thing, more or less the kind of material I am associated with. We've got some innovative things planned, but these will be coming a bit later."

Hayes currently has four artists, to be named in the near future, signed to his label (which will feature an HBS logo) and production company. He says they will be cutting some gospel and jazz material.

"Initially we will stick with the four acts," he says, "and I will be producing them. We may go to other producers later. The LPs will be cut in my studios in Memphis and these LPs should also be available in the spring."

Hayes' publishing firm, Incense Music, Inc. a BMI company, will be administered by ABC.

**Antipiracy Bill Considered By Missouri Senate**

JEFFERSON CITY, Mo.—Two prominent members of the Nashville music community testified here before a state Senate Committee on criminal jurisprudence and corrections last week in connection with a proposed antipiracy bill introduced by Sen. Paul Bradshaw, Springfield Republican.

Ronnie Milsap told the Missouri senators that he and other entertainers on records lose millions of dollars in royalties because of unauthorized copying and sale of their disks and tapes by pirate firms.

F. Michael Milom, attorney for the Country Music Assn., estimated losses of "at least \$200 million every year" and urged passage of the Bradshaw measure.

The bill, S.B. 61, would make it a felony in Missouri to transfer recorded performances for resale without the consent of the original producing firm. Persons who make equipment available for the illegal activity would be guilty of a misdemeanor as would individuals who sell the pirated product.

More Late News  
See Page 94

**3 Arrested In Dallas Tape Raids**

DALLAS—The specialized crime division of the district attorney's office here teed off an antitape piracy drive Saturday (22) when the police bunco squad raided three sites where alleged pirates were selling pre-Feb. 15, 1972 tapes for \$1.99 each.

Detectives Les Heilharz and Hugh Davis confiscated more than 3,200 allegedly pirate tapes and three trucks in the three raids. Arrested and imprisoned were Charles Curtiss O'Quinn, 640 N. Clement, Dallas; William A. Richardson, 621 Bluebonnet, Mesquite, Tex.; and Milton Eugene Broyles, 2922 Mari-deen, Dallas. The last two accused O'Quinn of being ringleader of an operation which might have as many as 10 trucks working traffic locations in this area.

Tapes confiscated were reportedly duplicated by Hemisphere Sound,

(Continued on page 12)

**New 'Q' Demo List**

NEW YORK—Billboard launches a new monthly retailer service this week with its "Dealer Demo Disks" chart of suggested 4-channel cuts from albums that best demonstrate the SQ, QS and CD-4 modes, in the Tape/Audio/Video section.

**FBI Grabs 4 In Jersey; All Charged With Piracy**

By JIM MELANSON

NEWARK—Four New Jersey residents were charged with copyright violations last week, as part of the FBI's ongoing investigation into pirate operations in the state.

Criminal informations were filed by the U.S. Attorney's office here against Anthony Stefanelli of Bloomfield, Jack Nelson of Moonachie, Richard S. Dickey of Belford, and Yegish Hajakian of River Edge.

Stefanelli, d/b/a Stellar Sounds, is charged with 19 counts of copyright infringement for manufacturing pirated product from June 1972 through June 1973. Product mentioned in the information includes such works as "Round 2" (AVCO), "The World Is A Ghetto" (UA), "Houses Of The Holy" (Atlantic), "Hurricane Smith" (Capitol), "Credence Gold" (Fantasy), "I've Got So Much To Give" (20th Century), "Don't Shoot Me, I'm Only The Piano Player" (MCA), "Neither One Of Us" (Motown), "Spinners" (Atlantic), "Composite

Truth" (Polydor), "Birthday" (RCA), "Can't Buy A Thrill" (ABC/Dunhill), "Homecoming" (WB), "Call Me" (London), "Billion Dollar Babies" (WB), among others.

If convicted, Stefanelli faces a maximum term of imprisonment of 19 years and/or a fine of \$19,000.

Nelson is charged with eight counts of copyright infringement for selling pirated product at Howell Township Feb. 8. The charges cover such product as "Rhymes & Reasons" (A&M), "Angel Clare" (Columbia), "I Got A Name" (ABC/Dunhill), "Joy" (Stax), and "Sweet Exorcist" (Buddah), among others.

Nelson, if convicted, faces a maximum term of eight years imprisonment and/or a fine of \$200,000.

Dickey is charged with one count of conspiracy and, if convicted, faces a maximum prison term of one year and/or a \$1,000 fine. Hajakian is charged with one count of copyright infringement by sale and, if convicted, faces a maximum prison term of one year and/or a fine of \$1,000.

**ASCAP Submits New \$ Schedule To U.S. Airlines**

By IS HOROWITZ

NEW YORK—ASCAP will meet with representatives of major domestic airlines Wednesday (5) to present a new licensing formula for the performance of music in flight which will peg payments on actual passenger exposure.

Until now, performance monies paid ASCAP and BMI by the airlines, estimated to total about \$250,000 annually, have been based on airplane passenger capacity regardless of seats filled.

Fourteen airlines have been asked to attend the meeting at ASCAP headquarters here. They will hear the society propose that the new performance rates vary according to whether earphones are supplied passengers for a charge or at no cost. If free, the negotiated rate would be based on the number of passengers carried on the flight. If the phones are rented, a percentage of the rental

(Continued on page 12)

**U.K. Mechanical Royalties To Be Eyed By Tribunal**

LONDON—A tribunal is being set up to study the feasibility of changing the rates on mechanical royalties given to publishers.

In referring to the setting up of such a tribunal, L.G. Wood, the publishers' chairman, warns that the British record industry might be faced with a bill of \$475,000 arising out of legal costs to establish such a body.

The present royalty rate, which has remained the same since 1928, is 6¼ percent of the retail price. Publishers will probably seek a rise to 8 percent, although the amount is not yet specified.

This would bring the royalty into line with the rate payable in Europe. The British Phonographic Industry is opposing the increase and has set up a committee comprising Wood (EMI), Steve Gottlieb (Polygram), David Betteridge (Island), Clive Kelly (EMI) and Ken East (Decca) to recommend a possible defense.

Wood says that the BPI has no

(Continued on page 77)

**Hi Fi & Music Tied By IHF**

By RADCLIFFE JOE

NEW YORK—In a move designed to establish a firm link between the hi fi business and the music industry, the Institute of High Fidelity (IHF) has established an "Artist Of The Year" awards program, and has named such outstanding entertainers as Elton John, Dizzy Gillespie, Earl Scruggs and Aretha Franklin as its first recipients.

The awards program was launched on the heels of the IHF's call to the hi fi industry to think of itself as an extension of the music industry and realize, within five years, its projected potential of \$3 billion in annual sales (Billboard, Feb. 8).

The IHF's awards program was conceived with the close cooperation and advice of top music industry ex-

(Continued on page 54)

## MUSIC PUBLISHERS WORRIED

**Supreme Court Sidesteps Copying Issue**

By MILDRED HALL

WASHINGTON—Music publishers are worrying over the Supreme Court's failure last week to decide whether massive photocopying and distribution of copyrighted materials for free use by libraries and researchers is truly a "Fair Use" to advance science and the arts under the copyrights law or an abuse of the copyright owner's right to payment for his work.

In a tie vote of 4 to 4 (Justice Blackmun abstaining) the High Court left standing a 1973 Court of Claims decision approving large-scale photocopying by libraries in the National Institute of Health and the National Library of Medicine of medical journals published by Williams and Wilkins. The Court of Claims held the photocopying to be a legitimate "fair use" of the copy-

righted works, not requiring payment.

Although the case is narrow in scope, the real issue embarrasses all authors and publishers confronted with a tidal wave of free photocopying by non-profit institutions in this era of fast, cheap duplicating technologies. Neither the 1909 law nor the current copyright revision bills

truly protect copyright owners from this unforeseen free use.

A total of nearly 10 billion photocopied pages of copyrighted works are estimated as the annual output for this country's free use.

Music publishers have cause to worry, but perhaps less than books and magazine publishers, as Senate Copyright Subcommittee counsel

(Continued on page 12)

# FEM DEALERS: Record Bar's George Schnake Praises His Girl Executives

By JOHN SIPPEL

LOS ANGELES—When a customer walks into the Glen Burnie, Md., mall Record Bar and asks blonde, lissome Sharon Mills, "What's a nice young girl doing in a place like this?" the 18-year-old can truthfully answer that she manages the kiosk-type store located in the mall aisle.

In fact, in the total record Record Bar Camelot chain of 98 stores, there are approximately 18 girl managers.

Ms. Mills who just turned 18 March 1, has done an all-around job of elevating the store one grade in the 64-store chain's Record Bar rating system since she became manager Sept. 1, 1974.

The store does a bit over \$100,000 per year. It's small. Marketing director George Schnake of Record Bar rates her high, as he does 18-year-old Carla Waldo, whose birthday was last December. Carla's Denver suburban mall store is about double the size of the Baltimore area store. She'll do well over \$200,000 in her first year.

Al Wickersham, Southwest/Rocky Mountain supervisor, liked Carla's work because the minute she switched from the mall pet shop to Record Bar, "she voluntarily took on more and more responsibility." Wickersham remembers she did tedious things like handling returns, ordering, and was always there to close the register at the end of the day. She still works 55 to 60 hours per week. Her schedule calls for 45 hours, with Sundays off.

"I enjoy opening shipments most. It enables me to see the catalog orders that come in and more important, I want to know about all the new merchandise." Carla keeps a beautiful house, Wickersham reports. She prides herself in seeing that overstock isn't on the floor.



Billboard photo by Susan Wenzel

**DUTIFUL DISTAFFERS**—Ten of the 64 Record Bar store managers are females, nine of whom pose here with the one gal regional supervisor. Girls' average age is about 22 years. Left to right: top row, Sharon Mills, Nancy McLaren, Brenda Balch, Carla Waldo, Cheryn Pierce and Elaine Scheitlin; middle row, Chappie Hardie, Genie Fishel and supervisor Marty Twitchell; foreground, Margaret Bulus. Debby Shell was absent when the photo was taken.

browsers are checked weekly for proper titles and the store is among the neatest in the chain, he says.

Carla feels it's easier to shop an orderly store. She personally dislikes asking a patron, "Can I help you?" She thinks this embarrasses a customer. She prefers the "Can I help you find anything?" approach as more constructive and understanding.

She prefers working with males. The three young new clerks under her supervision are all older. "I can't seem to do as well with women," she admits. She isn't worried by the responsibility of 11,000 LPs and 5,000

tapes plus full lines of accessories and a good-sized sheet/folio department. "Record Bar's never going to get rid of me. I love rock. I love the work. I spent all my extra money here before I came to work and now I'm paid for what is a hobby really." She feels particular attention to special orders is the best business builder she knows.

Like Carla, Sharon finished high school and then immediately became a full-time employee. She'd worked in an Oriental gift shop, but enjoys Record Bar much more. Sharon's a folk and bluegrass fan. Like Carla, her LP collection has grown to about 200 LPs since she's with the chain. She doesn't mind working 10 hours daily six days per week.

Tom Roos, her supervisor, says she proved herself Christmas when she doubled business. She intends to get married this summer, but will stay with Record Bar. She'd like a transfer out west to Denver, where Carla is hoping she's moving because she's a Denver native.

# Executive Turntable



SABATO



LOVELACE



KRIKORIAN

Paul Lovelace has been moved up to vice president and general manager, country division, and Rene Krikorian is elevated to vice president in charge of finance at 20th Century Records, Los Angeles. Both have been with the firm since it was founded. ... Departing Columbia Records, Los Angeles, after three years as manager of West Coast a&r administration is Gary Blohm. He is entering independent film and record production.

\*\*\*

Irv Lichtman joins The New York Times Music Publishing Corp. as East Coast professional manager. He was most recently with Cash Box magazine where he held positions of editor in chief and vice president. ... Rick Sklar has been named vice president and director. Sklar is also director of operations at WABC in New York. ... Bill Preston appointed associated product manager at Columbia Records. He was recently general manager of WNTN-AM in Boston. ... Joe Di Sabato joins RCA Records as manager, product merchandising. Di Sabato was recently general professional manager at Regent/Arc Music Publishers.



LICHTMAN



SKLAR



HALL

Irving Pinous to Topp Electronics as sales manager for the metropolitan New York area. Pinous was previously with Dynavox Electronic Corp. where, since 1968, he was national sales manager. ... Larry Epstein named vice president, Venturi division, at British Industries Co. ... Robert Platt, president and board of director member of Magnavox, has resigned. Succeeding him as president is Pieter Vink, formerly a director of the company.

\*\*\*

Scott Young, who joined Record Bar chain in its Durham, N.C., headquarters last summer as vice president of finance, has been made executive vice president, reporting to president Barrie Bergman. Young is responsible for day-to-day activities of the 64-store chain. Record Bar's new executive committee for long-range planning is composed of Harry and Barrie Bergman, George Schnake, Young, and Bill Golden, chairman.

\*\*\*

In Atlanta, Oscar Fields is named vice president, marketing, of General Recording Corp. ... Fred DeMann set as director of field operations for Elektra/Asylum/Nonesuch. ... Margaret Zito accepted post of director of foreign syndication for Dick Clark Teleshows, Inc. She once was with Motown Records. ... Abbe Gesben now with Sid Woloshin, Inc., New York, as a producer of radio and TV commercials.

\*\*\*

James Parks takes over as national sales manager for Technics by Panasonic in New York. ... Wald Sound, Inc. named Peter W. Holleman president of the Sun Valley, Calif. firm. ... Barry S. Kipnis now director of radio and stereo engineering at Zenith Radio Corp., with responsibility for developing new audio products. ... GTE International, a subsidiary of General Telephone & Electronics Corp., in Stamford, Conn., has made Frederick W. Feuerhake export and licensing manager of its entertainment products division.

\*\*\*

Jerre Hall named national promotion manager for Private Stock Records. Prior to joining Private Stock, Hall was with London Records for three years and was involved with regional promotion in such markets as the Pacific Northwest, Cleveland and Detroit. ... Norman Rubin appointed national sales and promotion manager at P.I.P. Records, a division of Pickwick International. ... Harriette Vidal has been named East Coast publicity director at Polydor Inc. Previously a press coordinator at Columbia Records, Ms. Vidal will be responsible for press and publicity for both MGM and Polydor artists. ... Dick Jacobs, formerly a&r executive with Longines Symphonette and MCA Records, is now head of the a&r department at Dynamic House/Television.

\*\*\*

John Davis is the new field promotion manager of United Artists Records, handling Los Angeles, San Diego and Phoenix. He recently was with the Famous group. ... Jerry Bailey now publicity chief of ABC Records in Nashville. ... At Chelsea Records, Ron Rivers becomes Southern promotion director and Craig Dudley Midwest promotion director, both reporting to Don Anti. Warren Gray also joins Chelsea to handle the firm's line of tape products. He was formerly with Sussex Records. ... William H. Rayborn is new with the staff of Christian Artists Corp. in Thousand Oaks, Calif. He was recently director of promotion for Word Records in Waco, Tex.

# Gold, Platinum For Denver Album

NEW YORK—John Denver's new RCA album, "An Evening With John Denver," shipped both gold and platinum last week, with RIAA certification after more than 500,000 units of the two-LP set—more than a million records—went out to partially fill initial orders.

Jack Kiernan, division vice president, marketing, notes that Denver's last two albums each sold more than 3 million units and the singer has had three gold singles in the past 13 months. A special month-long "Denver Spring" campaign is helping launch the release.

MARCH 8, 1975, BILLBOARD

## BUSINESS & THE ECONOMY

# Create New Market Areas—KLOS Boss

By CLAUDE HALL

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

## MEMPHIS CONCERTS AS A PROMO

MEMPHIS—To focus attention on the growing variety of music in the Memphis recording industry, Memphis Music, Inc. is sponsoring a series of concerts at Lafayette's Music Room, the city's premiere showcase club.

The funds raised at the affairs will be used to promote Memphis recording business through such means as national advertising, and an awards show to honor the leaders in the music industry here. Memphis Music, Inc., has sponsored such presentations in the past few years.

The first in the concert series was devoted to country music and, in addition to the scheduled performers, it featured an impromptu performance by Jerry Lee Lewis. The second showcase featured the city's soul music.

Future shows will center on jazz and pop, with a "super jam" scheduled for June during the weekend of this year's Memphis Music Awards Show.

LOS ANGELES—The American businessman is going to have to do some "very quiet soul searching," believes John Winnaman, vice president and general manager of KLOS here. "Maybe there's a different way to do business."

KLOS has faced the current state of the economy with the same carefulness of most radio stations in the nation that are successful. Winnaman

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## BPI In First Civil Action

LONDON—The British Phonograph Industry has begun its first civil action against bootlegging and has reported that during the past 16 months some \$75,000 has been spent on legal fees to combat piracy in the U.K.

Previously, bootleggers have only been prosecuted by the government. According to Geoffrey Bridge, BPI director, first defendant in such a case, Peter Weightman, of Liverpool, admitted that he taped live performances of artists without their written consent and made and sold cassettes to the public.

In the High Court, Justice McGarry issued an injunction against Weightman, restraining him

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## General News

### Music Men Facing Stiff Exams In High Court Case

By EARL PAIGE

LOS ANGELES—Songwriters and publishers face unprecedented examinations and tests of their rights to works and use thereof, with the most current of these occurring in the Supreme Court in mid-April. Involved is a suit over restaurant use of broadcast music over multiple speakers.

Covering broad areas of copyright snarls, Bernard Korman, ASCAP's general counsel, predicted a mid-April date on the case of a Pittsburgh restaurateur versus two copyright owners (Billboard, Feb. 15) when Korman addressed the California Copyright Conference here last week.

Korman, counsel of record in this and the far-reaching case of CBS versus ASCAP and BMI, said much of what he told the group is highly confidential. He was barraged with questions. He could not, he said, predict the next step in the CBS suit over television use of music, but spent much time backgrounding it.

The Pittsburgh suit contests the paying of performance fees based on the Supreme Court decision exempting cable TV from licensing fees on grounds CATV's activities are not a "performance."

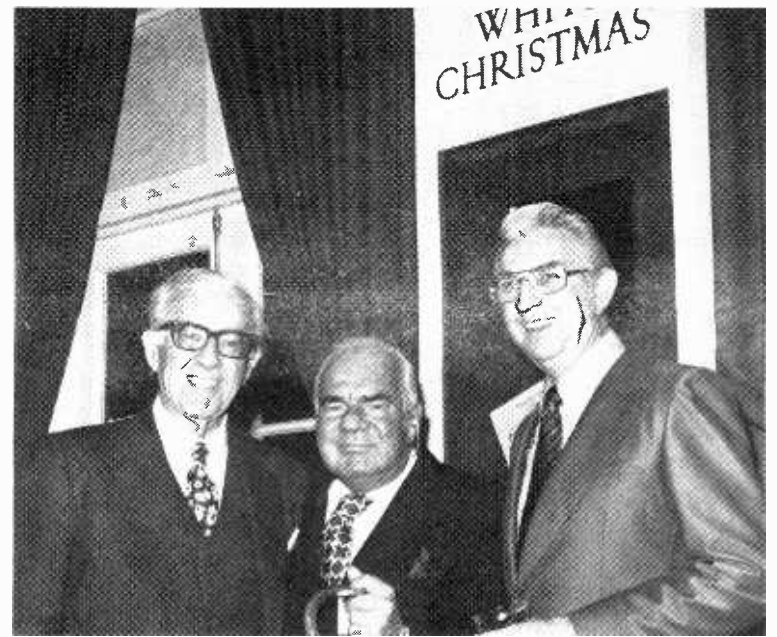
Korman says the crucial new element in copyright use protection is the proposed tribunal in U.S. copyright law revision now in Congress. The idea is the tribunal will establish the reasonableness of fees in all areas.

### Saul Bihari Of Modern Is Dead

LOS ANGELES—Saul Bihari, 54, a member of the family that started Modern, a pioneer r&b label here in 1945, died here Saturday (22). He had functioned in national and sales promotion until three years ago when he suffered a stroke.

Survivors include his brothers and sisters: Jules, Joe, Lester, Florette, Roz and Maxene Bihari, all of whom are active in the family's record/tape manufacturing holdings; his wife, two sons and a daughter.

Along with Specialty, the Bihari labels are the only independents left from the early era. Artists who broke into recording with the labels, which included Crown and RPM, were: B.B. King, Jesse Belvin, John Lee Hooker, Joe Houston, Saunders King, Jimmy Witherspoon, Elmore James and Etta James.



NARAS photo

**CHRISTMAS BOOSTERS**—Three men responsible for Bing Crosby's single of "White Christmas," one of the first five disks in the Recording Academy's Hall Of Fame, attend the opening. They are John Scott Trotter, conductor; Ted Duncan, orchestrator and Ken Darby, choral director. The temporary facility is at Universal Studios where the honoree disks are on display.

### RIAA Reports Fewer Pirates

NEW YORK—The RIAA has issued a progress report which states that Federal and state laws, landmark court decisions, the stepping up of seizures, arrests and prosecutions, and stiffer penalties contributed to a substantial reduction in the piracy of recordings last year.

Stanley Gortikov, RIAA president, calls these results the turning point against pirates. Gortikov singles out Jules E. Yarnell, special counsel in charge of RIAA's anti-piracy effort, for "His diligence, vigilance and resourceful approaches." He praises NARM and the Country Music Assn. and expresses hope that the music publishers will continue anti-piracy efforts.

In citing some of these developments, Gortikov notes the sharp number of investigations—more

than 5,400 started in 1974 versus 1,600 in 1973—raids and arrests by Federal agents that resulted in the seizure of more than \$6.5 million worth of infringed pirated tapes, the imposition of jail sentences totaling more than 100 years and fines in excess of \$150,000.

Gortikov says the industry's top priority now is to seek enactment of state antipiracy laws in the 24 states where they do not exist.

### Composer Gillespie Is Critically Ill

LAS VEGAS—Local composer Haven Gillespie, 87, who wrote such hits as "Santa Claus Is Coming To Town," "Breezing Along With the Breeze" and "You Go To My Head," is reported in critical condition at Sunrise Hospital here.

Gillespie was admitted to the hospital Feb. 9 when he underwent surgery for abdominal cancer.

The talented songwriter has lived here since 1926. He also wrote "Lucky Old Sun," "The Old Master Painter" and "God's Country" which was made famous by Al Jolson in the "Jazz Singer."

### NARAS Tags Cook

LOS ANGELES—The NARAS Institute has presented its first board of directors award to Hal Cook, Billboard publishing consultant. Ruth White, executive vice president of the Institute, presented the award to Cook in recognition of his efforts on behalf of education and the recording industry during last week's "This Business Of Music" seminar at UCLA.

### Baltimorean Fined

NEW YORK—Baltimore District Court Judge Lewis Harris recently fined Steven Plutschak \$750 for violating Maryland's anti-piracy law. Plutschak, d/b/a Baltimore Tapes, had been arrested following a raid on his premises by Baltimore police in which some 750 tapes and duplicating equipment were seized.

### Response To Jazz Assn. Plan Good, Says Hal Cook

LOS ANGELES—Reaction to the announcement last week of the formation of an international jazz trade association has been good, reports Hal Cook, the project coordinator.

In the first two days more than 20 individuals called with encouraging words, Cook says. One, Bill Hassett, who operates a jazz room in the Statler Hilton in Buffalo, N.Y., said the association would assist his efforts. He has been playing big bands like Count Basie and Woody Herman once a month.

Among the veteran musicians responding to the announcement of the formation meeting April 4-5 here at the Ambassador Hotel were Stan Kenton, Ray Brown, Kai Winding and John Levy.

Paul Tanner of the UCLA music faculty, who is acting as an interim executive director, is handling all correspondence until the weekend gathering when Cook, who resides in Orcas, Wash., returns for the meeting.

Correspondence enant joining the association should be addressed to Cook, care of Billboard, 9000 Sunset Blvd., Los Angeles 90069 or to Post Office Box 242, Orcas, Wash.

Blue Jays  
CARNegie HALL  
MARCH 10, 1975

# IT'S BEEN A YEAR OF MANY THANKS

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The American Music Awards



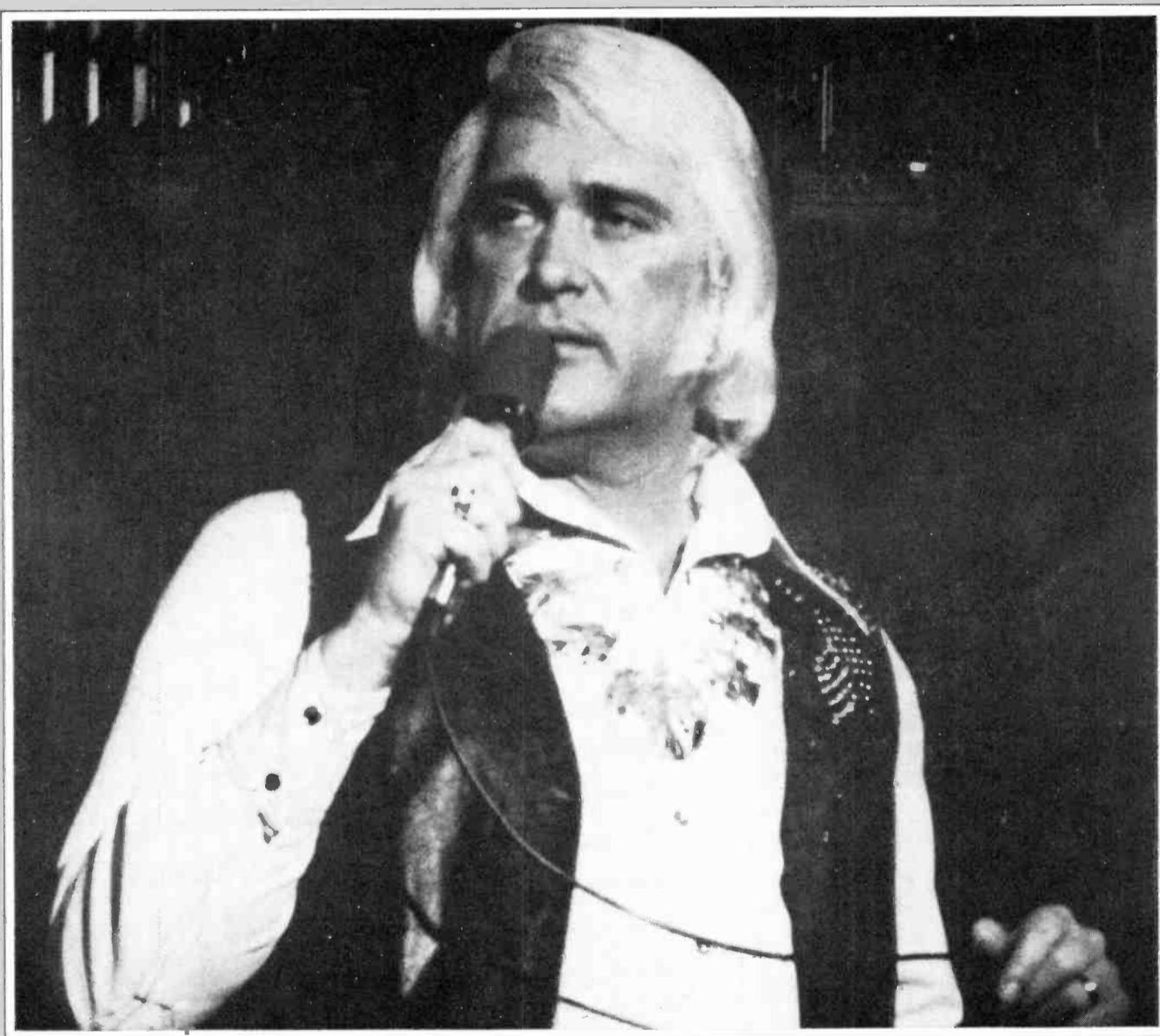
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Top Pop Album  
of the Year  
"Behind Closed Doors"



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"The Most Beautiful Girl  
in the World"



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*Charlie Rich*



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Billy Sherrill

# UNAFFECTED BY STAGFLATION ABC & Warner Disclose Bullish Annual Reports

LOS ANGELES—The gloomy economic predictions forecast for most businesses are not hampering the music industry.

Two more major companies, Warner Communications and ABC, joined MCA and CBS in announcing bullish results in their record and music publishing divisions.

ABC's recorded music operations contributed to the company's record sales and earnings for 1974. ABC reported "a significant growth trend in our music division," a strong performance from the television network and a strong trend from the five ABC-owned TV stations.

For the year ending Dec. 31, earnings rose 5.7 percent to \$49.9 million, or \$2.92 a share, on sales of \$986 million, compared to \$47.2 million or \$2.79 a share, on sales of \$880.5 million in 1973. The 1973 earnings include earnings of \$1.4 million, or 8 cents a share, from discontinued operations and a special gain of \$412,000, or 2 cents a share.

The situation at Warner Communications was much the same as ABC.

For the year ended Dec. 31, Warner Communications reported earnings of \$48,470,000, or \$2.54 a share (\$2.40 fully diluted), on sales of \$720,076,000, compared to earnings of \$47,353,000, or \$2.18 a share (\$2.09 fully diluted) on sales of \$549,619,000 in 1973.

Sales of records, prerecorded tape and music publishing rose 24 percent to \$291,663,000 from \$235,992,000 in the year just ended. Pre-tax divisional profits reported

music increased 11 percent to \$46,671,000 from \$42,012,000.

In the fourth quarter, sales of records and tapes and music publishing rose 15 percent to \$80,539,000 from \$70,280,000, with pre-tax profits up 6 percent to \$11,712,000 from \$11,073,000.

Meanwhile, ABKCO Industries also posted a sales and earnings gain for the first quarter ended Dec. 31.

Earnings reached \$60,326, or 4 cents a share, on sales of \$2,381,498, compared to a loss of \$59,830, or 4 cents a share, on sales of \$2,281,287 for the same period a year ago.

During the quarter, ABKCO incurred legal fees of more than \$220,000 in connection with litigation with Apple, compared to legal fees of \$83,000 for the same period in 1973.

The economic picture is not as bright in the consumer electronics industry, however.

Sony said its net income for the first fiscal quarter ended Jan. 31 will be "substantially below" last year's \$36.8 million. At Motorola, earnings declined 81 percent in the fourth quarter and were down 14 percent for all of 1974, reflecting reduced demand from consumers.

Also reflecting a downturn in consumer spending are Morse Electro Products and Lafayette Radio & Electronics.

Morse reported a \$5,883,000 loss in the third quarter ended Dec. 31 on sales of \$41,380,000 compared to earnings of \$1,476,000, or 51 cents a share, on sales of \$58,052,000 for the same period a year ago.

# Discount Records Overhauls Entire Marketing Dept.

SCARSDALE, N.Y.—Discount Records, the CBS-owned 70-store record and tape retail chain, has had its entire marketing department reorganized in a move designed to give greater control and operating flexibility to its officers.

The reorganization program has added two new regional managers and 13 district managers, bringing to 23 the number of management people actually in the field, according to Sidney Brandt, vice president, operations and business development, CBS Retail Stores.

The complete roster of management personnel is headed by regional managers, Stewart Treslar, Larry Golinski, Martin Super and Mal Goldberg.

Treslar assumes responsibility for the chain's Midwest region and will be headquartered in Chicago.

Discount's new Southern regional manager is Larry Golinski. He will operate out of Atlanta.

Martin Super, who joined Discount Records last November as its New England regional manager, now assumes responsibility for New York state as well.

Discount's far west area is being supervised by Mal Goldberg, Western manager of the operation since 1970.

# ASCAP Gains In Contemporary Music Effort

By JOHN SIPP

LOS ANGELES—ASCAP's long up-hill campaign to assert itself in contemporary music has paid off. President Stanley Adams told the semi-annual membership meeting here Wednesday (26) that the charts showed ASCAP holding 51 positions in the Hot 100, 32 out of 50 in Easy Listening and "substantial representation in country and soul."

Adams admitted that ASCAP "bottomed-out four years ago." The 650 attendance showed about 10 percent under 35. In a separate financial report, Arthur Schwartz reported the society wrote off advances of \$507,000, most of which, it's known, were made to young, promising writers and firms.

The current unrest among users of piped-in music will not quiet until the decision is reached in the Aiken test case. Whatever the decision, Adams pointed out that in so many such landmark cases, there can be numerous appeals. He said the six-year-old CBS legal attack on both ASCAP and BMI, wherein the network seeks a per-usage license instead of blanket licensing, can expect a court decision this year.

Adams looks for a completely revised copyright act in 1975 or 1976. He feels chances of such a revision "are better than they ever have been."

Adams warned that two recent Congressional proposals threaten ASCAP. At the state level, he said the Wyoming legislature is considering a proposal which would outlaw blanket licensing, replacing it with per-piece licensing, a system which is physically impossible to administer, he said. If such a law passes, ASCAP must withdraw from the state. When this alternative became known to Wyoming broadcasters, Adams said they testified in ASCAP's favor before the state body.

# Market Quotations

As of closing, Thursday, February 27, 1975

1974		NAME	P-E	(Sales 100's)	1975			Change
High	Low				High	Low	Close	
20%	11%	ABC	6.2	1360	18 1/2	17 3/4	17 3/4	- 1/4
4%	2	Ampex	4.2	659	4 3/4	4	4	- 3/8
3%	1	Automatic Radio	26	292	3 3/4	2	3 1/4	+ 1/4
9%	4 1/2	Avnet	2.9	388	6 1/4	5 3/4	6	- 1/8
25%	9	Bell & Howell	4.9	480	14 1/2	12 1/2	13 1/4	- 1 1/2
41%	25	CBS	10	992	41 3/4	38	38 1/2	- 2
5	1 1/2	Columbia Pic.	15	2297	5	3 1/2	5	+ 1/4
3	1 1/2	Craig Corp.	2.5	60	2 1/4	2 1/4	2 1/4	Unch.
52 1/2	17 1/2	Disney, Walt	23	5159	39 1/2	37 1/2	38 1/4	- 2 1/4
3	1 1/2	EMI	6.5	157	2 1/2	2 1/2	2 1/2	Unch.
29 1/2	18 1/2	Gulf & Western	4.1	862	28 1/2	27	27 1/4	Unch.
8 1/2	2 1/2	Handieman	10	120	4 1/4	4 1/4	4 1/4	- 1/8
12 1/2	5	Harman Ind.	2.5	40	8	7 1/4	7 1/4	Unch.
7 1/2	2 1/2	Lafayette Radio	5.6	409	5 1/4	4 1/4	5	+ 1/4
17 1/2	11 1/2	Matsushita Elec.	7.1	72	15 1/4	14 1/4	15 1/4	+ 1/4
37 1/2	19 1/2	MCA	6.3	544	37 1/4	36 1/4	37	+ 3/8
32 1/2	9 1/2	MGM	5.3	851	31 1/4	29 1/4	29 1/4	- 2 1/2
80 1/2	43 1/2	3M	19	6280	53 1/2	50 1/2	52 1/2	+ 2 1/2
8 1/2	1 1/2	Morse Elec. Prod.	-	87	2 1/4	2	2 1/4	+ 1/4
61 1/2	32 1/2	Motorola	17	1552	46	43 1/4	44 1/4	- 3/8
23	11 1/2	No. Amer. Phillips	5.5	100	16	15 1/4	16	+ 3/8
19 1/2	5 1/2	Pickwick Intl.	5.8	177	13 1/2	12 1/2	12 1/2	+ 1/4
6 1/2	2	Playboy	6.2	52	3	2 3/4	3	+ 1/4
21 1/2	9 1/2	RCA	9.3	3059	13 1/4	13 1/4	13 1/4	- 3/8
10 1/2	4 1/2	Sony	17	9426	8 3/4	8 1/4	8 1/4	+ 3/8
25	8 1/2	Superscope	3.0	343	16 1/4	15 1/4	16	Unch.
28	10	Tandy	9.4	1217	28	25 1/2	28	+ 3/4
6 1/2	2 1/2	Telecor	3.6	36	4 3/4	3 3/4	4	+ 1/2
4	1 1/2	Telex	-	632	1 1/2	1 1/2	1 1/2	Unch.
2 1/2	1 1/4	Tenna	9.3	106	2.12	2.06	2.12	+ 0.2
10 1/2	5 1/2	Transamerican	12	1542	7 1/4	7 1/4	7 1/4	- 3/8
9 1/2	4 1/2	20th Century	239	2749	9 3/4	7 3/4	9 1/4	+ 2
1 1/2	.05	Viewlex	-	75	.11	.10	.10	-.01
18 1/2	6 1/2	Warner Commun.	4.5	580	12	11 1/4	12	- 1/4
31 1/2	9 1/2	Zenith	10	3665	14 1/4	13 1/4	14 1/4	+ 1 1/4

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.	19	1 1/4	1 1/4	1 1/4	Schwartz Bros.	4	3/4	3/4	3/4
Gates Learjet	269	6 1/2	6 1/4	6 1/4	Wallich's	-	1/4	1/4	1/4
GRT	-	3/4	3/4	3/4	Music City	-	1/4	1/4	1/4
Goody Sam	-	2 1/2	2 1/2	2 1/2	Kustom Elec.	31	1 1/4	1	1 1/4
Integrity Ent.	-	1/4	1/4	1/4	Orrorx Corp.	2	3/4	3/4	3/4
Koss Corp.	66	4 1/4	4 1/4	4 1/4	Memorex	-	3 1/4	3 1/4	3 1/4
M. Josephson	9	7 1/4	7 1/4	7 1/4					

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# ASCAP Gross Income Sets Record

LOS ANGELES—ASCAP's gross domestic income and resultant disbursements to members reached record highs for the third straight year, but percentages of increase dropped for the first time.

The Society gross income for the past three years was:


	1974	1973	1972
Licensees	\$66,610,000	\$63,183,000	\$59,056,000
Investment			
Interest	\$ 2,171,000	\$ 1,821,000	\$ 836,000
Members'			
Dues	\$ 321,000	\$ 307,000	\$ 302,000
Totals	\$69,102,000	\$65,311,000	\$60,194,000
Gain	\$ 3,791,000	\$ 5,117,000	
% of Gain	+5.8%	+8.5%	

Distribution to members was \$52,684,000, after total salaries and expenses of \$16,418,000 were subtracted. Disbursement rose \$2,245,000 or 4.2 percent over the previous year.

Arthur Schwartz, making the report, noted a \$5,617,000 foreign distribution, representing monies due from Sweden, England, Germany and Holland for 1972, was made in 1974. Another \$6,309,000 foreign distribution, also primarily 1972 revenue, was made with money from

Austria, Belgium, Czechoslovakia, Denmark, Finland, Hungary, Israel, Italy, Yugoslavia, Norway, Portugal, Spain, Switzerland, Australia, Brazil, Canada, Japan, Mexico and Poland.

MARCH 8, 1975, BILLBOARD



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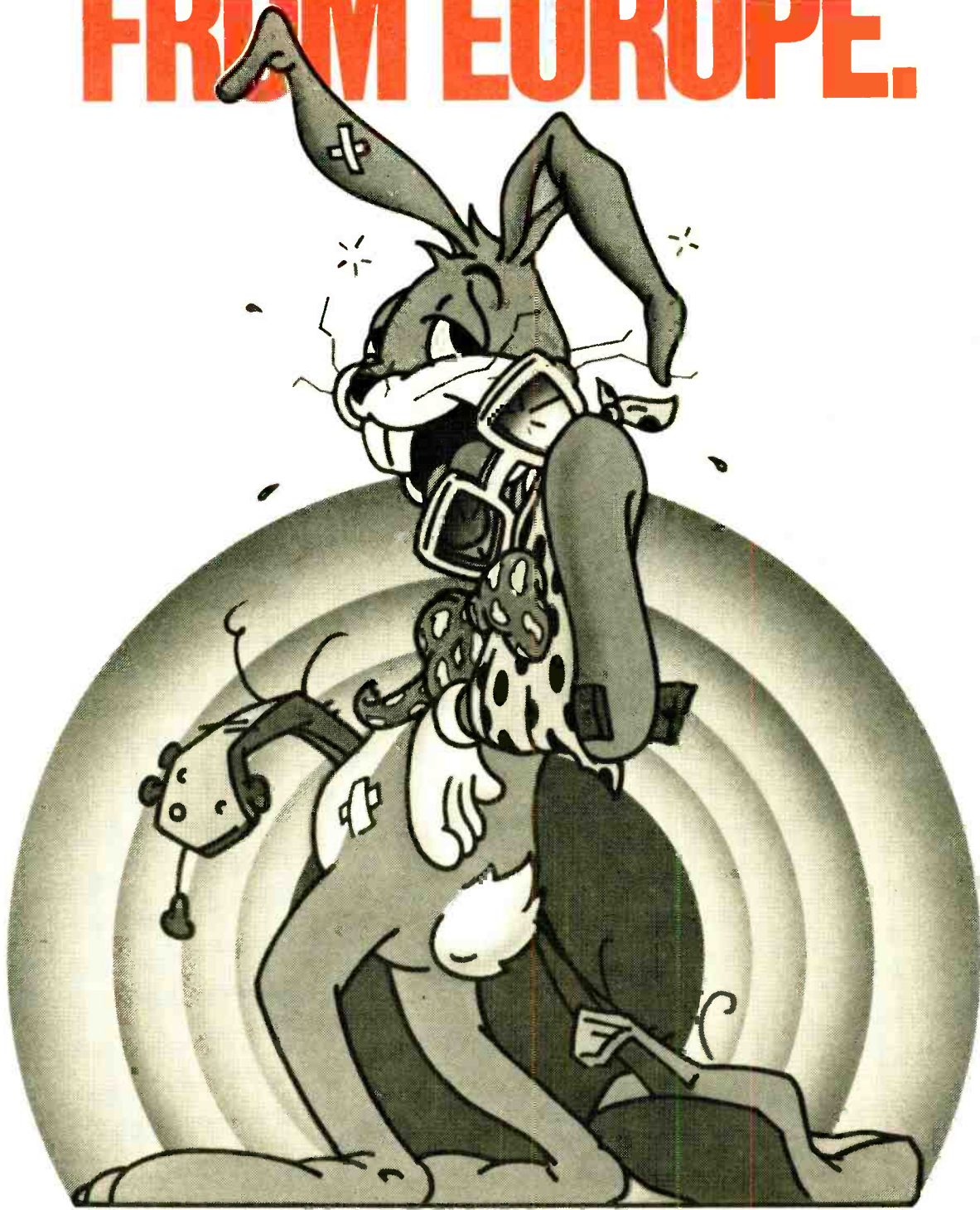
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The Doobie Brothers, Little Feat, Tower of Power, Graham Central Station,  
Montrose and Bonaroo—on a whirlwind tour well wound.

And congratulations to the populations of London, Manchester, Munich,  
Frankfurt, Dusseldorf, Hamburg, Brussels, Paris and  
Amsterdam on their excellent taste in music.



# 'Bar-Coding' Of Products Promo

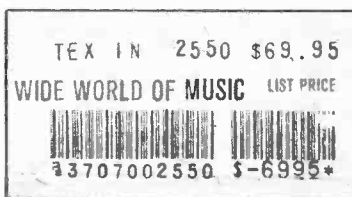
• Continued from page 1

which the product is passed (see accompanying illustration).

When product is checked out, the clerk merely passes the product over the tube and the register automatically completes the transaction and adds local taxes automatically.

Franklin's suggestion to the industry is to print only the name of the manufacturer or his product name and its product identification number. A small space would be left for store-printed selling-price labels which would be piggybacked to the product package next to the bar-coding. Franklin has worked out universal bar-coding for all labels and their product series.

Franklin suggests that manufac-



Bar-coded label shows numbers and thick and thin vertical stripes.

turers also include their suggested list price in the coding. He points out that the real value of bar-coding comes in inventory-taking. Because today there is not yet a portable electronic wand which would pick up numbers automatically from stock shelves, Wide World of Music store employes got 100-foot extension cords so the NCR register could be used throughout the large stores.

A particular album, for example, was taken from stock and run across the wand or tube in the register. Then the complete inventory of that item was hand-counted. The exact number of that title was then punched into the computer as is done with any calculator. Franklin points out that his inventory printout therefore produced not only an exact count but also the exact selling price value of the entire inventory cumulatively or by category.

Franklin's 10-digit code is set up thusly: the first and second numerals or bars identify type of product, i.e., LP, accessory, sheet music or any other kind of merchandise; bars three to five identify the manufacturer or product name; while the last five bars or digits correspond to the manufacturer's actual catalog number. When the printout is produced, it also carries enough of the artist's name and album title so that a person perusing the inventory does not need to know bar-coding to know what the item in inventory is.

The Wide World Of Music tags also carry list and selling price. They could also easily show cost prices. Franklin asks manufacturers only to agree to print on manufacturer's name, catalog number and list price when costed-out.

Franklin says a representative of NCR and Monarch Marking will be with him at NARM to explain fully the procedure, which he feels from experience is vastly superior to memo entry, sales checks and other current methods of control.

## FBI & Pirates

• Continued from page 1

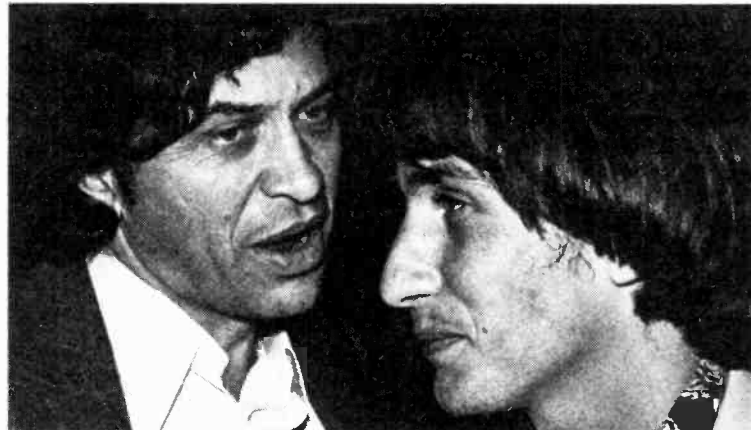
The Justice Department's view is that pre-Feb. 15, 1972, copyright infringers are now subject to \$1,000 fine and/or jail of one year. This is not as stringent as the antipiracy penalty for post-Feb. 15, 1972 offenders which was updated Jan. 1. This penalty carries fines of up to \$50,000 and/or a two-year jail sentence.

A check with the FBI office in Newark, N.J., reveals that the office has already received a memo from the FBI director in Washington, advising them of the Justice Department's decision and authorizing them to seize unauthorized musical recordings without respect to date. It's known that all other FBI offices have received similar instructions.

According to John Murphy, chief of the government's regulations section of the Justice Department's criminal division and catalyst behind the decision, the agency's moves were based on its interpretation of rulings of appeals courts in the Third, Fifth, Ninth and Tenth circuits. The rulings affirmed that the compulsory licensing provision of the federal copyright law may not be used by pirates to duplicate sound recordings even if publisher royalties are paid for their use.

Murphy says that the refusal of the Supreme Court to review an appeal by Colorado Magnetics also played a role in the Justice Department's interpretation of the copyright law. However, he says, "the fact that four circuits held for the publishers was sufficient to us, especially when there are only a total of 10 circuits in the U.S."

The new interpretation, which Murphy claims are new pronouncements of existing law, does not mean that only the U.S. will introduce criminal prosecutions. Murphy says that "we can't do it all" and that the musical composition owners should bring suits of their own.



Arista photos  
Names make news at the Arista discotheque party last week at the Bel-Air Hotel in Los Angeles. Top: president Clive Davis with Mo Ostin of Warner Bros. Middle row: Bill Graham with Ken Messina. Bottom row: Arista artists Melissa Manchester and Banny Manilow.

## 600 HONOR JAY LASKER IN N.Y.

NEW YORK—More than 600 industry persons attended the B'nai B'rith luncheon Feb. 26 at the Waldorf-Astoria honoring Jay Lasker, former chairman of ABC/Dunhill Records.

Presentation of an award was made by Cy Leslie of Pickwick. Pennsylvania Governor Milton Shapp and former New York Congressman Allard Lowenstein were among the speakers. David Rothfeld, of Korvettes, was luncheon chairman.

**Blue Jays**

**CARNEGIE HALL**  
**MARCH 10, 1975**

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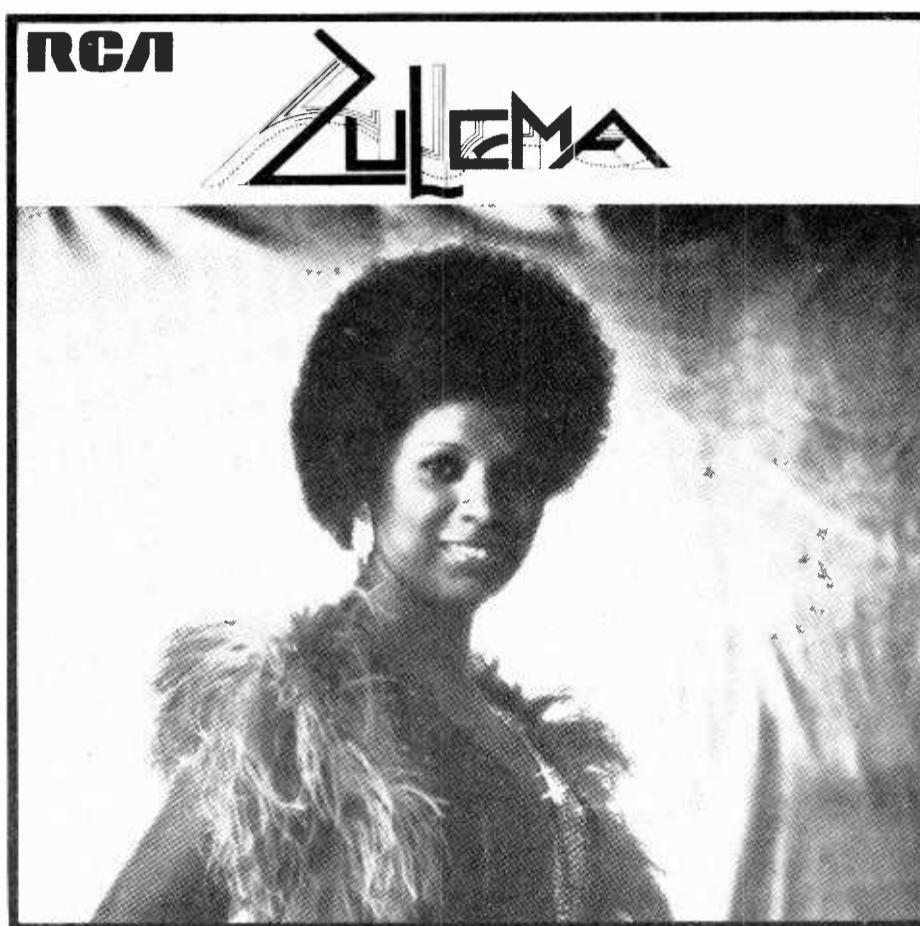
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KATZ ST. LOUIS  
WESL ST. LOUIS  
KKDA DALLAS  
KNOK FORT WORTH  
KOKA SHREVEPORT  
WXEL NEW ORLEANS  
WAOK ATLANTA  
WIGO ATLANTA  
WTHB AUGUSTA  
WOKS COLUMBUS  
WSOK SAVANNAH  
WOIC COLUMBIA  
WGIV CHARLOTTE  
WLE RALEIGH  
WVOL NASHVILLE  
WRDW AUGUSTA  
WSRC DURHAM  
WILD BOSTON  
WKND HARTFORD  
WLIB NEW YORK  
KCOH HOUSTON  
KYOK HOUSTON  
KAPE SAN ANTONIO  
KJET BEAUMONT  
KFJL OKLAHOMA CITY  
KGBC  
KDKO DENVER  
WVON CHICAGO  
WNOV MILWAUKEE  
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WGPR DETROIT  
WDKX ROCHESTER  
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WRNO NEW ORLEANS  
WTUL  
WZMP MILWAUKEE  
WIOT TOLEDO  
CJOM WINDSOR  
WMMS CLEVELAND  
WCUE AKRON  
WEDR MIAMI  
WTMP MIAMI  
WRED FT. LAUDERDALE  
WCKO FT. LAUDERDALE  
WPDO JACKSONVILLE  
WANM  
WDIA MEMPHIS

WLOK MEMPHIS  
KALO LITTLE ROCK  
KOKY LITTLE ROCK  
WYLD NEW ORLEANS  
WBOK NEW ORLEANS  
WXOK BATON ROUGE  
WGOK MOBILE  
WKXI JACKSON  
WLIR LONG ISLAND  
WBAB NEW YORK  
WPLR NEW HAVEN  
WOUR UTICA  
WRNW BRIARCLIFF MANOR  
WOIV NEW YORK  
WHSF WASHINGTON D.C.  
WKTK BALT.  
WGOE RICHMOND  
WMAL WASH. D.C.  
WGTB  
WMFJ DAYTONA BEACH  
KIRL ST. LOUIS, MO.

WBLS NEW YORK  
WNJR NEWARK  
WDAS FM PHILA.  
WEBB BALT.  
WWIN BALT.  
WOL WASH. D.C.  
WOOK WASH. D.C.  
WHUR WASH. D.C.  
WENZ RICHMOND  
WRAP NORFOLK  
KTAC TACOMA  
KZEL EUGENE  
WGUC CINN.  
WVUD DAYTON  
WCOL COLUMBUS  
WNCI COLUMBUS  
WLYX MEMPHIS  
WBTM LITTLE ROCK  
WGLV GAINESVILLE  
WPDQ JACKSONVILLE  
WQSR TAMPA  
WFSO PINELIAS PARK  
WBCN BOSTON

**RCA**

Records and Tapes

WBRU PROVIDENCE  
WNTN NEWTON  
WHCN HARTFORD  
WBLM MAINE  
WNEW NEW YORK  
KKSS ST. LOUIS, MO.  
KTOP TOPEKA, KAN.  
KGGF COFFEYVILLE, KAN.  
KAAY LITTLE ROCK, ARK.  
WYSP PHILA.  
WWKE OCALA, FLA.  
WKEN DOVER  
WMVA MARTINSVILLE  
WWCO WATERBURY

## ASCAP Submits New Airline Fee Plan

• Continued from page 3

charge would be collected by ASCAP.

While the rate to be charged in either case is due for argument by the contracting parties, ASCAP is known to favor a switch to some form of per-passenger payment scheme. The prior formula has been objected to by some of the users.

Under the 1974 ASCAP license formula, airlines using in-flight music were subject to a \$12-per-month charge for each plane with a seating capacity of 101 to 150 passengers. For larger aircraft the fee has been \$24 monthly.

BMI's rates have been less—\$7.50 per month for the smaller craft, and \$15 for the jumbo jets. But BMI, in addition, collects a small fee for "boarding" music while the plane is on the ground. Latter amounts to 1 percent of the total payment made by the airline to the music supplier.

SESAC's rate for airline music amounts to a token \$1 per plane monthly.

Whatever fee formula the negotiating parties work out will be retroactive to Jan. 1 of this year. The airlines are expected to balk at any schedule of payments that will hike totals currently paid. They complained, but without much effect,

when the 1974 ASCAP contract upped earlier rates by 20 percent.

At BMI, a spokesman says his group has no plans to seek an increase in flight performance rates at this time.

Airlines "invited" to attend the ASCAP meeting include American, Braniff, Continental, Delta, Eastern, National, North Central, Northwest, Ozark, Pan American, Trans World, United, Western and World Airways.

Foreign airlines using music pay performance fees to collection agencies in their home countries and will not be affected by the ASCAP negotiations.

## Ford Foundation's Grant To Classics

• Continued from page 3

20 minutes in an hour of studio time for symphony orchestras. Where soloists or conductors are required, an additional grant of \$15 per minute of finished music will be allowed, to a maximum of \$5,000 per record. If a chorus is needed, an allowance of \$35 a minute of completed music is provided, up to a ceiling of \$1,500.

All recordings must be produced in the United States.

Record companies will be required to press a minimum of 500 disks initially, and will receive an extra subsidy of \$200 per album to cover free distribution to reviewers and radio stations of 100 copies of each new release.

Unlike the earlier Ford subsidy program, no royalties will be paid the foundation on sales unless the album turns out to be a heavy mover. If 20,000 copies of an album are sold, the manufacturer will pay a royalty on additional sales of 5 per-

cent on suggested list. Such royalty income will be returned to the recording fund by Ford or assigned to an appropriate nonprofit agency, Kapp says.

Publishers receive no grants under the plan, under the assumption that securing a recording of a copyright is incentive enough. But they will have to print scores and/or parts for sale or rental to the public.

Although the major purpose of the plan is to record works never before put to disk or print, some exceptions will be allowed, Kapp says. Compositions already printed may be included if the publisher agrees to print a new comparable work by the same composer. In other cases, subsidy will be provided for a composition already available only in a single recorded version.

Recording grants will be limited under the plan to \$45,000 for copyrights held by any one publisher or its affiliates. Of this amount, no more than \$30,000 can go to one label. But the total received by a single

record manufacturer may exceed this limit substantially, since it can participate in the plan with more than one publisher.

Under the prior subsidy plan \$375,000 was disbursed by the foundation. But this merely primed the pump, according to Richard Sheldon, director, office of the arts. He says that participating publishers and record manufacturers spent about \$1 million over and above subsidies. Some 40 publishers and 16 record companies were involved, and 99 disks containing 216 compositions were produced.

Outstanding among the sponsored recordings were the George Crumb "Ancient Voices Of Children" on Nonesuch, and Elliott Carter's "Concerto For Orchestra" on Columbia.

## Motown Disco

• Continued from page 3

All Right"; Martha & The Vandellas' "Dancing In The Street"; Junior Walker & The All Star's "I'm A Road Runner"; "You Need Love Like I Do, Don't You," from Gladys Knight & The Pips; "It's A Shame," from the Spinners; and the Temptations' "Ain't Too Proud To Beg."

Also included in the LP are: "I Heard It Through The Grapevine" from Marvin Gaye; Eddie Kendricks' "Girl You Need A Change Of Mind"; "Love Is Like An Itching In My Heart" from Diana Ross & The Supremes; Shorty Long's "Function At The Junction"; Smokey Robinson & The Miracles' "Going To A Go Go," and "ABC" From the Jackson 5.

"The second album," says Ms. dePasse, "will be released in April and will be an instrumental set made up of tracks that were, for one reason or another, never released. Some were recorded as instrumentals, others were meant to have vocals but never did. This was put together as a kind of group effort, with a lot of us participating."

"The schedule for the rest of the albums," continues Ms. dePasse, "will depend on a number of things. We don't want to simply throw these things out at the public."

Motown is also planning a kind of "school dance" in the future to help promote the LPs, the theory being that everyone danced in school and the LPs will help bring back memories as well, fitting in with the current trend.

Pete Senoff, national director of advertising and merchandising for Motown, says that the merchandising campaign will include college pennants with the "Disco Tech" logo for retailers, radio stations and press and a major poster campaign based on the LP cover artwork. Other features will be added to the merchandising campaign over the next several weeks.

## Supreme Court Sidesteps

• Continued from page 3

Tom Brennan points out. The fair use section lays down four guidelines for judging whether the use is legitimate or an infringement. Two of these guidelines would aid a music publisher court case.

The first two fair use standards (section 107) require, that the kind of work and the type of use be considered. Guidelines three and four require judgment on how large a portion of the work is copied and the effect on its potential market and value.

Music publishers can point out that most photocopying of sheet music (such as multiple copies for school bands or choirs) would be outside the fair use standard, because it would involve the whole works, or most of it. Also, the effect on the market value would clearly be drastic enough to constitute infringement. Still, the publishers would have the burden of bringing suit, and could lose.

A section of the revision bill outlining do's and don'ts for library photocopying seems on the surface to protect both musical and audio visual works from multiple copying and distribution. Libraries agreed during revision hearings to have section 108 in the bill and multiple copying of sheet music and audio visual works.

But the catch is that fair use section 107 prevails over the limits put on library photocopying in section 108. Even though the revision bill warns libraries against "systematic reproduction or distribution of single or multiple copies or phonore-

cords," the fair use section leaves the door open to just such unlimited copy-making.

In the Court of Claims favoring the library photocopying, Congress was asked to clarify fair use in its copyright revision. The Supreme Court's recent failure to comment has the same message.

But Congress has also found the subject touchy, in balancing rights of authors and publishers versus the educators and librarians.

As things stand, publishers may have to wait until the recently established Commission to study new photocopying and computer uses of copyrighted works comes up with a recommendation in its three-year study of this knotty problem. (Classroom use is excluded from the study, by Congressional directive.)


Or a broader case with wider impact may come before the Supreme Court and lead to a decision. Meanwhile publishers continue to push for some negotiation of fair payment, possibly through a clearing house, as some have suggested.

## Dallas Seizure

• Continued from page 3

Oklahoma City. All three men got out on \$200 bail on Sunday (23). They are accused of violating Article 9012, revised Texas civil statute, 1970. Penalty for first offense is a maximum \$2,000 fine.

Accompanying the officers were Southwest Assn. of Recording Merchandisers' legal counsel Billy Emerson Jr. and Larry Howell of Big State Distributing's sales staff.



**Blue Jays**

**CARNEGIE HALL**  
**MARCH 10, 1975**

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Temptations—A Song Of You	Bobby Womack—Greatest Hits
Kool & The Gang—Light Of Worlds	Yes—Relayer
Kool & The Gang—Greatest Hits	Yes—Album
Earth, Wind & Fire—Way of the World	Yes—Fragile
First Choice—The Player	Yes—Close to Edge
Al Stewart—Modern Times	John Denver—Poems & Prayers
Charlie Daniels—Fire On Mountain	Hot Tuna—Burgers
Kraftwerk—Autobahn	Jefferson Airplane—Worst of
Keith Jarrett—Death & Flower	Beatles—Let It Be
Traffic—John Barleycorn	

<b>\$9.98 List LP's \$5.05</b> Soundtrack—Tommy <b>EACH</b> Nitty Gritty Dirt Band—Stars & Stripes	<b>\$5.98 List LP's \$2.95</b> La Belle—Nightbird <b>EACH</b> Minnie Riperton—Perfect Angel Dan Fogelberg—Souvenirs Michael Murphy—Blue Sky Stevie Wonder—Talking Book
<b>\$7.98 List LP's \$4.00</b> Blue Oyster Cult—On Your Feet <b>EACH</b> Soundtrack—Lenny Dereck & Dominos—Layla	<b>\$11.98 List LP's \$6.00</b> Nitty Gritty Dirt Band— Will The Circle Be Broken <b>EACH</b>

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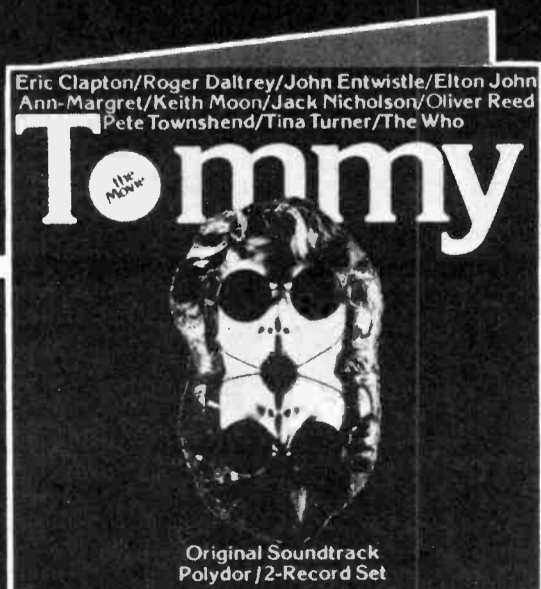
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# T mmy



Eric Clapton/Roger Daltrey/John Entwistle/Elton John  
Ann-Margret/Keith Moon/Jack Nicholson/Oliver Reed  
Pete Townshend/Tina Turner/The Who

## Tommy



Original Soundtrack  
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Album: PD 2 9502, 8 Track: 8F 2 9502, Cassette: CF 2 9502

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B/W  
Overture From Tommy  
PD 15098



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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (2/27/75)

## TOP ADD ONS - NATIONAL

**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
**SAMMY JOHNS**—Chevy Van (GRC)  
 (D) **B.J. THOMAS**—Hey Won't You Play (ABC)

## PRIME MOVERS - NATIONAL

**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
**BARRY WHITE**—What Am I Gonna Do With You (20th Century)  
**B.T. EXPRESS**—Express (Scepter)

## BREAKOUTS - NATIONAL

**MINNIE RIPERTON**—Lovin' You (Epic)  
**JOE COCKER**—You Are So Beautiful (A&M)  
**RINGO STARR**—No-No Song/Snookey (Apple)

### D—Discoteque 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.

### KRUX—Phoenix

D • **B.T. EXPRESS**—Express (Scepter)  
 • **JOE COCKER**—You Are So Beautiful (A&M)  
 ★ **DISCO TEX & THE SEX-O-LETTES**—Get Dancin' (Chelsea) HB-8  
 ★ **RINGO STARR**—No-No Song (Apple) HB-12

### KUPD—Phoenix

• **QUEEN**—Killer Queen (Mercury)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 ★ **CHICAGO**—Harry Truman (Columbia) 38-30  
 ★ **LEO SAYER**—Long Tall Glasses (W.B.) 32-24

### KQEO—Albuquerque

• **HOT CHOCOLATE**—Emma (Big Tree)  
 • **RUFUS**—Once You Get Started (ABC)  
 ★ **MINNIE RIPERTON**—Lovin' You (Epic) 28-14  
 ★ **SAMMY JOHNS**—Chevy Van (GRC) 23-13

### KPOI—Honolulu

• **MINNIE RIPERTON**—Lovin' You (Epic)  
 • **WAYMANU**—Craziest Dream (Flair)  
 ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 24-7  
 ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 30-23

### KGW—Portland

• **SAMMY JOHNS**—Chevy Van (GRC)  
 • **CHICAGO**—Harry Truman (Columbia)  
 ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 13-5  
 ★ **JOE COCKER**—You Are So Beautiful (A&M) 25-17

### KISN—Portland

• **WET WILLIE**—Leona (Capricorn)  
 D • **ODIA COATES**—Showdown (U.A.)  
 ★ **LABELLE**—Lady Marmalade (Epic) 14-9  
 ★ **TONY ORLANDO & DAWN**—Look In My Eyes Pretty Woman (Bell) 15-10

### KTLK—Denver

• **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 • **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.)  
 ★ **OZARK MOUNTAIN DAREDEVILS**—Jackie Blue (A&M) 32-22  
 ★ **BARRY WHITE**—What Am I Gonna Do With You (20th Century) 39-29

### KIMN—Denver

• **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 • **BARRY WHITE**—What Am I Gonna Do With You (20th Century)  
 ★ **MINNIE RIPERTON**—Lovin' You (Epic) 36-19  
 ★ **LOVE UNLIMITED ORCHESTRA**—Satin Soul (20th Century) 37-22

### KKAM—Pueblo, Colo.

• **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 • **MICHAEL MURPHY**—Wild Fire (Epic)  
 ★ **RINGO STARR**—No-No Song (Apple) 24-15  
 ★ **SAMMY JOHNS**—Chevy Van (GRC) 22-28

### KYSN—Colorado Springs

• **CHICAGO**—Harry Truman (Columbia)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 ★ **HOT CHOCOLATE**—Emma (Big Tree) 19-11  
 ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 17-10

### KJOY—Stockton, Calif.

• **ACE**—How Long (Anchor)  
 • **COMMANDER CODY**—Don't Let Go (W.B.)  
 ★ **BEN E. KING**—Supernatural Thing (Atlantic) 28-10  
 ★ **LEO SAYER**—Long Tall Glasses (W.B.) 12-2

### KNDE—Sacramento

• **CHICAGO**—Harry Truman (Columbia)  
 • **BOB DYLAN**—Tangled Up In Blue (Columbia)  
 ★ **SUGARLOAF**—Don't Call Us, We'll Call You (Claridge) 29-17  
 ★ **JOE COCKER**—You Are So Beautiful (A&M) 28-16

### KJR—Seattle

• **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 • **BARRY WHITE**—What Am I Gonna Do With You (20th Century)  
 ★ **RINGO STARR**—No-No Song/Snookey (Apple) 21-10  
 ★ **DAN FOGELBERG**—Part Of The Plan (Epic) 22-16

### KING—Seattle

• **MINNIE RIPERTON**—Lovin' You (Epic)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 7-1  
 ★ **SUGARLOAF**—Don't Call Us, We'll Call You (Claridge) 13-8

### KJRB—Spokane

• **B.J. THOMAS**—Hey Won't You Play (ABC)  
 • **CHARLIE DANIELS BAND**—The South Is Gonna Do It (Buddah)  
 ★ **STYX**—Lady (Wooden Nickel) 18-11  
 ★ **FANNY**—Butter Boy (Casablanca) EX-23

### KTAC—Tacoma

D • **B.T. EXPRESS**—Express (Scepter)  
 D • **OZARK MOUNTAIN DAREDEVILS**—Jackie Blue (A&M)  
 ★ **JIMMY CASTOR**—The Bertha Butt Boogie (Atlantic) 30-22  
 ★ **LABELLE**—Lady Marmalade (Epic) 11-5

### KCPX—Salt Lake City

• **KRAFTWERK**—Autobahn (Vertigo)  
 • **JOE WALSH**—Turn To Stone (ABC/Dunhill)  
 ★ **RINGO STARR**—No-No Song (Apple) 23-9  
 ★ **JIMMY CASTOR BUNCH**—Bertha Butt Boogie (Atlantic) 22-12

### KRSP—Salt Lake City

• **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 • **JOHN LENNON**—Stand By Me (Apple)  
 ★ **RINGO STARR**—No-No Song (Apple) 19-14  
 ★ **DISCO TEX & THE SEX-O-LETTES**—Get Dancin' (Chelsea) 16-11

## Southwest Region

### • TOP ADD ONS:

**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
**BILLY SWAN**—I'm Her Fool (Monument)  
**B.J. THOMAS**—Hey Won't You Play (ABC)

### ★ PRIME MOVERS:

**MINNIE RIPERTON**—Lovin' You (Epic)  
**OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)  
**LABELLE**—Lady Marmalade (Epic)

### BREAKOUTS:

**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
**B.J. THOMAS**—Hey Won't You Play (ABC)  
**SAMMY JOHNS**—Chevy Van (GRC)

### KILT—Houston

• **BILLY SWAN**—I'm Her Fool (Monument)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 ★ **MINNIE RIPERTON**—Lovin' You (Epic) 24-9  
 ★ **B.J. THOMAS**—Hey Won't You Play (ABC) HB-27

### KRBE—Houston

• **JIMMY CASTOR**—The Bertha Butt Boogie (Atlantic)  
 • **TONY ORLANDO & DAWN**—He Don't Love You (Arista)  
 ★ **MINNIE RIPERTON**—Lovin' You (Epic) 20-9  
 ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 15-7

### KLIF—Dallas

• **LABELLE**—Lady Marmalade (Epic)  
 • **SUGARLOAF**—Don't Call Us, We'll Call You (Claridge)  
 ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 6-4  
 ★ **STYX**—Lady (Wooden Nickel) 9-8

### KNUS—Dallas

• **B.J. THOMAS**—Hey Won't You Play (ABC)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 ★ **MINNIE RIPERTON**—Lovin' You (Epic) 21-14  
 ★ **RINGO STARR**—No No Song (Apple) 12-9

### KFJZ—Ft. Worth

• **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 • **BARRY MANILOW**—It's A Miracle (Arista)  
 ★ **MINNIE RIPERTON**—Lovin' You (Epic) 26-11  
 ★ **RUFUS**—Once You Get Started (ABC) 17-6

### NO NEW LIST

### KONO—San Antonio

D • **B.T. EXPRESS**—Express (Scepter)  
 D • **SHIRLEY & COMPANY**—Shame, Shame (Vibration)  
 ★ **SUGARLOAF**—Don't Call Us, We'll Call You (Claridge) 22-7  
 ★ **ELECTRIC LIGHT ORCHESTRA**—Can't Get It Out Of My Head (U.A.) EX-12

### KELP—El Paso

• **HOT CHOCOLATE**—Emma (Big Tree)  
 • **ELVIS PRESLEY**—My Boy (RCA) 23-15  
 ★ **JOE COCKER**—You Are So Beautiful (A&M) 10-4

### XEROX—El Paso

• **SWEET SENSATION**—Sad Sweet Dreamer (Pye)  
 • **CHARLIE DANIELS BAND**—The South Is Gonna Do It (Buddah)  
 ★ **PHOEBE SNOW**—Poetry Man (Shelter) 17-8  
 ★ **LABELLE**—Lady Marmalade (Epic) 10-5

### KAKC—Tulsa

• **SAMMY JOHNS**—Chevy Van (GRC)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 12-6  
 ★ **PHOEBE SNOW**—Poetry Man (Shelter) 22-16

### KELI—Tulsa

• **HOT CHOCOLATE**—Emma (Big Tree)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 ★ **SUGARLOAF**—Don't Call Us, We'll Call You (Claridge) 22-13  
 ★ **LABELLE**—Lady Marmalade (Epic) 21-10

### WKY—Oklahoma City

• **CHICAGO**—Harry Truman (Columbia)  
 • **B.J. THOMAS**—Hey Won't You Play (ABC)  
 ★ **SAMMY JOHNS**—Chevy Van (GRC) 22-13  
 ★ **JOE COCKER**—You Are So Beautiful (A&M) 18-12

### KOMA—Oklahoma City

• **AL GREEN**—Love (HI)  
 • **MINNIE RIPERTON**—Lovin' You (Epic)  
 ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 14-2  
 ★ **PHOEBE SNOW**—Poetry Man (Shelter) 15-6

### WTIX—New Orleans

• **GEORGE McCRAE**—I Get Lifted (TK)  
 • **SUSAN JACKS**—You're A Part Of Me (Mercury)  
 ★ **LABELLE**—Lady Marmalade (Epic) 22-7  
 ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 18-3

### KEEL—Shreveport

D • **ODIA COATES**—Showdown (U.A.)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 D • **B.T. EXPRESS**—Express (Scepter) 27-17  
 ★ **JACKSON FIVE**—I Am Love (Motown) 33-27

## Midwest Region

### • TOP ADD ONS:

**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 (D) **B.T. EXPRESS**—Express (Scepter)  
**RINGO STARR**—No-No Song/Snookey (Apple)

### ★ PRIME MOVERS:

**SAMMY JOHNS**—Chevy Van (GRC)  
**JOE COCKER**—You Are So Beautiful (A&M)  
**MINNIE RIPERTON**—Lovin' You (Epic)

### BREAKOUTS:

**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
**SAMMY JOHNS**—Chevy Van (GRC)  
**OZARK MOUNTAIN DAREDEVILS**—Jackie Blue (A&M)

### WLS—Chicago

• **JACKSON FIVE**—I Am Love (Motown)  
 • **RINGO STARR**—No-No Song (Apple)  
 ★ **ELECTRIC LIGHT ORCHESTRA**—Can't Get It Out Of My Head (U.A.) 26-20  
 ★ **HOT CHOCOLATE**—Emma (Big Tree) 22-16

### WCFL—Chicago

• **LABELLE**—Lady Marmalade (Epic)  
 D • **B.T. EXPRESS**—Express (Scepter)  
 ★ **MINNIE RIPERTON**—Lovin' You (Epic) 32-24  
 ★ **BAD COMPANY**—Movin' On (Swan Song) 21-14

### WOKY—Milwaukee

• **JOE COCKER**—You Are So Beautiful (A&M)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 ★ **MINNIE RIPERTON**—Lovin' You (Epic) 27-15  
 ★ **LABELLE**—Lady Marmalade (Epic) 30-23

### WZUU—Milwaukee

• **MINNIE RIPERTON**—Lovin' You (Epic)  
 • **ELVIS PRESLEY**—My Boy (RCA)  
 ★ **B.J. THOMAS**—Hey Won't You Play (ABC) 24-19  
 ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 5-1

### WIFE—Indianapolis

• **HOT CHOCOLATE**—Emma (Big Tree)  
 D • **B.T. EXPRESS**—Express (Scepter)  
 ★ **SAMMY JOHNS**—Chevy Van (GRC) 28-13  
 ★ **JOE COCKER**—You Are So Beautiful (A&M) 30-15

### WIBL—Peoria, Ill.

• **RINGO STARR**—No-No Song (Apple)  
 • **HARRY CHAPIN**—I Wanna Learn A Love Song (Elektra)  
 ★ **POLLY BROWN**—Up In A Puff Of Smoke (GTO) 16-10  
 ★ **DAN FOGELBERG**—Part Of The Plan (Epic) 29-24

### WDGY—Minneapolis

• **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 • **JOHN LENNON**—Stand By Me (Apple)  
 ★ **OZARK MOUNTAIN DAREDEVILS**—Jackie Blue (A&M) 30-14

D • **B.T. EXPRESS**—Express (Scepter) 14-8

### KDWB—Minneapolis

• **SAMMY JOHNS**—Chevy Van (GRC)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 ★ **BILLY SWAN**—I'm Her Fool (Monument) 27-14  
 ★ **MINNIE RIPERTON**—Lovin' You (Epic) 30-17

### KOIL—Omaha

• **OZARK MOUNTAIN DAREDEVILS**—Jackie Blue (A&M)  
 • **LEO SAYER**—Long Tall Glasses (W.B.)  
 ★ **STRAIGHT**—Save Your Breath (Encore) 18-8  
 ★ **B.J. THOMAS**—Hey Won't You Play (ABC) 27-18

### KIOA—Des Moines

• **MINNIE RIPERTON**—Lovin' You (Epic)  
 • **ELVIS PRESLEY**—My Boy (RCA)  
 ★ **SWEET SENSATION**—Sad Sweet Dreamer (Pye) 20-4  
 ★ **JOE COCKER**—You Are So Beautiful (A&M) 30-15

### KKLS—Rapid City, S.D.

• **RUFUS**—Once You Get Started (ABC)  
 • **NEIL SEDAKA**—The Immigrant (MCA)  
 ★ **HOT CHOCOLATE**—Emma (Big Tree) 22-15  
 ★ **NIGEL OLSSON**—Only One Woman (Rocket) EX-23

### KQWB—Fargo, N.D.

• **NEIL DIAMOND**—I've Been This Way Before (Columbia)  
 • **MINNIE RIPERTON**—Lovin' You (Epic)  
 ★ **JOE COCKER**—You Are So Beautiful (A&M) 35-19  
 ★ **SAMMY JOHNS**—Chevy Van (GRC) 20-9

(Continued on page 16)

## Pacific Southwest Region

### • TOP ADD ONS:

**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 (D) **SHIRLEY & COMPANY**—Shame, Shame, Shame (Vibration)  
**AL GREEN**—Love (HI)

### ★ PRIME MOVERS:

**RINGO STARR**—No-No Song/Snookey  
**FRANKIE VALLI**—My Eyes Adored You (Private Stock)  
 (D) **B.T. EXPRESS**—Express (Scepter)

### BREAKOUTS:

**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
**AL GREEN**—Love (HI)  
**LEO SAYER**—Long Tall Glasses (W.B.)

### KHJ—Los Angeles

D • **SHIRLEY & COMPANY**—Shame, Shame (Vibration)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 D • **B.T. EXPRESS**—Express (Scepter) 23-15  
 ★ **STYX**—Lady (Wooden Nickel) 18-11

### K100 (KIQQ-FM)—Los Angeles

• **AL GREEN**—Love (HI)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 ★ **ELVIS PRESLEY**—My Boy (RCA) 21-14  
 ★ **PHOEBE SNOW**—Poetry Man (Shelter) 26-19

### KKDJ—Los Angeles

• **SWEET SENSATION**—Sad Sweet Dreamer (Pye)  
 • **POLLY BROWN**—Up In A Puff Of Smoke (GTO)  
 ★ **ELVIS PRESLEY**—My Boy (RCA) 30-15  
 ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 7-1

### KFXM—San Bernardino

• **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 • **LEO SAYER**—Long Tall Glasses (W.B.)  
 ★ **RINGO STARR**—No-No Song (Apple) 20-11  
 ★ **SUGARLOAF**—Don't Call Us, We'll Call You (Claridge) 14-6

### KAFY—Bakersfield

D • **SHIRLEY & COMPANY**—Shame, Shame (Vibration)  
 • **BARRY WHITE**—What Am I Gonna Do With You (20th Century)  
 D • **B.T. EXPRESS**—Express (Scepter) 8-2  
 ★ **RINGO STARR**—No-No Song (Apple) 17-11

### KCBQ—San Diego

• **RINGO STARR**—No-No Song (Apple)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 16-6  
 D • **B.T. EXPRESS**—Express (Scepter) 26-18

### KENO—Las Vegas

• **PHOEBE SNOW**—Poetry Man (Shelter)  
 • **ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
 ★ **LABELLE**—Lady Marmalade (Epic) 28-19  
 ★ **MINNIE RIPERTON**—Lovin' You (Epic) 31-23

## Pacific Northwest Region

### • TOP ADD ONS:

**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
**BARRY WHITE**—What Am I Gonna Do With You (20th Century)  
**HOT CHOCOLATE**—Emma (Big Tree)

### ★ PRIME MOVERS:

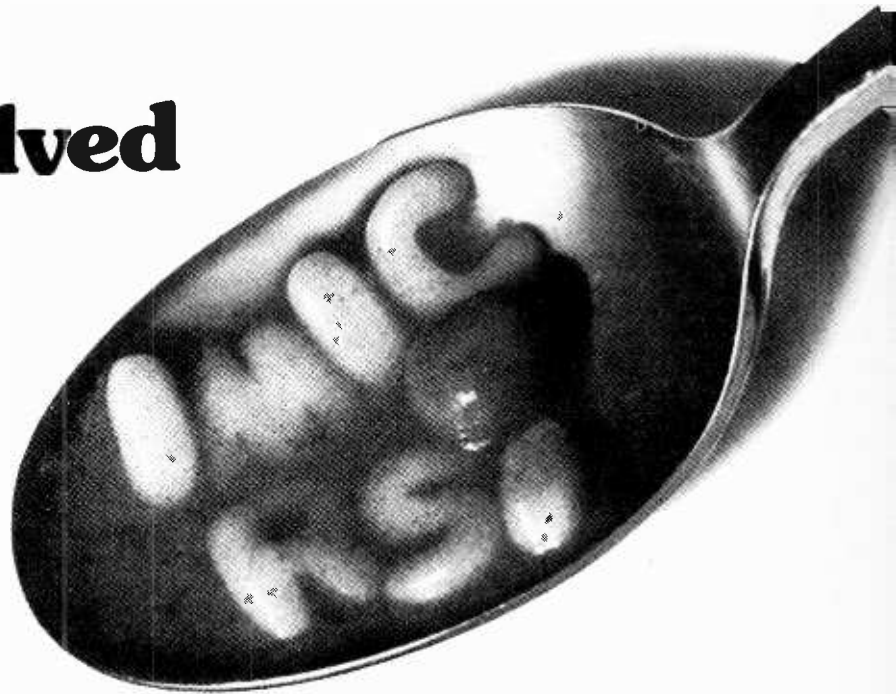
**RINGO STARR**—No-No Song/Snookey  
**JOE COCKER**—You Are So Beautiful (A&M)  
**SUGARLOAF**—Don't Call Us, We'll Call You (Claridge)

### BREAKOUTS:

**ELTON JOHN BAND**—Philadelphia Freedom (MCA)  
**BARRY WHITE**—What Am I Gonna Do With You (20th Century)  
**SAMMY JOHNS**—Chevy Van (GRC)

### KFRC—San Francisco</

# We're Involved



As we've been saying, when you've helped build it, you tend to take a very special sort of pride in your industry. ■ The vast extent of our pride in and commitment to the industry's on-going prosperity and growth is amply demonstrated by our involvement in a veritable alphabet soup of service organizations and programs, many of which were conceived right here at Billboard. ■ Like IMIC – for International Music Industry Conference – a meeting of the world's foremost music business decision-makers, resulting in such momentous innovations as the Geneva Piracy Treaty. ■ Like RSI – for Record Source International – which for fifteen years has been the world's most widely relied-on supplier of custom radio programming services. ■ Like the Billboard International Radio Programming Forum – at which radio's most influential practitioners meet each year to discuss new ways of making their medium ever more vital. ■ Like Billboard's brand new International Talent Forum – a meeting place at which industry leaders in the whole field of talent will meet to discuss their problems and opportunities. ■ Like the Billboard Bookshelf – which publishes indispensably informative books on all facets of the music industry. ■ And like Billboard's Grammy nominees audition service, making the voting easier each year for Academy members. ■ And last but not least, Billboard's 11 years of leadership as the most important airlines programming entity...and of course Billboard's sponsoring of university extension classes in the business we've been an integral part of since its birth. But you've got the idea by now. ■ It's easy to declare great pride in one's industry. But Billboard has and will continue to put our time and resources to work on our industry's behalf.

**We Helped  
Build An Industry-  
Our Sleeves  
Are Still Rolled Up.**



BILLBOARD CORRESPONDENCE SCHOOL  
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ATTN: Professor Heine

Dear Sirs or Madams:

I won't allow myself to be caught dead at any Heavy Industry Function until I receive my official Billboard Lapel Balloon, in exchange for which I hereby swear on the lives of my accountants that I'll faithfully peruse all your ads proving that you're The Top Communicator. [Gasp.] Upon completion of the course, I will expect you to rush me a beautiful Billboard BA diploma, suitable for display in my office or for spreading mayonnaise.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

My role in the music biz: \_\_\_\_\_

I'd prefer a  right-hander's, or  left-hander's lapel balloon.

# Billboard Singles Radio Action

Based on station playlists through Thursday (2/27/75)

Playlist Top Add Ons •  
 Playlist Prime Movers ★

Continued from page 14

### KXOK—St. Louis

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- BARRY MANILOW—It's A Miracle (Arista)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 25-17
- ★ RUFUS—Once You Get Started (ABC) 23-16

### KSLO-FM—St. Louis

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ STYX—Lady (Wooden Nickel) 20-9
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 3-11

### WHB—Kansas City

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- SWEET SENSATION—Sad Sweet Dreamer (Pye)
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) HB-16
- ★ LABELLE—Lady Marmalade (Epic) 17-7

### KEWI—Topeka

- BOB DYLAN—Tangled Up In Blue (Columbia)
- BARRY MANILOW—It's A Miracle (Arista)
- ★ SAMMY JOHNS—Chevy Van (GRC) 44-19
- ★ FANNY—Butter Boy (Casablanca) 54-38

## North Central Region

**TOP ADD ONS:**

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- B.J. THOMAS—Hey Won't You Play (ABC)
- ANOY KIM—The Essence Of Joan (Capitol)

**PRIME MOVERS:**

- ★ MINNIE RIPERTON—Lovin' You (Epic)
- ★ JOE COCKER—You Are So Beautiful (A&M)
- ★ RINGO STARR—No-No Song/Snookeyero (Apple)

**BREAKOUTS:**

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- CHICAGO—Harry Truman (Columbia)
- B.J. THOMAS—Hey Won't You Play (ABC)

### CKLW—Detroit

- GORDON LIGHTFOOT—Rainy Day People (W.B.)
- ANDY KIM—The Essence Of Joan (Capitol)
- ★ JOE COCKER—You Are So Beautiful (A&M) 29-24
- ★ RINGO STARR—No-No Song (Apple) 27-23

### WCRD—Grand Rapids

- MINNIE RIPERTON—Lovin' You (Epic)
- AMERICA—Lonely People (W.B.) 15-5
- ★ PHOEBE SNOW—Poetry Man (Shelter) 14-8

### Z-96 (WZZM-FM)—Grand Rapids

- LEO SAYER—Long Tall Glasses (WB)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ HOT CHOCOLATE—Emma (Big Tree) 27-14
- ★ JOE COCKER—You Are So Beautiful (A&M) 24-17

### WTAC—Flint, Mich.

- AL GREEN—Love (HI)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ LABELLE—Lady Marmalade (Epic) 17-5
- ★ JIMMY CASTOR—Bertha Butt Boogie (Atlantic) 28-18

### WIXY—Cleveland

- B.J. THOMAS—Hey Won't You Play (ABC)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 25-14
- ★ RINGO STARR—No-No Song (Apple) 32-21

### WGCL—Cleveland

- NEIL DIAMOND—I've Been This Way Before (Columbia)
- DAVID BOWIE—Young Americans (RCA)

- ★ CHICAGO—Harry Truman (Columbia) 18-10
- ★ WET WILLIE—Leona (Capricorn) 19-12

### 13-Q (WKQP)—Pittsburgh

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- MINNIE RIPERTON—Lovin' You (Epic) 30-21
- ★ LABELLE—Lady Marmalade (Epic) 22-15

### KQV—Pittsburgh

- SHIRLEY & COMPANY—Shame, Shame (Vibration)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ RINGO STARR—No-No Song (Apple)
- ★ JAGGERZ—Two Plus Two (Wooden Nickel)

### WKWB—Buffalo

- CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- FANNY—Butter Boy (Casablanca) 26-19
- ★ STYX—Lady (Wooden Nickel) 13-7

### WSAI—Cincinnati

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- TONY ORLANDO & DAWN—He Will Break Your Heart (Arista)
- ★ JOE COCKER—You Are So Beautiful (A&M) 27-15
- ★ PHOEBE SNOW—Poetry Man (Shelter) 30-20

### WCOL—Columbus

- CHICAGO—Harry Truman (Columbia)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 36-23
- ★ GEORGE McCRAE—I Get Lifted (TK) 30-20

### WAKY—Louisville

- HELEN REDDY—Emotion (Capitol)
- BEN E. KING—Supernatural Thing (Atlantic)
- ★ BENNY BELL—Shaving Cream (Vanguard) 22-6
- ★ CHI-LITES—Toby/That's How Long (Brunswick) 28-10

### WTUE—Dayton, Ohio

- BILLY SWAN—I'm Her Fool (Monument)
- RUFUS—Once You Get Started (ABC)
- ★ CHICAGO—Harry Truman (Columbia) 37-26
- ★ HARRY CHAPIN—I Wanna Learn a Love Song (Asylum) 36-28

### WBGN—Bowling Green, Ky.

- JIM GILSTRAP—Swing Your Daddy (Chelsea)
- LOBO—Don't Tell Me Goodnight (Atlantic)
- ★ PURE PRAIRIE LEAGUE—Amie (RCA) 25-16
- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah) 13-6

### WJET—Erie, Pa.

- CHICAGO—Harry Truman (Columbia)
- B.T. EXPRESS—Express (Scepter)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 29-14
- ★ RINGO STARR—No No Song (Apple) 27-20

## Southeast Region

**TOP ADD ONS:**

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- BARRY WHITE—What Am I Gonna Do With You (20th Century)

**PRIME MOVERS:**

- ★ MINNIE RIPERTON—Lovin' You (Epic)
- ★ B.J. THOMAS—Hey Won't You Play (ABC)
- ★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)

**BREAKOUTS:**

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- B.J. THOMAS—Hey Won't You Play (ABC)
- SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)

### WQXI—Atlanta

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- BEN E. KING—Supernatural Thing (Atlantic)

- ★ BENNY BELL—Shaving Cream (Vanguard) HB-17
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 17-10

### WFOM—Atlanta

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- TONY ORLANDO & DAWN—He Don't Love You (Arista)
- ★ WET WILLIE—Leona (Capricorn) 36-30
- ★ FLASH CADILLAC—Good Times Rock & Roll (Private Stock) 33-19

### Z-93 (WZGC-FM)—Atlanta

- B.J. THOMAS—Hey Won't You Play (ABC)
- GLADYS KNIGHT & THE PIPS—Love Finds Its Own Way (Buddah)
- ★ SAMMY JOHNS—Chevy Van (GRC) EX-14
- ★ STYX—Lady (Wooden Nickel) 12-2

### WBBQ—Augusta

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ HOT CHOCOLATE—Emma (Big Tree) 25-18
- ★ PHOEBE SNOW—Poetry Man (Shelter) 21-15

### WSGN—Birmingham, Ala.

- COMMANDER CODY—Don't Let Go (W.B.)
- BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 19-8
- ★ MINNIE RIPERTON—Lovin' You (Epic) 17-9

### WHHY—Montgomery, Ala.

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ TOM T. HALL—Sneaky Snake (Mercury) 18-9
- ★ PURE PRAIRIE LEAGUE—Amie (RCA) 20-14

### WTOB—Winston/Salem, N.C.

- BOBBY VINTON—Dick And Jane (ABC)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ ELVIS PRESLEY—My Boy (RCA) 28-12
- ★ MINNIE RIPERTON—Lovin' You (Epic) 30-15

### WSCA—Savannah, Ga.

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- TAMIKO JONES—Touch Me Baby (Arista)
- ★ PURE PRAIRIE LEAGUE—Aime (RCA) 14-9
- ★ SAMMY JOHNS—Chevy Van (GRC) 15-11

### WTMA—Charleston, S.C.

- SAMMY JOHNS—Chevy Van (GRC)
- MINNIE RIPERTON—Lovin' You (Epic) 19-6
- ★ STYX—Lady (Wooden Nickel) 9-3

### WKIX—Raleigh, N.C.

- BARRY MANILOW—It's A Miracle (Arista)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ JIM GILSTRAP—Swing Your Daddy (Chelsea) 25-14
- ★ POLLY BROWN—Up In A Puff Of Smoke (GTO) 23-15

### WORD—Spartanburg, S.C.

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ROLLING STONES—Time Waits For No One (Rolling Stone)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 25-12
- ★ SHIRLEY & COMPANY—Shame, Shame (Vibration) 18-9

### WAYS—Charlotte, N.C.

- SHIRLEY & COMPANY—Shame, Shame (Vibration)
- EDDIE KENDRICKS—Shoeshine Boy (Tamla)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 9-4
- ★ FANNY—Butter Boy (Casablanca) 21-16

### WNOK—Nashville

- HOT CHOCOLATE—Emma (Big Tree)
- CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah)
- ★ LABELLE—Lady Marmalade (Epic) 17-4
- ★ JACKSON FIVE—I Am Love (Motown) 37-25

### WGOW—Chattanooga, Tenn.

- B.J. THOMAS—Hey Won't You Play (ABC)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 23-14
- ★ JOE COCKER—You Are So Beautiful (A&M) 14-8

### KAAY—Little Rock

- LABELLE—Lady Marmalade (Epic)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 23-14
- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Buddah) 21-16

### WHBQ—Memphis

- JIMMY CASTOR—The Bertha Butt Boogie (Atlantic)
- LEO SAYER—Long Tall Glasses (W.B.)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 18-4
- ★ B.T. EXPRESS—Express (Scepter) HB-17

### WMPS—Memphis

- MINNIE RIPERTON—Lovin' You (Epic)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- ★ JOE COCKER—You Are So Beautiful (A&M) HB-12
- ★ MARIA MULDAUR—I'm A Woman (Reprise) 12-10

### WMAK—Nashville

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- MARIE OSMOND—Who's Sorry Now (MGM)
- ★ SAMMY JOHNS—Chevy Van (GRC) 16-10
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 11-5

### WLAC—Nashville

- B.T. EXPRESS—Express (Scepter)
- ANDY FAIRWEATHER—Spider Jiving (A&M)
- ★ EAGLES—Best Of My Love (Asylum) 11-5
- ★ LABELLE—Lady Marmalade (Epic) 8-4

### WLCY—Miami

- AL GREEN—Love (HI)
- CARL DOUGLAS—Dance The Kung Fu (20th Century)
- ★ SHIRLEY & COMPANY—Shame, Shame (Vibration) 35-7
- ★ PHOEBE SNOW—Poetry Man (Shelter) 28-11

### WQAM—Miami

- BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 29-16
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 23-15

### WFUN—Miami

- PHOEBE SNOW—Poetry Man (Shelter)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) HB-17
- ★ MINNIE RIPERTON—Lovin' You (Epic) 13-5

### Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- JACKSON FIVE—I Am Love (Motown)
- SHIRLEY & COMPANY—Shame, Shame (Vibration)
- ★ LABELLE—Lady Marmalade (Epic) 26-8
- ★ MINNIE RIPERTON—Lovin' You (Epic) 11-4

### WQFD—Lakeland, Fla.

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ANDY KIM—The Essence Of Joan (Capitol)
- ★ B.J. THOMAS—Hey Won't You Play (ABC) 19-7
- ★ AL GREEN—Love (HI) 29-18

## Northeast Region

**TOP ADD ONS:**

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- B.T. EXPRESS—Express (Scepter)
- BARRY MANILOW—It's A Miracle (Arista)

**PRIME MOVERS:**

- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ PHOEBE SNOW—Poetry Man (Shelter)
- ★ MINNIE RIPERTON—Lovin' You (Epic)

**BREAKOUTS:**

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- SAMMY JOHNS—Chevy Van (GRC)
- BARRY MANILOW—It's A Miracle (Arista)

### WABC—New York City

- RUFUS—Once You Get Started (ABC)
- BEN E. KING—Supernatural Thing (Atlantic)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 17-7
- ★ SHIRLEY & COMPANY—Shame, Shame (Vibration) 18-9

### WPIX-FM—New York City

- BARRY MANILOW—It's A Miracle (Arista)
- JOHN LENNON—I Saw Her Standing There (Apple)
- ★ JACKSON FIVE—I Am Love (Motown) EX-16
- ★ LABELLE—Lady Marmalade (Epic) 9-4

### WBBF—Rochester, N.Y.

- LEO SAYER—Long Tall Glasses (W.B.)
- BENNY BELL—Shaving Cream (Vanguard)
- ★ STANKY BROWN GROUP—Rock 'n Rollin' Star (Arista) 29-19
- ★ DAVID BOWIE—Young Americans (RCA) 26-20

### WRKO—Boston

- HOT CHOCOLATE—Emma (Big Tree)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ MINNIE RIPERTON—Lovin' You (Epic) HB-19
- ★ SHIRLEY & COMPANY—Shame, Shame (Vibration) 14-6

### WMEX—Boston

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- B.T. EXPRESS—Express (Scepter)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 15-6
- ★ STYX—Lady (Wooden Nickel) 7-1

### WVBF—Framingham, Mass.

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- JOE COCKER—You Are So Beautiful (A&M)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock) 20-3
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 19-9

### WPRO—Providence

- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea)
- JOHN LENNON—#9 Dream (Apple)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 29-10
- ★ AMERICA—Lonely People (W.B.) 10-3

### WORC—Worcester, Mass.

- DOOLEY SILVERSPORN—Bump Me Baby (Cotton)
- HELEN REDDY—Emotion (Capitol)
- ★ SHIRLEY & COMPANY—Shame, Shame (Vibration) 30-22
- ★ B.T. EXPRESS—Express (Scepter) 20-13

### WDRG—Hartford

- BOBBY VINTON—Dick And Jane/Beer Barrel Polka (ABC)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 11-2
- ★ SWEET SENSATION—Sad Sweet Dreamer (Pye) 21-13

### WPOP—Hartford

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ STYX—Lady (Wooden Nickel) 24-14
- ★ OHIO PLAYERS—Fire (Mercury) 12-6

### WTRY—Albany

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 16-9

- ★ JOE COCKER—You Are So Beautiful (A&M) EX-23

### WPTV—Albany

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- B.J. THOMAS—Hey Won't You Play (ABC)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 17-10
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 21-18

## Mid-Atlantic Region

**TOP ADD ONS:**

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- RUFUS—Once You Get Started (ABC)
- HOT CHOCOLATE—Emma (Big Tree)

**PRIME MOVERS:**

- ★ MINNIE RIPERTON—Lovin' You (Epic)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock)

**BREAKOUTS:**

- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- B.T. EXPRESS—Express (Scepter)
- BEN E. KING—Supernatural Thing (Atlantic)

### WFIL—Philadelphia

- B.T. EXPRESS—Express (Scepter)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 13-7
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 24-19

### WIBG—Philadelphia

- SAMMY JOHNS—Chevy Van (GRC)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ BENNY BELL—Shaving Cream (Vanguard) HB-20
- ★ PHOEBE SNOW—Poetry Man (Shelter) 27-19

### WPGC—Washington

- LEO SAYER—Long Tall Glasses (W.B.)
- PHOEBE SNOW—Poetry Man (Shelter)
- ★ JIMMY CASTOR—The Bertha Butt Boogie (Atlantic) 10-4
- ★ DAVID BOWIE—Young Americans (RCA) 22-16

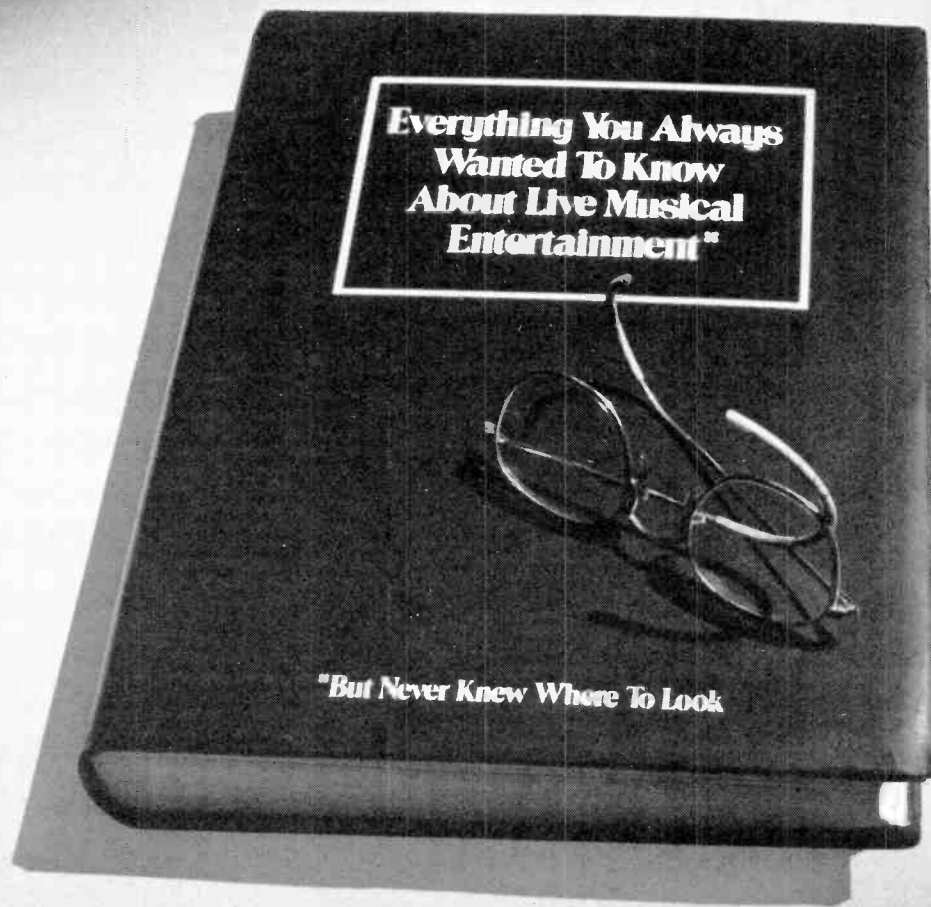
### WRC—Washington

- MINNIE RIPERTON—Lovin' You (Epic)
- ELTON JOHN BAND—Philadelphia Freedom (MCA)
- ★ HOT CHOCOLATE—Emma (Big Tree) 15-9
- ★ OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 7-3

### WCAO—Baltimore

- BARRY MANILOW—It's A Miracle





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# Piracy Struggle Heading Into Crucial Phase

By JOHN SIPPEL



Billboard photo by John Sippel

Chet Brown, left, Assistant U.S. Attorney who prosecuted the landmark Richard Taxe piracy case, says goodbye on the federal building landing to Chuck Negron, leader of Three Dog Night, middle, who testified for the U.S. At the right is Bob Thomaso of the group's managerial staff.

**THE BIGGEST THREE-AND-ONE-HALF YEARS** in the campaign against unlicensed duplicating are over, but the ballgame is only in the late stages. The most pivotal innings are still ahead. The old diamond axiom about the "game isn't over, until the last man is out" holds full well in the brief history of antipiracy activity.

The near four years of activity has seen innumerable federal and local raids on manufacturers, distributors and retailers of alleged unauthorized prerecorded tapes; resultant injunctions and local and national trials before judges and/or juries since the illicit tape duplicator made his surprise legal putsch against the industry.

On Nov. 10, 1971, the record/tape industry got jolted severely when Salt Lake City federal district judge Hillis W. Ritter issued temporary restraining orders against RCA, CBS, ABC and Ampex, four of the largest sources of recorded music, demanding they halt "interfering with or harassing" Utah capital sources which were handling licensed or pirated tapes.

Tape Head Inc., a retailer, and R.A. Ridges, a Salt Lake distributor, had succeeded in a class action against the label giants in obtaining the injunctions. Judge Ritter held that these unlicensed duplicated

tape handlers were doing legitimate business and not violating the new federal anti-piracy law, S.646. The plaintiffs contended that their business was thwarted when the major labels sent letters to their accounts, warning them not to handle pirated tapes.

The surprise legal strike against the major labels was bolstered by the fact that A. Bob Jordan, Oklahoma City legal counsel who represented the Salt Lake City plaintiffs, admitted that he was chosen to represent the pro-pirate forces by James L. Fisk, Washington attorney who was executive secretary for two pro-pirate national associations, the Independent Tape Merchants' Association and the Broadcast and Music Anti-Monopoly Association, both of which had been formed in early fall, 1971, to gird the elements in unauthorized duplication in the U.S. in a concerted fight to aid their profitable activity.

The lengthy trial, which went through two appeals, illustrated the strength and intelligence of the pro-pirate groups. No longer was a bootleg or pirated tape merely a flimsy 50-piece hand-made rack in a shoddy truck-stop or a no-name brand gas station on a cross-road. The pirate duplicator was an organized power.

Coincidentally, two days before

the monumental Ritter decision, the music industry anti-counterfeiting council held its first meeting in New York. Present were representatives of AFTRA, the AFM, the Harry Fox Agency, NARM, RIAA and ITA. A week later, the Los Angeles city attorney filed a precedential local municipal court suit against John Caywood and Rick Ward also known as David Ricci, who were allegedly selling counterfeited singles-hit-collations over local radio stations on Golden Gate records. A Capitol Records Los Angeles salesman, Jack Byram, was found guilty of violating the state penal code covering illegally pressed records in municipal court early that December.

**1972**

Ampex attributed a goodly share of its own business and the industry's tape sales loss to piracy. Ronald Shaab, Ronco, Inc., Shreveport retailer, challenged the constitutionality of S.646 in a suit filed in Washington, D.C., federal district court later on. The brief was filed by Fisk. The Independent Tape Merchants Association filed a \$45 million damage class action suit against CBS, which, it alleged, circulated a letter attacking unlicensed duplicators' product.

The industry fought back. NARM's March, 1972, convention highlighted an antipiracy offensive. Regional committees were appointed by NARM director Jules Malamud to combat counterfeited

(Continued on page 20)

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# Piracy Struggle Heading Into Crucial Phase

• Continued from page 18

product. Los Angeles attorney Arthur Leeds, representing a group of unidentified pirate duplicators, wanted to negotiate a "fair royalty payment to record companies." The pro-piracy army was clearly throwing the heaviest punches through the early stages of the fight.

RIAA fought back. In March, it allocated over \$1 million to combat recorded music piracy. The Fox Agency asked about \$500,000 damages in a Maryland federal district suit against a group there allegedly involved in national pirated tape distribution.

Early in 1972, Holland set a precedent move, declaring pre-recorded tape piracy illegal in an Am-

sterdam court ruling. The English Parliament considered its first anti-piracy provision in April. The action was moving slowly globally.

A Billboard story in April noted where four Chicago retailers brazenly were selling pirated tapes. Newly-appointed RIAA president Stan Gortikov vowed to a NARM convention audience that his association would back the anti-counterfeit fight all the way. The ninth circuit court of appeals, San Francisco, struck pirates a hefty blow when it ruled that payment of compulsory mechanical royalties doesn't legitimize unauthorized duplicators. CBS Records salvaged a \$250 million class action in Washington federal district court against tape pirates.

In April, businessmen involved in

some forms of unlicensed duplicating set up a record label, Million Records, in Nashville. The Texas attorney general upheld the constitutionality of that state's piracy law, one of the first passed in the U.S. Four Atlanta distributors joined the battle, suing two alleged pirates, Custom Recording, later a defendant in a federal pirate suit, and Eastern Tape, both in North Carolina.

In early May, the international anti-counterfeit drive firmed at IMIC-4 in Acapulco. U.S. marshals raided Deeds Music Co., Elk Hills, Md., already a defendant in a suit brought by the Fox Agency for alleged piracy. Sam Marmaduke was elected president of SWARM, a group of southwestern record industry figures, bucking piracy. J.H. Pettus, Charlotte duplicator, got 20 days imprisonment when a local judge ruled he had violated an injunction of 1970, restraining him from duplicating product by certain labels. Depositions in the case disclosed he could make 20,000 tapes weekly. Billboard participated in a later Los Angeles raid by federal and local authorities of an Eagle Rock plant, whose inventory revealed it could produce 30 to 40,000 tapes daily. In late June, federal marshals raided Alabama Custom Tapes, a Florence plant owned in part by Autrey Inman, onetime country record artist. NARM hired 1,000 shoppers to look nationally for pirated product in retail stores.

In the fall, federal district court judge Richard Freeman kayoed the distributor case against two North Carolina duplicators, stating the plaintiffs (four distributors) totally lacked standing to pursue the action. Early November raids on three New Jersey pirate duplicators netted 2,000,000 tapes. Record companies filed suit against groups of retailers, allegedly selling pirated product, in many states. A Brooklyn raid netted \$200,000 pirated tape and \$150,000 of porno film.

Eight labels engineered a class action against E-C Tape Service, Brookfield, Wis., which December case has stretched into a series of litigations still not yet settling the David Heilmann firm's place legally.

## 1973

Arnold Neumann of Little Gem Agencies was the first tape pirate conviction in Canada in April. He was fined \$400 for 19 infringements. The first indictments under the federal disk copyright law came in May when a federal grand jury indicted Herbert (Speedy) Newman in Albuquerque. Nevada passed a piracy law meting out the stiffest penalties statewide, with a fine of not more than \$25,000 for first duplicating offense. State civil suits against illicit tape duplicators, distributors and dealers increased each month. The Country Music Association unlimbered its guns in what was to become a most important contribution to the anti-piracy war. Buddy Wagner was jailed and alleged pirate tapes were seized in Chicago at the summer Consumer Electronics show. In mid-year, the Supreme Court affirmed the right of individual states to enact anti-piracy statutes.

A July raid by 50 FBI agents on eight New Jersey tape factories netted \$500,000 in duplicating equipment. A test of the constitutionality of the Tennessee state piracy provi-

sion was upheld in federal district court. The U.S. ratified the 1971 Geneva anti-piracy pact. Arpad Joseph Loecsey was fined \$10,000 for 20 counts of violating the California anti-piracy law and three years summary probation. Loecsey operated the Eagle Rock plant, which was raided earlier with a Billboard reporter present. The Supreme Court vetoed a bid for a rehearing of the landmark Goldstein vs. California case, stating that the states should be free to act. A federal raid on a Martin, Ky., duplicating plant snared \$100,000 in tapes and equipment. Massachusetts became the 18th state to pass a piracy ordi-

nance in November. Tucson police confiscated 3,000 illicit tapes at a swap meet. These outdoor schlock sales were proliferating in the West. Tammy Wynette and Paul Simon became the first name artists to testify when they appeared for a group of labels suing E-C Tape Service. Two alleged big-time tape pirates in Los Angeles, Martin Stern and Jack Fine of American Mfg. Co., were indicted for income tax evasion by the Internal Revenue Service. The Tape Head-Ridges Salt Lake City pioneer piracy case was finally settled in mid-December, with plaintiffs losing out.

Tape sales in the Pittsburgh area jumped 60 percent, with retailers attributing much of the hike to a sharp decline in pirate product (Continued on page 22)

## Rack LPs Best Sellers

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- 1 GREATEST HITS—Elton John—MCA 2128
- 2 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133
- 3 FIRE—Ohio Players—Mercury SRM-1-1013
- 4 NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004
- 5 AVERAGE WHITE BAND—Atlantic SD 7308
- 6 BACK HOME AGAIN—John Denver—RCA CPL1-0548
- 7 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411
- 8 BLOOD ON THE TRACKS—Bob Dylan—Columbia PC 33235
- 9 WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—Warner Bros. BS 2750
- 10 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835
- 11 GREATEST HITS—John Denver—RCA CPL1-0374
- 12 GREATEST HITS—Three Dog Night—ABC/Dunhill DSD 50178
- 13 HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358
- 14 BEHIND CLOSED DOORS—Charlie Rich—Epic KE 32247
- 15 ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Funk SO 11356
- 16 LET ME BE THERE—Olivia Newton-John—MCA 389
- 17 AMERICAN GRAFFITI (Soundtrack)—MCA 2-8001
- 18 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond—Kolob M3G 4968
- 19 STING (Soundtrack)—MCA 390
- 20 II—Bachman-Turner Overdrive—Mercury SRM 1-696
- 21 STOP & SMELL THE ROSES—Mac Davis—Columbia KC 32582
- 22 II—Barry Manilow—Bell 1314
- 23 HOLIDAY—America—Warner Bros. BS 2808
- 24 BAD COMPANY—Bad Company—Swan Song SS 8410
- 25 WAR CHILD—Jethro Tull—Chrysalis CHR 1067
- 26 BEST OF—Bread—Elektra EKS 75056
- 27 IV—Led Zeppelin—Atlantic SD 7208
- 28 THE SINGLES 1969-1973—Carpenters—A&M SP 3601
- 29 ALL THE LOVE IN THE WORLD—Mac Davis—Columbia PC 32927
- 30 II—Styx—Wooden Nickel WNS 1012
- 31 CAN'T GET ENOUGH—Barry White—20th Century T-444
- 32 DARK SIDE OF THE MOON—Pink Floyd—Harvest SMAS 11163
- 33 GOODBYE YELLOW BRICK ROAD—Elton John—MCA 40148
- 34 DO IT ('Til You're Satisfied)—B.T. Express—Scepter SPS 5117
- 35 NEW & IMPROVED—Spinners—Atlantic SD 18118

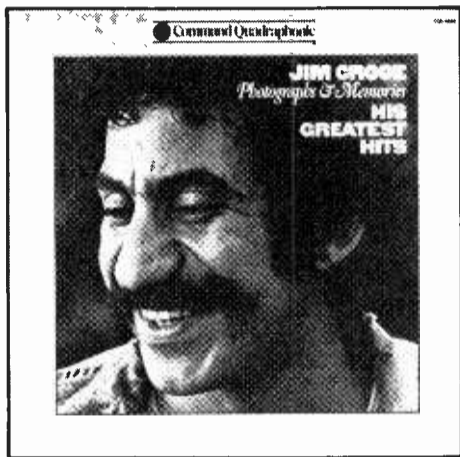
- 36 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307
- 37 EMPTY SKY—Elton John—MCA 2130
- 38 RUFUSIZED—Rufus Featuring Chaka Khan—ABC ABCD 837
- 39 THIS IS THE MOODY BLUES—Threshold 2THS 12/13
- 40 PHOEBESNOW—Shelter SR 2109
- 41 SERENADE—Neil Diamond—Columbia PC 32919
- 42 SUN GODDESS—Ramsey Lewis—Columbia KC 33194
- 43 FREE & EASY—Helen Reddy—Capitol ST 11348
- 44 SO WHAT—Joe Walsh—ABC/Dunhill DSD 50171
- 45 DARK HORSE—George Harrison—Apple SMAS 3418
- 46 SOUVENIRS—Dan Fogelberg—Epic PE 33137
- 47 CARIBOU—Elton John—MCA 2116
- 48 ON THE BORDER—Eagles—Asylum 7E-1004
- 49 PERFECT ANGEL—Minnie Riperton—Epic KE 32561
- 50 TOLEDO WINDOW BOX—George Carlin—Little David LD 3003
- 51 MILES OF AISLES—Joni Mitchell—Asylum 7E-202
- 52 NIGHT BIRDS—LaBelle—Epic KE 33075
- 53 LED ZEPPELIN—(Are Here)—Atlantic SD 7208
- 54 BEST OF—Stylists—Avco AV 69005-698
- 55 PRONOUNCED LEH-NERD SKIN-NERD—Lynyrd Skynyrd—MCA 363
- 56 SEDAQA'S BACK—Neil Sedaka—Rocket 463
- 57 IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils A&M SP 3654
- 58 THE CAPTAIN & ME—Doobie Brothers—Warner Bros. BS 2694
- 59 WEDDING ALBUM—Cheech & Chong—Ode SP 77025
- 60 SATIN DOLL—Bobbie Humphrey—Blue Note BN-LA344-G
- 61 FLYING START—Blackbyrds—Fantasy F-9472
- 62 HIS 12 GREATEST HITS—Neil Diamond—MCA 2106
- 63 RELAYER—Yes—Atlantic SD 18122
- 64 PRIME TIME—Tony Orlando & Dawn—Bell 1317
- 65 POEMS, PRAYERS & PROMISES—John Denver—RCA LSP 4499
- 66 FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra KSBA 2603
- 67 FREE TO BE... YOU & ME—Marlo Thomas—Bell 1110
- 68 FLAVOURS—Guess Who—RCA CPL1-0636
- 69 ELDORADO—Electric Light Orchestra—United Artists UA-LA339
- 70 I CAN STAND A LITTLE RAIN—Joe Cocker—A&M SP3633

## Rack Singles Best Sellers

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- 1 BLACK WATER—Doobie Brothers—Warner Bros. 8062
- 2 LADY—Styx—Wooden Nickel 10102
- 3 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 40349
- 4 SOME KIND OF WONDERFUL—Grand Funk—Capitol 4002
- 5 YOU'RE NO GOOD—Linda Ronstadt—Capitol 3990
- 6 ROLL ON DOWN THE HIGHWAY—Bachman-Turner Overdrive—Mercury 73656
- 7 PICK UP THE PIECES—Average White Band—Atlantic 45-3229
- 8 MY EYES ADORED YOU—Frankie Valli—Private Stock 45003
- 9 DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta—Claridge 402
- 10 BEST OF MY LOVE—Eagles—Asylum 45218
- 11 LONELY PEOPLE—America—Warner Bros. 8048
- 12 MANDY—Barry Manilow—Bell 45613
- 13 PLEASE MR. POSTMAN—Carpenters—A&M 1646
- 14 CHEVY VAN—Sammy Johns—GRC 2046
- 15 NO NO SONG/SNOKEROO—Ringo Starr—Apple 1880
- 16 UP IN A PUFF OF SMOKE—Polly Brown—GTO 1002
- 17 FIRE—Ohio Players—Mercury 73643
- 18 LOVIN' YOU—Minnie Riperton—Epic 8-50057
- 19 POETRY MAN—Phoebe Snow—Shelter 40353
- 20 (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas—ABC 12054
- 21 HARRY TRUMAN—Chicago—Columbia 3-10092
- 22 PART OF THE PLAN—Dan Fogelberg—Epic 8-50055
- 23 EMOTION—Helen Reddy—Capitol 4021
- 24 YOU ARE SO BEAUTIFUL—Joe Cocker—A&M 1641
- 25 SAD SWEET DREAMER—Sweet Sensation—Pye 71002
- 26 LUCY IN THE SKY WITH DIAMONDS—Elton John—MCA 40344
- 27 SWEET SURRENDER—John Denver—RCA 10148
- 28 LADY MARMALADE—LaBelle—Epic 8-50048
- 29 MY BOY—Elvis Presley—RCA 10191
- 30 BUTTER BOY—Fanny—Casablanca 814
- 31 BUNGLE IN THE JUNGLE—Jethro Tull—Chrysalis 2101
- 32 I'M A WOMAN—Maria Muldaur—Reprise 1319
- 33 #9 DREAM—John Lennon—Apple 1878
- 34 I WANNA LEARN A LOVE SONG—Harry Chapin—Elektra 45236
- 35 TO THE DOOR OF THE SUN—Al Martino—Capitol 3987
- 36 KUNG FU FIGHTING—Carl Douglas—20th Century 2140
- 37 JUNIOR'S FARM—Paul McCartney & Wings—Apple 1875
- 38 ANGIE BABY—Helen Reddy—Capitol 3972
- 39 LOOK IN MY EYES PRETTY WOMAN—Tony Orlando & Dawn—Bell 45620
- 40 ONLY YOU—Ringo Starr—Apple 1876
- 41 MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond—MGM 14765
- 42 EXPRESS—B.T. Express—Roadshow 7001
- 43 CAT' IN THE CRADLE—Harry Chapin—Elektra 45203
- 44 NIGHTINGALE—Carole King—Ode 66106
- 45 THE BITCH IS BACK—Elton John—MCA 40297
- 46 BOOGIE ON REGGAE WOMAN—Stevie Wonder—Tamlia 54254
- 47 LAUGHTER IN THE RAIN—Neil Sedaka—MCA 40313
- 48 DOCTOR'S ORDERS—Carol Douglas—Midland International 10113
- 49 CAN'T GET IT OUT OF MY HEAD—Electric Light Orchestra/United Artists 573
- 50 SNEAKY SNAKES—Tom T. Hall—Mercury 73641
- 51 I AM LOVE—Jackson 5—Motown 1310
- 52 MOVIN' ON—Bad Company—Swan Song 70101
- 53 ONCE YOU GET STARTED—Rufus—ABC 12066
- 54 WHEN WILL I SEE YOU AGAIN—Three Degrees—Philadelphia International 8-3550
- 55 JACKIE BLUE—Ozark Mountain Daredevils—A&M 1654
- 56 I CAN HELP—Billy Swan—Monument 8-8621
- 57 SHAME, SHAME, SHAME—Shirley & Company—Vibration 532
- 58 WOLF CREEK PASS—C.W. McCall—MGM 14764
- 59 ONE MAN WOMAN/ONE WOMAN MAN—Paul Anka With Odia Coates—United Artists 569
- 60 KILLER QUEEN—Queen—Elektra 45226
- 61 NEVER LET HER GO—David Gates—Elektra 45223
- 62 SHINING STAR—Earth, Wind & Fire—Columbia 3-10090
- 63 EVERYBODY WANTS TO FIND A BLUEBIRD—Randy Edelman—20th Century 2155
- 64 YOU GOT THE LOVE—Rufus—ABC 12032
- 65 NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM 14748
- 66 I'VE NEVER BEEN THIS WAY BEFORE—Neil Diamond—Columbia 3-10084
- 67 THE SOUTH IS GONNA DO IT—Charlie Daniels Band—Kama Sutra 598
- 68 EMMA—Hot Chocolate—Big Tree 16031
- 69 LOVE FINDS IT'S OWN WAY—Gladys Knight & The Pips—Buddah 453
- 70 ROCK & ROLL (I Gave You The Best Years Of My Life)—Mac Davis—Columbia 3-10070

# ABC Records announces the release of **abc** Command Quadraphonic records in totally compatible QS 4-channel sound.



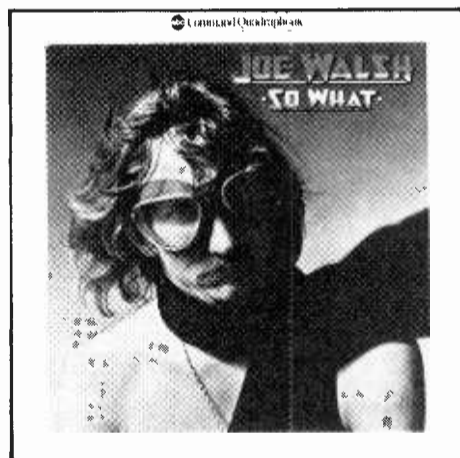
**PHOTOGRAPHS AND MEMORIES**  
Jim Croce - # CQD40020



**B.B. KING AND BOBBY BLAND**  
# CQDY40019/2



**B.B. KING FRIENDS**  
# CQD40022



**SO WHAT**  
Joe Walsh - # CQD40017



**RUFUSIZED**  
Rufus - # CQD40023



**RAGS TO RUFUS**  
Rufus - # CQD40024

Listen to these exciting new sounds with the QS vario-matrix decoder – the finest 4-channel sound reproduction available today.

In stereo playback, QS and only QS, rather than impairing the quality of high fidelity stereo, actually improves the stereo display – in a dramatic way which is called “enhanced stereo”.

At home, at broadcast stations and in your recording studios, it is a striking improvement over any other known method of musical reproduction.

It is for these reasons that the Sansui family of 4-channel releases is growing so fast.

QS 4-Channel Stereo. **QS** Are you listening?

SANSUI ELECTRIC CO., LTD. 14-1 2-Chome, Izumi, Suginami-ku, Tokyo 168 Japan  
Woodside, New York 11377

# Piracy Struggle Heading Into Crucial Phase

Continued from page 20

availability. Vanderbilt University scheduled a seminar on illegal tape

laws for the state's district attorneys.

1974 Heck's Inc., a 35-store chain

based in Charleston, W. Va., was indicted by a federal grand jury for selling alleged pirated tape. Richard Taxe and three employees were indicted by a federal grand jury in Los Angeles. Magnitron, Oklahoma City, filed suit against five labels, seeking \$1,238,100 damages, claiming the record firms warned retailers not to use Magnitron product. In the same week, four labels sued Magnitron in federal court, Boston, charging piracy. The NARM convention heard John Murphy's prophetic promise of support from the Justice Department, of which he is an executive, for the antipiracy fight. New Mexico, Indiana and Washington became the 20th, 21st and 22nd states to pass piracy statutes. Deeds Electronics and Music Co. of Maryland and a group of co-defendants got \$221,000 damages levied by a Maryland federal judge for piracy. Despite an all-out try by the Country Music Association and state industry leaders, Oklahoma, a fertile plot for piracy, did not pass its piracy law.

E-C Tape Service was restrained from mail order advertising in New York and California in federal district court action. Heilman retaliated with a federal suit charging labels hampered his firm, claiming \$1.6 million damages. Alleged Oklahoma pirate firm, Labelle, Tulsa, filed suit in federal court against labels and government officials, including then Attorney General William Saxbe, with disrupting their business by "exceeding their investigative powers."

CBS charged that Gold label cartridges imported from the U.S. were pirated. When the West Virginia Legislature did not pass an antipiracy proposal, the state's retailers banded together to back such a bill. Georgia and Oklahoma did not pass counterfeit bills. Local raids and prosecution of retailers proliferated day by day. Vastech, Inc., Charlotte, N.C., circulated notices to 200 unlicensed duplicators nationally seeking to form an association. Grateful Dead Records set up mechanical safeguards on its product to hamper counterfeiting. WB Records president Joe Smith testified during the early weeks of the Richard Taxe pivotal piracy case that his firm netted 25 cents per LP or tape. Art Reynolds testified that he supplied 2,964,576 tape cases in just under a year. Taxe's defense attorneys tore the wording of the federal copyright law and its correlative paper work apart during the trial. Taxe was acquitted of the government charge of interstate transportation of stolen property. Taxe and three defendants were found guilty of piracy and received sentences of imprisonment and fines. Their sentences are being appealed. The appeal will not be finalized until possibly late summer. Speedy Newman was not prosecuted after an Albuquerque police raid which netted \$600,000 in allegedly pirate tapes and duplicating equipment. The district attorney ruled necessary wrongdoing could not be proved. Curtom and Camad Music sued Texaco, alleging copyright infringement on songs in tapes sold by that chain's gas stations... Taxe got clobbered with dual federal court suits alleging infringement and unfair competition. The Music Performance Trust Fund allocated \$50,000 to battle piracy. U.K.

sources reported that 500,000 pirated tapes and an equal amount of counterfeit LPs were sold in a year. Piracy was not waning, British sources stated. A Nashville federal judge issued an injunction, order-

ing the 7-11 stores in the South to stop handling illicit tapes. The NARAS board set an antipiracy committee. U.S. attorneys in many areas were prosecuting piracy prosecutions.

Though it's coming late in the battle against piracy, efforts are (Continued on page 32)

## Rack Childrens Best Sellers

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(Listed Alphabetically)

- ALICE IN WONDERLAND—Disneyland 3909
- BIG BIRD SINGS—Children's Records of America CIW 22059
- "C" IS FOR COOKIE—Children's Records of America CTW 22058
- CANDY MAN—Disneyland 1345
- 8 GREAT CHILDREN'S STORIES—Pickwick SPC 5111
- ERNIE'S HITS FROM SESAME STREET—Children's Records of America CTW 22056
- GOOD SHIP LOLLIPOP—Shirley Temple—Pickwick SPC 5127
- GROVER SINGS THE BLUES—Children's Records of America CTW 22066
- I LOVE A PARADE—Disneyland 1361
- (I'm Gonna Sit Right Down and Write Myself Some) LETTERS AND NUMBERS TOO—Children's Records of America CTW 22055
- ISLAND AT THE TOP OF THE WORLD (Soundtrack)—Disneyland 3814
- IT'S A SMALL WORLD—Disneyland 1289
- IT'S A SMALL WORLD (Soundtrack)—Disneyland 3925
- MICKEY MOUSE AND HIS FRIENDS—Disneyland 1321
- MICKEY MOUSE CLUB—Disneyland 1362
- MOTHER GOOSE—Disneyland 1225
- MULTIPLICATION ROCK (ABC TV Soundtrack)—Capitol SJA-11174
- 101 GOLDEN NURSERY SONGS—Golden LP 273
- PUFF THE MAGIC DRAGON—Camden 1088
- ROBIN HOOD—Disneyland 3810
- SESAME STREET (Original Cast)—Columbia CS 1069
- SESAME STREET SONGS—Golden LP 275
- SESAME STREET SQUARE SONG—Pickwick SPC 5115
- SING THE HIT SONGS FROM SESAME STREET—Children's Records of America—CTW 22057
- STORIES FROM THE MOUSE FACTORY—Disneyland 3808
- THE FLINTSTONES—Peter Pan 8105
- THE LITTLE ENGINE THAT COULD—Disneyland 1259
- THE SESAME STREET #1—Children's Records of America CTW 22064
- THE THREE LITTLE PIGS—Disneyland 1310
- THEME FROM SESAME STREET TV SHOW—Pickwick SPC 5102
- 20 MOTHER GOOSE FAVORITES—Pickwick SPC 5120
- UNCLE RHEMUS—Disneyland 1205
- WINNIE THE POOH—Disneyland 3813
- WINNIE THE POOH & THE HONEY TREE—Disneyland 1277
- WINNIE THE POOH & TIGER TOO—Disneyland 3813

## Rack Budget Best Sellers

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(Listed Alphabetically)

- ANOTHER DAY, ANOTHER TOWN—Jim Croce—Pickwick PSC 3332
- BEACH BOYS—Springboard LP SPB 4021
- BIG COUNTRY HITS, Vol. 1—Country Road—Pickwick JS 6142
- BIG COUNTRY HITS, Vol. 2—Country Road—Pickwick JS 6151
- BIG RIG SPECIAL—Pickwick PTP 2073
- B. J. THOMAS—Springboard LP SPX 6001
- BURNING LOVE—Elvis Presley—Camden CAS 2595
- CARPENTERS SONGBOOK—Pickwick SPC 3378
- CHAINED MEMORIES—Eddy Arnold—Camden CXS 9007
- CHARLEY PRIDE SONGBOOK—Pickwick JS 6122
- COUNTRY ROADS: SUPER HITS, Vol. 1—Pickwick JS 6140
- COUNTRY U.S.A.—Pickwick PTP 2071
- COUNTRY WINNERS—Willie Nelson—Camden ACL1-0326
- DUELING BANJOS—Pickwick SPC 3340
- ENTERTAINER OF THE YEAR—Charlie Rich—Pickwick JS 6160
- FAVORITE HYMNS—Pat Boone—Pickwick SPC 3145
- 15 HITS OF THE 50's—Pickwick SPC 3368
- 15 HITS OF THE 50's, Vol. II—Pickwick SPC 3501
- FLASHBACK—Chuck Berry—Pickwick PTP 2061
- GOOD VIBRATIONS—Beach Boys—Pickwick SPC 3259
- GREAT CONCERT—Beach Boys—Pickwick SPC 3309
- HIGH WATER—Beach Boys—Pickwick PTP 2059
- JIM REEVES—Camden CXS 9001
- JOHNNY B. GOODE—Chuck Berry—Pickwick SPC 3327
- LUCY IN THE SKY WITH DIAMONDS—Kings Road—Pickwick SPC 3509
- NEVER WALK ALONE—Elvis Presley—Camden CAS 2472
- NO LIMIT ON LOVE—Barry White—Supremacy LP-SUP-8002
- SONG HITS OF NEIL DIAMOND—Kings Road—Pickwick SPC 3507
- SPANISH EYES—Roger Williams—Pickwick SPC 3367
- SURFER GIRL—Beach Boys—Pickwick SPC 3351
- THE LIVING GUITARS PLUS COUNTRY STRINGS PLAY A JOHN DENVER SONGBOOK—Camden ACL1-0546
- THEME FROM THE STING—Pickwick SPC 3376
- 30 HITS OF THE 50's—Pickwick PTP 2079

MARCH 8, 1975, BILLBOARD

ONE WEEK ONLY

ALL LABEL PRICE BREAK

**\$2,500,000 INVENTORY**

AVCO HI BLUE NOTE IMPULSE FANTASY POLYDOR ABC 20th CENTURY MGM MOTOWN SIRE UNITED ARTISTS APPLE SCEPTER MCA

CAPITOL CHESS RCA

ELEKTRA ATCO LONDON ASYLUM TAMLA GORDY ODE A&M WARNER BROS. ATLANTIC BELL MERCURY CTI BUDDAH DUNHILL

**45's**  
**60¢ EA.**  
**BOX LOTS**

**LP's**  
69¢ List... **35¢ COST**  
59¢ List... **29¢ COST**

**LP's**  
**BOX LOTS**  
69¢ List... **35¢ COST**  
59¢ List... **29¢ COST**

**win records inc.**  
41-43 39th STREET, LONG ISLAND CITY, N.Y. 11104  
(212) 786-7667 TELEX 235.976

COMPLETE STOCK OF TAPES CASH AND CARRY C.O.D. ONLY

# RCA, CBS and Russia agree... it's audio first!

**AUDIO MATRIX, INC. LEADS THE WORLD IN RECORD PLATING**  
Our patented Audiomatic Process, which we have developed and used to serve our customers for a quarter century, is the standard of the industry. RCA has been using our system in its plants all over the world for ten years. Melodia, the Russian state-owned record company, has also purchased the system (their first purchase of American-made production equipment) and has retained Milton B. Gelfand, our president, as special consultant on record production. And, most recently, CBS Records has acquired four systems for use in the United States and abroad.

- Here is what all this means to Audio plating customers:
- AUDIO EMPLOYS THE MOST EXPERIENCED AND KNOWLEDGEABLE PLATING EXPERTS IN THE WORLD.
- AUDIO CONSISTENTLY PRODUCES PLATES OF THE HIGHEST QUALITY THAT LAST LONGER IN THE PRESS.
- AUDIO IS FAST—NORMALLY DELIVERS THREE-STEP PROCESSING OVERNIGHT.
- AUDIO SERVICE IS EXPERT AND PROFESSIONAL.

Call us for your next plating job.



915 WESTCHESTER AVE BRONX NEW YORK 10459 (212) 589-3500 CABLE AUDIOMATIC TELEX 12-6419

# FM is QS.

Record makers, we need your help. More than 40 FM stations scattered throughout the U.S. are today transmitting QS 4-channel stereo up to 24 hours a day.

Smart people, they are—and obviously on to the simple profit-making facts. Among them: any 4-channel source, including live recorded productions, discrete reel-to-reel tapes, Q8 cartridges, or even demodulated CD-4\* discs, can be fed into the four inputs of the QSE-5B broadcast encoder.

What this does is let the home listener receive the original four channels of sound with more than 20dB of inter-channel separation when the new QS vario-matrix decoders are used.

And more and more Americans already own these decoders.

Here's some more facts:

FM broadcasts in QS are fully compatible in 2-channel or mono, too.

And since the amount of software available in any given format is still limited, Sansui has developed the remarkable QS Quadraphonic Synthesizer.

This lets the station feed regular 2-channel signals into the encoder and obtain encoded signals for broadcast. And these, too, can be decoded at home for startling 4-channel realism.

We need your help because the FM stations already sold on QS 4-channel need more of your product in QS.

They know a good thing when they hear it.

We're convinced that there's never been a better time for you to profit from QS.

Especially if your competition is getting all the FM exposure today.

Think about it. Then write for more details to the QS manager at any of the Sansui offices listed below.

We'll help you sell QS.

And FM stations all over America will love you.

See and hear our presentation at the 50th AES convention in London, March 4-7, Cunard International Hotel, Room D-4.

 **KYAC**  
Seattle, Wash.


 **KSFM**  
Sacramento, Calif.

 **KCPX**  
Salt Lake City, Utah

 **KADX**  
Denver, Colo.


 **KYA**  
 **KABL**  
San Francisco, Calif.




 **KRGN**  
Las Vegas, Nev.


 **KLOS**  
 **KMET**  
Los Angeles, Calif.


 **KBBC**  
Phoenix, Ariz.


 **OCEANIA FM**  
Honolulu, Hawaii


 **KTWN**  
Anoka, Minn.


 **WWWW**  
 **WRIF**  
 **WABX**  
Detroit, Mich.


 **WXXY**  
Watkins Glen, N.Y.


 **WBCN**  
Boston, Mass.


 **WAYL**  
Minneapolis, Minn.



 **WZMF**  
Milwaukee, Wis.


 **WFMK**  
Lansing, Mich.


 **WYSL**  
Buffalo, N.Y.


 **WPLR**  
New Haven, Conn.



 **WQIV**  
New York City, N.Y.


 **WDAI**  
 **WFMT**  
Chicago, Ill.


 **WMMS**  
Cleveland, Ohio


 **WHUD**  
Peekskill, N.Y.


 **WYSP**  
Philadelphia, Penn.


 **WKRQ**  
 **WEBN**  
Cincinnati, Ohio


 **WDHA**  
Dover, Del.


 **WMEF**  
Fort Wayne, Ind.


 **KRAV**  
Tulsa, Oka.


 **WOOF**  
Dothan, Ala.


 **WEIZ**  
Columbus, Ga.


 **WGNE**  
Panama City, Fla.

 **WORJ**  
Orlando, Fla.

 **WRNO**  
New Orleans, La.

 **WSHE**  
Fort Lauderdale, Fla.

 **WQSR**  
Sarasota, Fla.

 **WBUS**  
Miami, Fla.

QS covers the U.S.

QS 4-Channel Stereo.  Are you listening?

\*QS is a trade mark of SANSUI ELECTRIC CO.  
\*\*CD-4 is a trade mark of JVC Inc.

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# Pricing Battles, Profits Squeeze Background NARM

Continued from page 1

...rity Entertainment Corp., which operates over 50 record/tape outlets statewide, included xeroxes of sub-distributor price lists, indicating that the Lee Hartstone-headed chain was getting sub-distributor price.

Examples of price differential for \$6.98 list LP product are as follows:

	dealer	sub-dist.
Capitol	\$3.65	\$3.32
Columbia	\$3.57	\$3.36
MCA	\$3.57	\$3.36

Certain chain store chiefs have been arguing with marketing executives of both major and independent labels because they are still paying dealer price. Label executives counter that those chains receiving sub-distributor price qualify because they ship merchandise to central warehouses from which the goods are disbursed to individual stores. It is known that some smaller chains have set up "one-stops," within their operations which qualify them for sub-distributor price. Their competitors argue that these "one-stops" are merely facades, serving little or no part of the industry other than as a syphon to supply the chains' stores.

At the pure rack level, jobbers are piqued by consistent demands from large discount chains which they serve to supply hit LP product

at retail prices way under that figure. The Hartstone suit (Billboard, Feb. 8) accused J.L. Marsh, rack arm of Pickwick International, with collaborating with a Treasury store advertisement right at the Christmas holiday peak in southern California which offered top hit \$6.98 LP product at \$3.49. With mounting operational costs, rackjobbers find the \$4.24 price to their outlets a must to insure profitable operation.

Two paths to a greater profit spread are being used. On one hand, both racks and retail chains are bludgeoning labels and distributors for co-op advertising. The co-op ads act as a sop to rack account record/tape marketers who are told by their bosses that the record/tape/accessory departments must bulwark store traffic, because of the low profit margins in those departments.

On the other hand, racks and chains are putting all segments of their inventory in these departments under an accounting microscope to definitively inspect profit. Many are taking recent cutouts, for which they pay up to \$1 in large quantity, and instead of putting this into schlock bins or tables, they are inserting these LPs into full-line bins and selling them from \$3.66 to \$4.29, discount price for their regular LP inventory.

In addition, big retail users are looking to greener profit pastures. Accessories are getting more space in racked departments and chains because the profit margin is often 100 percent and more. Song sheets and folios have leaped from approximately 10 percent inclusion in all retail outlets to over 40 percent inclusion in both independent and chain retail operations (Billboard, Feb. 22).

MARCH 8, 1975, BILLBOARD

The blank tape industry which over the past three years has ridden the crest of the new formulations wave with remarkable success, is, with few exceptions, gradually shifting to new areas of marketing and merchandising.

Formulations which, with much fan-fare, had been marketed through gimmicky commercials that highlighted attack dogs and glass shattering artists, are taking a back-seat to what one manufacturer calls "more serious and honest selling."

In spite of the hoopla preached by some manufacturers, a state-of-the-art in new tape formulations has still not been achieved. However, as another manufacturer points out, the formulations hobby-horse is arriving at a point of diminishing returns.

Another important factor in the de-emphasizing of pontifical formulations doctrines is that they cut little or no ice with that all-important mass market... the bottom line as far as the dollars and cents of profitable tape merchandising goes.

True, the audiophile and pseudo-audiophile can and does—in many instances merely to appease his own ego—spend hours delivering rhetorical platitudes on the merits and de-merits of one or another formulation. However, his is a minority market that can hardly support, with any modicum of profitability, the plethora of blank tape manufacturers that has sprung up in the past few years.

Manufacturers, nudged along by the constant spectre of an economic decline, are realizing this, and are once more turning to realistically tailoring their marketing and merchandising program to the broad base of blank tape buyers.

In an interesting turnaround for the industry, the marketing ap-

## Blank Tape Emphasis Shifts To Mass Marketing Potential

By RADCLIFFE JOE



Billboard photos by Bonnie Tiegel

proach gathers sophistication. Careful market research programs are now the forerunners of most marketing campaigns. These are gradually phasing out the once commonplace mish-mash of advertising programs that often looked embarrassingly sophomoric.

Columbia Magnetics, for instance, is using the results of a special market survey conducted in Rochester, N.Y., and Hartford, Conn., as the base for its 1975 advertising campaign.

According to Glen Hart, director of marketing and administration, Columbia Magnetics, the survey proved beyond doubt that the blank tape market was not being hampered by prevailing economic conditions.

The pivotal point of the test cam-

paign simply told consumers that Columbia Magnetics would buy them any other brand of cassette or 8-track cartridge, if they thought it was better than Columbia's.

The promotion also laid claim to being the most convincing and honest ever seen.

Capitol Magnetics launched its "Music Tape" last year, and sup-

ported it with a million dollar ad budget. Emphasis in the promotions was on simplicity. The company was wisely low-keyed on formulations.

Today, the local and national blitz are still on, and the emphasis is still on simplicity. Further with a far-sightedness born of experience the company is also pushing a number of blister packed quality items for the budget-conscious mass market.

Other merchandising strategies being employed by Capitol include the increasingly popular three for two, on Music tapes in both cassette and 8-track configurations.

BASF is one of the pioneers in new formulations, and remains a staunch advocate of chromium dioxide for top quality cassette recordings. However, it too has shifted marketing and merchandising emphasis on most of its cassette and 8-track products to packaging and point-of-purchase materials.

Under the slogan, "BASF-The New Look" the company has repackaged most of its products in eye-catching boxes, and is pushing them with a special half-price promotion and a comprehensive advertising program, that are expected to fill the BASF coffers during this lean period.

Like a number of its competitors, 3M launched its Classic "super tape" last year, getting in on the market just ahead of the loin-girding of the economic squeeze. At that time 3M eked as much mileage

as possible from the flaunting of its new "super" formulation. Today however, strategies have changed. Classic is more than a year old and no longer a technological novelty, and the company has turned its attention to the serious business of honestly selling its product.

Among the 1975 merchandising programs already in operation is an 8-track promotion—a first for the Minnesota-based company—that will run through the first quarter of this year.

The promotion, instituted at the suggestion of 3M's dealers, offers the second cartridge in any two cartridge buys, at half of the list price.

3M's Bill Madden feels the mass merchandiser has always wanted a brand name blank tape that he could promote, and he feels the 3M promotion will help fill that need.

TDK Electronics has been among the early pioneers of new tape formulations, and like most other companies, has not relinquished its hold on its proud achievements in that area.

At this point TDK's formulations push revolves around its new Audua open reel product which, according to Shohei Tokuda, vice president and general manager of the firm's operations in this country, utilizes a special magnetic oxide powder which incorporates all the properties found to be best suited for coating open reel tape.

Despite its continued concentration on formulations, TDK is not unaware of the subtle marketing and merchandising changes. In fact, the company has repackaged most of its cassette and 8-track products in new boxes with bold, eye-catching letters. The entire package is being marketed under TDK's new slogan: "All That's New In Sight and Sound."

Audio Magnetics is rounding out its high end XHE line by adding 8-

(Continued on page 33)

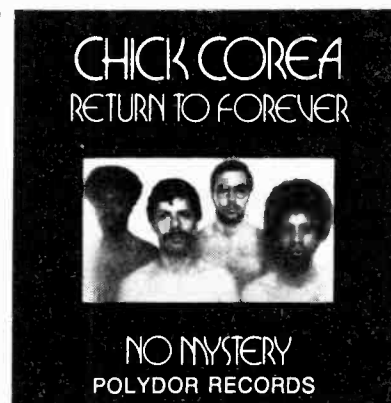


# Chick Corea and Return To Forever reveal all there is to reveal about themselves.



"No Mystery" is a musical revelation. All feelings, exposed. All energy, audible. "No Mystery" is an album that leaves little to the imagination. Chick Corea and Return To Forever have illuminated new forms of rock, jazz, progressive, more progressive, and just-plain-fun music. Just when you think you know where they're going, they surprise you again! It will touch anyone who cares to listen. And can rocket you onto your toes. Like the fast-rising single, "Jungle Waterfall" is already doing.

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"NO MYSTERY"  
Album: PD 6512  
8 Track: 8F 6512  
Cassette: CF 6512

"JUNGLE WATERFALL"  
single: PD 15099



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## Prerecorded 4-Channel Getting Solid Boost

By STEVEN TRAIMAN

various software system proponents began to surface last summer. A clear admission that it was time to push 4-channel technology first and foremost as an enhancement to existing stereo recordings has translated itself into solid campaigns from the SQ and QS matrix, and CD-4 discrete camps.

A growing number of equipment manufacturers, already into production of three-way quad receivers, are taking advantage of advanced integrated circuit (IC) technology and more readily available IC chips to come up with products that lessen the problem of having consumers make a choice between matrix and discrete.

Other signs of progress as 4-channel sound goes into what is undoubtedly its most vital year:

- Software releases are on the rise in both disk and Q-8 cartridge, with more labels, producers and key artists involved in 4-channel production, to the point where an anticipated 1,000 titles in all configurations are promised by the end of 1975.

- Advanced models of SQ and QS matrix encoder/decoders, and CD-4 demodulators, reduced to smaller and smaller modules with the newer IC chips, are spreading to more manufacturers on a selective basis, although the number of total quad receiver models may be smaller.

- Quad broadcasting is on the definite upswing, with an accompanying impetus for 4-channel audio sales in those markets where stations are adding quad capability. More than 50 outlets are now using the Sansui QSE5B encoder for ma-

trix reception. And the report on the five discrete quad broadcast system tests at K101 in San Francisco last year is finally going from the Electronic Industries Assn. to the Federal Communications Commission for its evaluation in the next month.

- Direct marketing of quad got two big boosts in recent weeks with the launch of an RCA Quadraphonic Record & Tape Club mailing to 200,000 prospects, and the inclusion of SQ 4-channel product for the first time in the Columbia House member brochure. Both moves are aimed at getting more product in the consumer pipeline by augmenting standard distribution channels that just aren't doing the job.

- Autosound 4-channel units, while not exactly selling like hotcakes, are recognized as a growing step-up item, particularly in custom installations. Since the Q-8 discrete cartridge is a natural 4-channel vehicle, more software dealers are adding one or two car stereo lines that feature the growing number of under-\$100 quad tape players.

- Debut of the new quarterly Harrison Guide to 4-Channel Records & Tapes specifically as a dealer aid to quad sales, and the specialty "Q" disk/tape catalogs of such progressive rackjobbers as Variety Audio, Farmingdale, N.Y., are indicative of the growing recognition that a ready supply of software is available to the retailer (and consumer) through alternate channels.

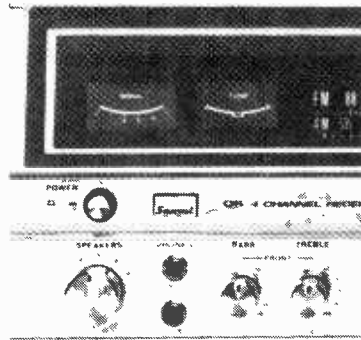
- Nippon Columbia bowed the 4th quad system, UD-4 (universal discrete 4-channel), in Japan last fall, with home stereo units carrying

built-in UD-4 demodulators and RM (QS) decoders for \$600 to \$1,000 (including CD-4 demodulator and SQ decoder). Company also released 10 UD-4 albums, four on its Denon label, at about \$8.30 each, equivalent to CD-4 quadradisk with international artists. To date, no plans or licensees have been announced for the U.S. or Europe.

- Growing popularity of the record 8-track mode in an increasing number of compacts and consoles from a variety of manufacturers are geared to quad 8-track recording as well. The popularity of the first Q-8 blank, Columbia Magnetics Converta-Quad, was a factor in 3M's recent confirmation of its Q-8 blank introduction this spring. And Shape Symmetry & Sun, a leading industry blank cartridge/cassette supplier, is tooling up for its own C-O 8-track by late spring.

- Sales of prerecorded Q-8 tapes, one of the more luxury items in home entertainment from a software point of view, reportedly are holding up well despite the current economy and slowdown in auto production (and OEM auto tape players). Virtually any quad disk release with any shot at the Charts is getting a nearly simultaneous Q-8 release.

- As a new retailer aid in selling quad, Billboard is bowing a monthly Dealer Demo Disks chart of suggested cuts for showing off the best in each of the three major 4-channel modes—SQ and QS matrix, and CD-4 discrete—with input from key producers on the major labels and Billboard's own Record Reviews department (see Tape/Audio/Video this issue). "To hear it is to sell it,"



is one vital theme in building 4-channel sales, and playing a stereo cut followed by the same recording in quad is perhaps the most effective way to show off just what the medium can mean.

### Quad Hardware Scene

Although there was more four-channel equipment than expected on the exhibit floor (and elsewhere in suites) at the Winter Consumer Electronics Show in Chicago, some delayed entries were also noted. Pilot Radio (recently acquired by Mitsubishi International from Emerson) has held up its model 430 receiver with automatic switching from SQ to CD-4 that was extremely well received at the previous Summer CES at suggested \$799.95

(Continued on page 32)



Whither quad? That's one question undoubtedly on the minds of all key industry elements attending this week's 17th NARM convention in Los Angeles. And each retailer, distributor/rack jobber and manufacturer has his or her own view of just where 4-channel is going.

No one argues with the facts. The initial quad push of two years ago with its overblown promises and general failure to deliver both the necessary technology in hardware and a substantial volume of software has left in its wake general dissatisfaction and confusion on the part of both dealer and consumer.

Signs that the major problem of building consumer confidence had finally begun to get through to both equipment manufacturers and the



## New NARM President's Entire Career Spent In Sales, Distribution

By BILL WILLIAMS

**JAY JACOBS, WITH A LITTLE BIT OF BOSTON ACCENT,** will tell you right away how much he enjoys living in the South, but unlike many who have departed their New England background, he isn't about to put it down.

"I still like Boston and think a lot of it," says the incoming president of NARM. "But there is a charm to this place I also like."

"This place" is Knoxville, Tenn., within sight of the Smokey Mountains on a clear day. It's in the heart of the Southern Appalachians where commercial country music was nourished.

A veteran of 21 years in the record business, Jacobs seems to blend right in, and would wherever he happens to be. Sporting a new-style hair arrangement that makes him look markedly different from older pictures, he is a partner and general manager of Knox Record Rack, a firm which is one of the largest users of singles in the nation.

Jacobs got his degree from Boston College, then received a master's degree in accounting at the Bentley School in Boston. His entire career since that time has been in some form of record/tape distribution.

He's never been out in the field

selling. He has a competent staff for that. He's there in the warehouse, on the west side of Knoxville, moving swiftly through the plant, discussing shipments, and always thinking rather philosophically.

"Music is the best bargain in the world," Jacob says almost with repetition. "It's part of the NARM belief, and certainly something in which I believe." Then he continues with another: "Music is Our Business," and it sounds not only like a slogan, but something in which he firmly believes.

Jacobs got his start as a salesman for Mutual Distributing, Boston. He then became the East Coast sales manager for Dot Records. He moved from that position to a similar one at United Artists. From there he moved to the division of merchandising and sales. Jacobs then moved to Washington, D.C., working for Schwartz Bros.

It was here that Sam Morrison called Jacobs and asked him to come to Knoxville as a partner in the firm, a partnership which still exists. Morrison has almost reached the point of inactivity now, so Jacobs doubles in his general managerial role.

As a leading rack jobber, the business covers 14 states from Indiana

to Florida, from the Carolinas to Louisiana. Within those states there are 550 accounts.

Knox Record Rack does a yearly volume of \$6 million, which includes rock, country and gospel, and is one of the largest in the fields



of country and gospel anywhere in the world. Unlike most racks, gospel here ranks as major inventory. Country accounts for a large volume, and the rock music is particularly heavy in the college areas.

"Single records are still exceedingly strong in the southeast," Jacobs notes, "mostly because

there are so many country consumers in this part of the nation." Citing a couple of examples, Jacobs points out that his firm sold 100,000 copies of Ray Stevens' "The Streak," and more than 80,000 of the Jeannie C. Riley hit, "Harper Valley P.T.A."

He's been a member of NARM since he worked for UA 18 years ago. Knox Record Rack has been an organizational member since he joined the firm.

"We learned long ago to work in harmony with all distributors, because music is our business," he reiterates.

As an official of NARM, he believes in getting more and more people involved in the organization, and he means really involved. He is a firm believer in courses in Music Business Administration, and feels there should be a broad spectrum of topics covered at seminars. He is highly encouraged by the college curriculum programs started in the past by the NARAS Institute.

Jacobs has moved steadily up the NARM ladder, having been elected early to the board of directors, and then was named treasurer. Later he became the vice president and chairman of this convention. He will assume the presidency at the con-

vention "unless I'm impeached before I get there."

When pressed for figures, Jacobs will show that his firm is the biggest independent racker in the Southeast, and that volume of business has increased some 30 percent since he became a part of it. Working with him now are 74 full-time employees, including 16 men constantly on the road, working the accounts.

Although Jacobs stays at the plant, he has his finger on every detail, knows the needs and movement of every customer. And he knows he can satisfy every customer, because he handles all labels, with both records and tapes.

As the racks are packaged at the warehouse, one begins to get the idea of the diversity involved. In each stack there is some rock, some R&B, some country, some gospel; in fact, a little bit of everything.

He feels this is the role of the successful racker, and Jacobs has shown the signs of success both in his own business and in the work of NARM.

In concluding, he notes why the philosophy of music being man's best bargain is there. "He goes to a movie or to a performance, pays his price, and gets entertained one time. The same is true for a sporting event, or any other one-time occurrence. But a record is virtually a forever thing. The enjoyment can be constantly repeated. What better bargain in the world can there be than that?"

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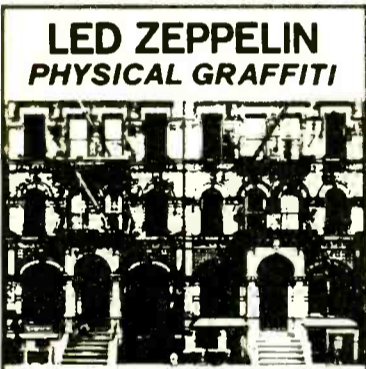
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ASK US HOW YOU CAN BUY ALL CURRENT \$7.98 LIST TAPES @ \$2.25 each. EVERYBODY WANTS TO KNOW, "HOW LOW CAN YOU GO?"

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Billboard photo by Bonnie Tiegel

Prerecorded tape is every bit as much music as is an album.

It sounds like an obvious statement, but tape in the past has often been treated as a kind of stepchild to its vinyl cousin.

This year, perhaps more than ever before, however, 8-tracks and cassettes have taken their places right beside LPs as an important musical product to the manufacturer, rackjobber, distributor and retailer.

Firms such as GRT Music Tapes and Ampex Music Div. are placing increasing emphasis on initial and follow through marketing of prerecorded tape as music—not simply as tape.

Major record manufacturers, in-

cluding Warner Bros. and A&M, are taking even more steps to ensure that tape receives equal billing with albums.

Steps helping to bring about the equality of tape with records include strong promotional and merchandising materials and campaigns centered around tape, giving tape product equal space with LPs on posters, ad mats and in advertisements, point of purchase material designed to stimulate tape sales, calls made on retailers specifically to talk tape, simultaneous release of tape product with album product, improved tape packaging and displays, increased communication between manufacturer and all others involved in the selling and

The accent is on audio accessories in today's money climate as consumers turn their attention to improving and maintaining expensive home entertainment equipment.

It is becoming more difficult for smaller companies to introduce new product through the mass merchandiser as that type retailer returns to the discounted brand name item as a means of survival.

the knowledge or promotion available by itself," Marvin Muchalter, general manager, Superex Electronics Corp., Yonkers, said.

There is a new emphasis on the office supply market for tape cases

being introduced with great success by a number of companies as the consumer plays his records more, and takes the time to make them last longer and sound better.

Recoton introduced the Velvet Touch record cleaner featuring four separate cleaning surfaces, at \$3.95 list.

Duotone president Stephen Nester claims people are "standing in line" to buy the new Duostat record cleaner, a permanently charged sponge activated by a few drops of water, for a \$4 list. "We don't expect to make any money the first three years on this product," Nester says, since the company allows a dealer 50 cents for advertising on each unit ordered.

Audio-Technica U.S., Inc., is placing more emphasis on record cleaning products, based on high sales figures from 1974, the first year the firm introduced its AT-6010 cleaning system that includes an anti-static liquid in a container that regulates the proper amount onto a velvet pad. List is \$4.95.

Records can be washed and blotted dry with Fidelitone's Spin & Clean Record Washer, the most expensive record care product introduced. The plastic holder for records and fluid is \$19.95, with a concentrated anti-static solution selling for \$3 for a five ounce supply. Fidelitone plans to introduce a cartridge cleaning kit soon.

The new Pinwheel cassette cleaner from Pfanstiehl has a cloth tape and cleaning fluid that buffs

telling him what we feel the best display areas and emphasizing that we are selling music just like the labels, except that we offer it in a different configuration."

Nyland says there has also been more give and take between the record labels and Ampex over the past year, as well as with the distributor and rackjobber. "We feel we are more a part of things now," he says, "and it makes tape more a part of the music business on the whole."

"Tape is still in its infancy," Nyland continues, "and the retailer is becoming more and more aware of the profit potential there, particularly when it is combined in display with LPs and hard goods when the retailer carries them."

Ampex is also beginning to send displays directly to the retailer as well as to the distributor. "We want the retailer to display tape as well as LP product," says Nyland, "and get the message through directly to the consumer."

Nyland feels the deluge of TV campaigns on recorded product over the past several years has been an immense help to the tape business, because every ad mentions that the product is available in tape as well as record format and the consumer has thus become all the more aware of tape.

Lou Dennis, who handles tape product at Warner Bros., says that "We don't sell tape or records, we sell music. We have no special merchandising on tape, because all

(Continued on page 34)

## IT'S ALL MUSIC

# Prerecorded Tape Taking Rightful Place in Marketing

By BOB KIRSCH

merchandising of tape and an overall feeling of selling music—not selling LPs or tape.

GRT's Jack Woodman says that "Our salesforce is making as many promotional calls as sales calls. And when they make sales calls, they help the dealer sell merchandise, not simply fill in his inventory."

"We found this year," says Woodman, "that retailers were not receiving the point of sales materials they wanted for one reason or another. So, in the past year, we've had Len Lasker in Los Angeles calling about five retailers a day and asking what GRT can do to help them. He feeds all the input to us, and that input usually amounts to 'we need more posters, displays, mobiles, banners' and so on."

"Our question," Woodman continues, "was that since we know this material is being produced, why isn't it filtering down to the retail level? Well, say I run off 5,000 posters. Maybe we'll find 2,000 in our own mailing room. But that means another 3,000 went to the distributor and we have no guarantee that they got out. This isn't always the distributor's fault, because he's got enough to do without worrying about posters on one tape and he doesn't have the time to follow through."

"So," Woodman says, "we decided to include a coupon in certain publications. All we asked the retailer was what we wanted. We got about 500 responses and the second coupon has pulled in about 700 answers. Now we're asking what

kind of material they are currently using as well as what they need."

Woodman emphasizes that in no way is he criticizing the distributor. He simply feels that point of sale material can be handled more efficiently if handled directly from the source. "And we've had no complaints from the distributors," Woodman adds. "I think most of them are happy we've taken something off their shoulder and we're putting material in the store that helps make it more exciting."

"We just want the retailer to know that we are promotional minded," says Woodman, "we're aiming our trade ads at the retailer and a major promotion of our promotional budget is aimed at the retailer. The general philosophy is to treat a tape just like a record. In other words, music is music, the configurations just happen to come in different containers."

At the Ampex Music Div., Gene Nyland says his firm is putting more emphasis on tape as music than ever before.

"Our whole approach is music," Nyland says. "The big artist will sell himself, and we are selling the concept of that artist on tape being just as viable and basically the same thing as he is on LPs."

"We've set up special browser bins and displays," he adds, "and we've put together special packages of mood music, country, rock and so on."

"In the past 18 months," Nyland says, "we've started to work with the retailer more and more closely,

## Accessories Important As Consumers Upgrade Playback Equipment

By ANNE DUSTON



Billboard photo by John Sippel

Leslie Dame of Le-Bo Products, second from the right, accepts the first annual best supplier's award from Paul David, president of Stark Record Service, N. Canton, O., second from the left. Looking on are Joe Bressi, Stark buying chief, left, and Marly Waak (correct), Cleveland rep for Le-Bo.

Most accessory manufacturers concentrate on the mass merchandiser for the bulk of their business, but are also branching out more and more into audio specialty shops and department stores.

"Too many mass merchandisers played it too close to the chest, forcing many of them into Chapter XI. The mass merchandiser needs the demand from other market areas to sell its products. It doesn't have

as computers become part of standard office equipment.

Manufacturers find that orders have slowed as retailers attempt to keep smaller inventories. Catalogue buyers are holding off until the last minute on orders, to get the most current price rises into their catalogues.

Price points are changing, with the middle range doing the least business, as customers buy either for price at the low end, or for quality at the high end.

Donald Gallagher, president, Dee-Gee Products, Chicago, sees signs of improvement as buyers lose their indecisiveness.

The new well-marketed, desirable accessory is still being bought, contends Recoton vice-president Bob Borchardt, but he sees hesitancy on the part of manufacturers to introduce new product until the fall, when the direction of the economy may be more predictable.

Record care maintenance kits are

the surface of recording and playback heads, removing oxide buildup, and dirt. It also contains a demagnetizer. List is \$4.95. A similar unit, the Pinball, is used for 8-track cartridges. Pfanstiehl also has introduced a red mohair dust bevel for records, used with an anti-static fluid. List is \$3.95.

The private label business is excellent for Eastern Pacific Marketing Co., distributor of tape care kits from Canada, but the one-year-old firm is beginning to develop the mass merchandising market with the Lissen brand.

Aspen Ltd., Denver, is planning to add ten products in the tape care line introduced recently. First product for the new firm is a three-ounce aerosol can with wipe heads and plastic snorkel, at \$1.98 list.

The replacement needle market continues strong, especially for stereo. "The smart dealers push phono needles because of the fantastic mark-up," Bruce White, president of Pfanstiehl Corp. remarked.

The quad needle represents a very small percentage of sales for several reasons: it's cost (from \$20 to \$50); it can't be used in every phonograph; hand techniques required in manufacturing make it in short supply. "Dealers need to be reminded that quad cartridges also play stereo," Audio-Technica general manager Jon Kelly believes. His firm will be introducing modified models of some cartridges next month. Kelly emphasizes the point

(Continued on page 32)

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1955-1972



Date	Pos.	ARTIST	RECORDING	Label
		JOE DANITA	... AN I ...	670
		JO ANN & TROY	... AWAY ...	506
		JOE MARCY	... HAWAII ...	...
		JOHN ELTON	... ON ...	...
		JOHN LITTLE	... EAR ...	...
		JOHN HABLE	... AN ...	...
		JOHN ROBERT	... AN ...	...
		JOHNIE & JOE	... A ...	...
		JOHNNY & THE ESPERIONS	... CU ...	...
		JOHNNY & THE HURRICANE	...	...

Record Title	Record #
... Out of Reach	...
... Keep Your Hands Off My Baby	...
... Keep Your Hands Off My Baby	...
... Keep Your Hands Off My Baby	...
... Keep Your Hands Off My Baby	...
... Keep Your Hands Off My Baby	...
... Keep Your Hands Off My Baby	...
... Keep Your Hands Off My Baby	...
... Keep Your Hands Off My Baby	...
... Keep Your Hands Off My Baby	...

TOP 100 ARTISTS (Cont.)

Date	Pos.	RECORDING	Label
		... LOVE ...	...
		... LOVE ...	...
		... LOVE ...	...
		... LOVE ...	...
		... LOVE ...	...
		... LOVE ...	...
		... LOVE ...	...
		... LOVE ...	...
		... LOVE ...	...
		... LOVE ...	...

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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Check or money order for full amount must accompany order. Overseas orders add \$3.00 per book, except supplements add 75¢ per book.

# Prerecorded 4-Channel Getting Solid Boost

• Continued from page 26

price tag. And Magnavox, which had planned to have its first CD-4 disk demodulator ready for its MX hi fi line (at projected \$129.95) at the show, postponed its introduction to at least this summer CES.

Both Sansui and JVC held court in suites to show off the latest in receivers for their QS matrix and CD-4 discrete modes respectively, but interestingly enough both were also touting the advanced circuitry of the competition's 4-channel modes. And the SQ camp, via CBS Laboratories, showed off what a spokesman calls "evolutionary changes in design" for new L1A, L2A and L3A SQ logic decoders, as well as a new SQ stereo enhancement circuit. Five new licensees in Japan were added to the SQ family—Brother Industries, Funai, Kokusai Musen, Lux and Tokyo Transistor, bringing the total to more than 120—although not all are in production, according to Joe Dash, major spokesman for SQ developments.

Meanwhile, manufacturers and dealers are using a variety of promotional offerings to boost hardware sales. Pioneer is using Elton John (ironically with no quad recording as yet) as its spokesman in a massive campaign for its QX-646 2/4-channel receiver with built in CD-4, PL-10 manual turntable, 4 Project 60 speakers and PCQ-1 CD-4 cartridge at \$699.95, versus normal fair trade price of \$985.65. Sam Goody in New York threw in a bonus of any three quad LPs with each purchase (\$24 retail).

Goody's also featured the Sansui MQ-2000 2/4-channel compact with two Harman/Kardon HK-20 speakers at \$219.95, some \$300 or 57 percent off list. Two additional speakers for quad capability were available at a 50 percent discount at \$60.

Technics by Panasonic was offering solid discounts on four of its quad receivers. The Harmony Hut

chain over Lincoln-Washington's birthdays was featuring the SA8000x (36 watts RMS per channel) at \$399.95, \$150 off list; SA6000x (30 watts RMS per channel) at \$299.95, \$100 off list; SA5600x (25 watts RMS per channel) at \$249.95, \$70 off list, and SQ5400x (15 watts RMS per channel) at \$229.95, \$90 off list.

Kenwood dropped a real surprise with a virtually unnoticed introduction of what it calls a "universal decoder" for the five principal discrete 4-channel FM radio systems proposed to the FCC, by the National Quadraphonic Radio Committee (NQRD) of the EIA. Decoder is built into a new tuner, the KT-8041, and Kenwood claims it can handle the different frequencies on which the subcarrier signals are based for the competing GE, Quad-racast, RCA, Zenith and Nippon Columbia systems.

## The QS Outlook

"Quad seemed to have grown too fast, too far, too quickly," notes Jerry LeBow of 201 Communications, handling the Sansui QS 4-Channel Project in the U.S. "It was prematurely born, and prematurely died as we were all too bullish two years ago. A lot of really simple decoders with no ICs available turned off consumers. But now with improved full logic, vario matrix QS and new CD-4 circuitry incorporated in more receivers, sales began to pick up six months ago, along with software releases. Continuing aid to Sansui dealers on running 4-channel seminars for consumers also is helping."

On the software front, Dick Schory at Ovation introduced the first Vector 4 QS sampler at the Winter CES which was subsequently sent to all 2,200 Sansui dealers. It marked the bow of the label as a QS showcase similar to what Command and Phase 4 did for stereo, with three Vector 4 LPs ready for Summer CES. Vox, which has been in single inventory SQ for over a year, has 12 new releases

this month including an 8-disk Ravel set featuring the Minnesota Orchestra. ABC Command in February-March has two B.B. King albums, Jim Croce, Joe Walsh and Three Dog Night product for release. And all Sansui dealers and major record/tape stores will be getting a complete update of QS release on a regular basis.

More than 50 FM stations are now using the QSE5B encoder which is back-ordered at \$900 list, LeBow says. Included is the Bonneville Group which programs 45-50 "beautiful music" stations. He notes that there is definite feedback on plus quad sales in cities where new broadcast equipment has gone into operation, with all 4-channel modes benefiting from increased FM airplay.

## SQ Is Bullish

Volume of SQ product last year was about 10 percent over 1973 in unit sales, according to Pierre Bourdain, director of SQ product development at CBS, with disk and tape growth about equal. "Even though the growth wasn't what we hoped for, there seems to be an increasing interest in 4-channel potential by the hardware manufacturers. And some significant growth in record/tape sales is expected due to closeouts of first generation hardware," he notes.

SQ release activity is definitely up in the first quarter, with the big Chicago package of five LPs, and new product from Billy Joel, Poco, and John Winter, plus the new "Carmina Burana" with the Cleveland Orchestra and Michael Tilson-Thomas, among a half dozen classical offerings. "Chicago VIII" is expected to ship almost simultaneously in stereo and SQ this month, with a big promotion campaign for the group's entire quad package. New releases are also on tap in SQ for Mac Davis, Minnie Riperton, Dan Fogelberg, Aerosmith and Ray Coniff. "Carmina" is getting a big push with special \$5.98 price (versus regular \$6.98 disk, \$7.98 tape) for 90 days.

Although parent EMI still has not committed to any single quad format, Angel continues to release in the U.S. originally recorded EMI SQ product with a stereo jacket and SQ stamp on the inside label only. Latest such offering is Rimsky-Korsakov's "Scheherazade" with Rostropovich and the Orchestra de Paris.

One additional hardware note from Tate Audio, which reports work progressing on schedule for the advanced DES (directional enhancement system) IC for its SQ decoder that it hopes to have ready for the Summer CES.

## Aggressive CD-4 Stance

"Frankly, those dealers who properly demonstrate CD-4 with good material in a well-equipped sound room are having solid success," says Bob Walker, JVC hi fi national merchandising manager. "In cases where they're not moving quad, it's mainly due to their own negative attitude which we are trying to change by effective dealer training seminars." He is on the road continuously and strongly believes that if more manufacturers got similarly involved, quad would be on a much more solid footing.

On the software front, more than 100 CD-4 releases were added in 1974 for a total 257 in the U.S. by year end from RCA, the WEA group, Project 3, JVC Imports and Sutton/

Miller. Several dozen new releases came out the first two months of 1975, and important product is expected very soon from WEA and RCA, including the latter's first John Denver and David Bowie quadradisks.

Much of the entire CD-4 catalog is being offered in the just-launched RCA Quadraphonic Record & Tape Club, which will be heavily promoted by JVC and other major

# Upgrade Equipment

• Continued from page 30

that cartridges are an important component rather than an accessory.

Essential to selling needles and cartridges is a cross-reference catalogue listing models of phonographs and the type needle to be used. Several companies are issuing new, up-dated catalogues for dealers, including Pfanstiehl, Nortronics and Arista.

The Pfanstiehl 100-page catalogue lists phonograph models from 1963 to the present, showing the proper needle to be used, suitable replacement cartridge, and the proper 45 rpm adapter to be used with that model.

Arista Enterprises cross-references cartridges and needles in a fully illustrated 56-page catalogue. The Nortronics cross-reference guide for replacement heads will be available this month. Nortronics also has available now a booklet on "preventive maintenance at minimum cost."

Entertainment centers for holding components and records swing widely from the new \$19.95-do-it-yourself stand from Dee-Gee Products featuring a center storage area for 8-tracks, to the high-end \$49.95 stereo table to be introduced by Soma Manufacturing Co. at the summer CES.

There is a market for expensive tape cases, Bennet Asquith, president of Esmond Industries, Ft. Lauderdale, claims, but "the accessory buyer is not aware of the better market." His firm successfully markets a genuine walnut holder for 8-tracks and cassettes in stores like Bloomingdale's, in the \$60 price range. His emphasis on quality, high end product, including 28 stereo table models in walnut, steel and plastic, apparently is paying off, with sales 15 percent ahead of the previous year.

Headphone sales are reflecting the unemployment picture regionally. Tom Di Angelo, national sales manager Scintrex notes that "Dallas, with only a three percent unemployment rate, maintains very good sales, while the area around Detroit directly reflects that area's high unemployment."

Stereo headphones continue to dominate the market, with Di Angelo predicting that the quad headphone will find its place in the market in about three years.

The Telephonics quad phone introduced last year and available this month is "going very well," Curtis Hamilton, national sales manager, claims. The quad headphone, the TEL-101F, was reduced in price from its original \$89.95 list, to \$59.95.

"Now is the time to bring out something unique in order to attract the consumer dollar," Ham-

hardware manufacturers with commitments to CD-4.

Another recent CD-4 boost came from formation of Sutton/Miller Ltd. by Brad Miller and Joe Sutton to produce The Mystic Moods and Sound In Motion records and tapes that were being distributed under the Warner Bros. label. Their Sound Bird label bows this month, with a commitment to future CD-4 and stereo versions. All nine existing disks are being re-released on Sound Bird, and at least four Sound In Motion albums are committed for the balance of 1975.

ilton says, and his firm will be introducing two "unique" stereo headphones this summer; one, a \$30 open air; and the other, a \$50 circumaural.

Audio-Technica's headphone line, introduced last year with three dynamic and two condenser models in the \$39.95 to \$129.95 range, is growing slowly, with one major account at a time, Fred Nichols, sales manager, reports.

The first electrostatic headphone with the trans-air concept is claimed by Superex Electronics which introduced the PEP-79E, \$90 list, model at the Winter CES. Also introduced was the TL-3, nine ounce stereo phone with a frequency range of 25-20,000Hz. Both 'phones feature a 15-foot cord, with an extension clip so the cord can be hooked onto a belt or other clothing, relieving the headphones of the weight of the cord.

Unusual expenses and an inventory reduction by dealers brought Koss quarterly earnings for the period ending December 1974 down, but January brought a resumption of orders that surpassed the previous January by 30 percent.

Bob Old, senior vice-president, cited expenses incurred by start-up of a new plant in Ireland, production of the electrostatic loudspeaker, the company's first national TV advertising campaign with Doc Severinson, and material price increases.

"With shipments up 30 percent in January, material prices dropping, and a strong new product development program, with a new headphone being introduced in April and another in June, we continue to be very optimistic about 1975," Old said.

## Crucial Phase

• Continued from page 22

mounting to enlighten the public about the issue. Just recently (Billboard, Feb. 8), WIRE Indianapolis morning personality Bill Robinson, a CMA director, took up the fight on the air informing listeners of WIRE's backing an antipiracy bill in Indiana.

Looking to the future, industry antipiracy protection advocates point to the possibility that the emerging video recording business can be vulnerable to illicit duplication. Backers of the video disk, in fact, are saying this format is uniquely protected because of the tremendous technology required to produce video LPs—a fact TV disk proponents say gives disk an edge. At the same time, video tape boosters point to recent consumer tests showing the public wants to be able to record TV programs off the air, a benefit tape but not disk systems offer.

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## Mass Marketing

• Continued from page 24

track and open reel products, but this is being done with only a moderate emphasis on formulations. Creative efforts are, for the time being at least, being concentrated on new promotions and displays.

Promotions include the increasingly popular bike pack offer which allows the customer a personalized bike pack without brand identification. Customers become eligible for the pack with the purchase of two Tracs C-60 or C-90 cassettes. The pack is delivered after the proof-of-purchase coupon has been returned to the company along with \$2.

Audio Magnetics is also offering three new displays to its dealers. They include a four-tier wire rack holding eight trays of product; a four-tier cassette dispenser; and a three-tier 8-track dispenser.

Maxell, like its competitors, is anticipating good sales figures this year. The company is pushing its new color codings for the entire blank tape line, as well as its new back-coated, UD open reel product. Both of which were first reported in Billboard Jan 11.

The whole new product push is being supported by a number of dealer incentive programs including a free, rotating, counter-top

rack with every purchase of 240 LN cassettes; two free C-60s or C-90s with every 10 cassettes purchased; and a special cooperative advertising bonus accrual allowing dealers an extra five percent co-op advertising allowance over a designated period.

Memorex is also concentrating on the first quarter promotions with the popular buy two and get one free offer good on all C-60 products. On its C-120 product the customer is being invited to buy one at the full list price and get the second one at half price.

The push is being supported by Memorex's continuing national advertising campaign featuring Ella Fitzgerald and Nelson Riddle.

Irish Magnetic Tape which has never been a flaunter of formulations, is further beefing up its promotional program by dropping out of most of the regional and national trade shows, and channeling the money saved into special rep and dealer incentive programs. See Billboard February 22.

Part of the savings realized from Irish's discontinued participation in trade shows will go toward a five percent sales incentive bonus to all the company's reps. A further percentage will be channeled into a re-designed and far-reaching advertising campaign.

## U.K. Labels See Steady Growth In Exports

By TONY JASPER

There has been recent steady growth in American importing of U.K. albums, according to British, Caroline Exports, managing director, Christopher Stylianou. He talks in thousands of disks.

A number of reasons contribute toward this situation. There is in the first place considerable U.K. material never released in the States by the licensed company. One instance of unreleased material is Monty Python, sound material from a very popular British television funny programme.

For many young Americans in the major cities with an avid interest in the British scene, Monty Python has cult status in the same way as British counterparts wish to own albums by Cheech and Chong.

At the same time many record buyers closely follow the British record scene and an importer like Gem regularly ships in countless unscheduled U.S. release, British discs.

Caroline exports saw distinct possibility in Queen, even before it would seem EMI itself, and through their monthly mailing and recommendation, over 6,000 of Queen's first LPs were ordered by U.S. import wholesalers.

Bowie, Mawkwins and even Mike Oldfield were imported from the States in considerable number long before official U.S. release dates became scheduled.

In these and other cases, Sty-

lianou sees the importer acting as a free market testing vehicle for a cautious and undecided major company.

When a U.S. company sees import sales around 5,000 they then decide to release, having realized there is definite market possibility.

Caroline exports is part of the Virgin record empire and thus it is fully conversant with the kind of experimental material marketed by U.K., Virgin. It also knows the cult status of many groups and singers on that label and at the same time aware of a difficulty of selling much of this product generally marketed.

GEM is one importer (Stylianou calls them an excellent concern) of the entire Virgin catalogue. Apart from Oldfield, the label has scored on an import level with Tangerine Dream and numerous less known personnel.

And importing material by Gem and other companies has even led to air-play for Virgin material. Stylianou does not see such hitting against possible U.S. label release by taking the cream sales from likely sale product.

When an album does sell some 5,000 plus on import, its sales in the main are likely to increase on national availability but import material is not solely un-released U.K. material.

There is a definite upsurge of

American young record buyers wishing to purchase the British released version. Part of this lies in a perennial snob value, as much as some British buyers find a positive merit in only purchasing U.S. issue.

And this released version includes high chart positioned disks. Christopher Stylianou says his office is bombarded by orders from ordinary people to record importers and a constant stream of enquiry.

He also feels many U.S. buyers feel there is better disk inspection procedure in Britain and less chance of faulty disks.

Caroline exports do provide a further and growing service, namely supplying deleted material, such as the Faces disc, "Ogden's Nut Gone Flake, which has been a favorite both in musical content and the interesting record packaging, sells in Britain for less than three dollars and gives the record collector early T-Rex material, Move and Joe Cocker. In 1973 over 100,000 of these albums found their way to the States.

Caroline was one of the first British exporters and in the Billboard, marketplace advertisement section are usually the only advertising U.K. company. Stylianou has no objection to this. He knows the regular weekly ads have paid handsomely and he also knows, if others do not, that the importing of British material from the States is a flourishing business.



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# Prerecorded Tape Taking Right Place

• Continued from page 30

merchandising available on LPs is, for the most part, applicable to tape. This includes posters, ad mats and advertisements, all of which say available on records and tape.

"When we release a tape," Dennis adds, "we release it in 8-track and cassette and it is always simultaneous with the album release. This is important to us because we want our salespeople to be able to solicit orders for both products at the same time. Occasionally a tape will be released after an LP, but this is generally on a new artist when we did not preplan a tape."

Dennis says that displaying tape is still a problem, but he feels Warner Bros. has solved that problem somewhat by making the artists name the biggest thing on the

tape package. And if the tape is displayed face forward, as is often the case these days, the name goes above the picture. Warner Bros. also makes it a policy not to reduce LP artwork for a tape cover, because some art is not reduceable. New artwork is reconstructed for the tape. As well as print ads, Warner Bros. uses the available on record and tape phrase for TV and radio spots as well.

"There has been no change in our policy toward tape," Dennis concludes. "We simply treat all music equally."

Bob Elliott, who handles tape product for A&M and Ode, agrees with Dennis for the most part, saying that tape is indeed treated just as an LP—that is, music as music.

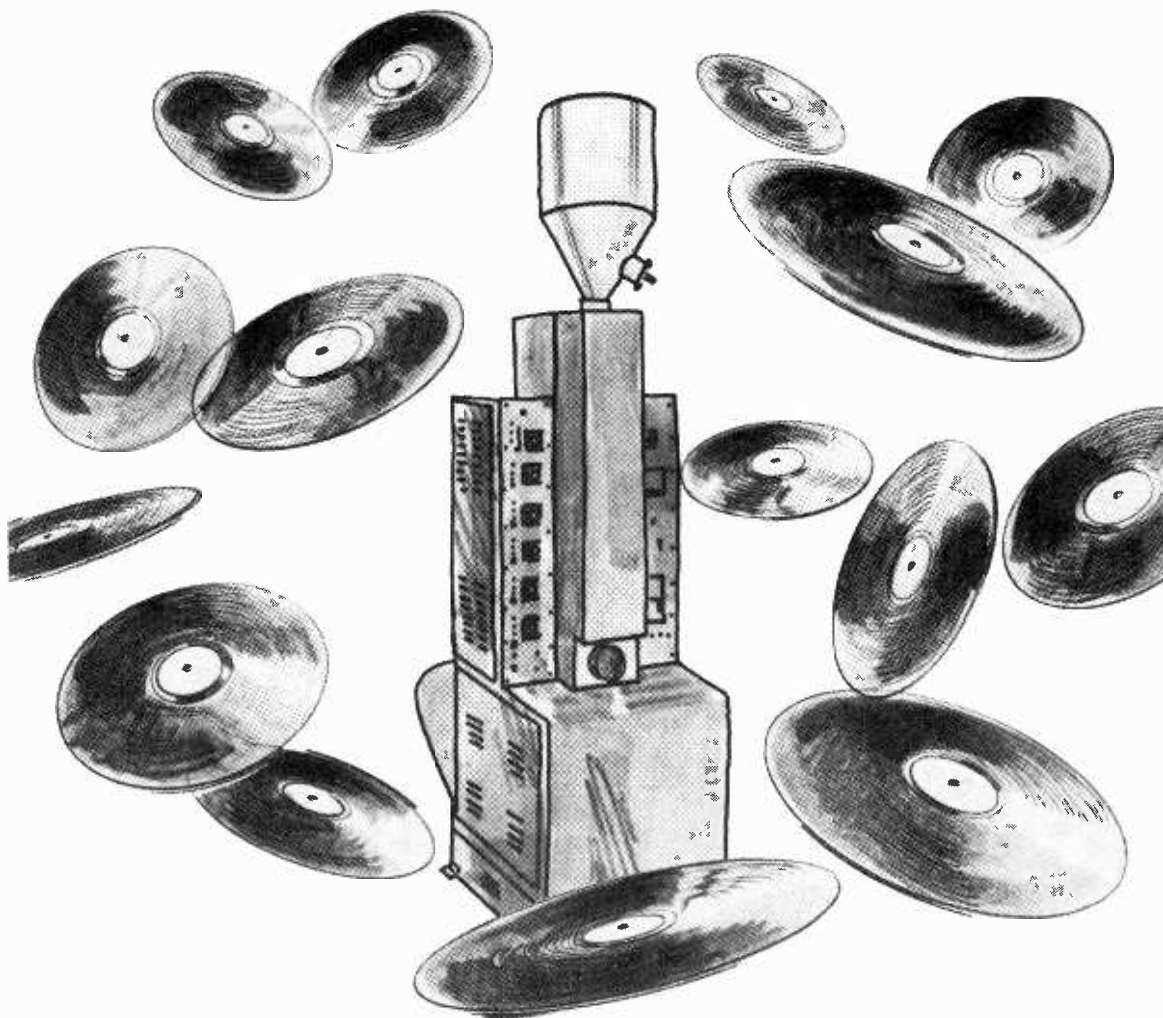
"There have been no great changes in the way we handle tape,

or the way we offer it to our distributors and retailers," says Elliott. Maybe we're putting out a bit more tape product, but the fact that when we plan a program or special promotion it applies to record and tape has not changed. Once in a while, I've even done a special program on tape alone.

"On promotional pieces and posters," Elliott continues, "it always makes mention of the fact that the music is available on record and tape. For example, at the end of the recent Carole King TV special, the trailer pointed out that the soundtrack was on Ode Records and tapes.

"There may be a kind of friendly departmental competition here," Elliott says, "but basically, we are all working toward the same goal, selling music."

# RECORD PROFITS



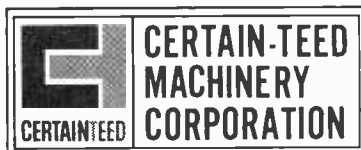
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## New Products



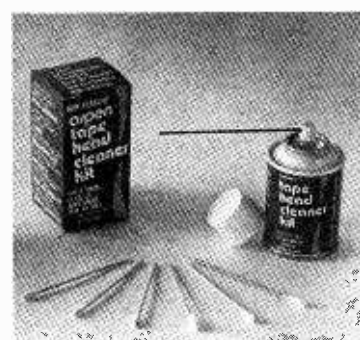
**BELT DRIVE**—Kenwood's series of turntables includes this KP-1022 at \$119.95 with such features as anti-skating, cueing control and low-resonance shock-mount insulators. Other units are KP-5022 with direct drive (\$319.95) and KP-3022 with dual synchronous drive (\$199.95).



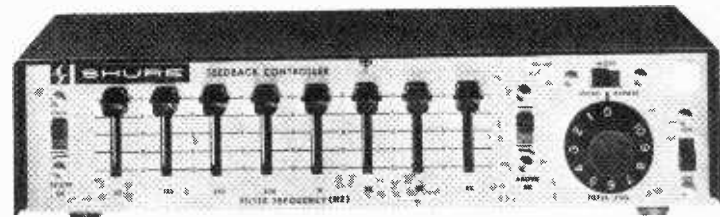
**COMBINING DIRECT DRIVE** with a fully automatic, multi-play, record-changing mechanism in Technics Model SL-1350 is claimed a first for the industry. Low capacitance wiring gives optimum performance with CD-4 cartridges. List is \$349.95.



**PORTABLE PLASTIC** tape carrying case by Vizi Co., Ellijay, Ga., holds 12 cassette tapes, and with Velcro fasteners, will attach to almost anything. Two K-Sets (list \$6.95) can be snapped together for a 24 capacity. Spring-loaded action pops tapes up for easy removal.



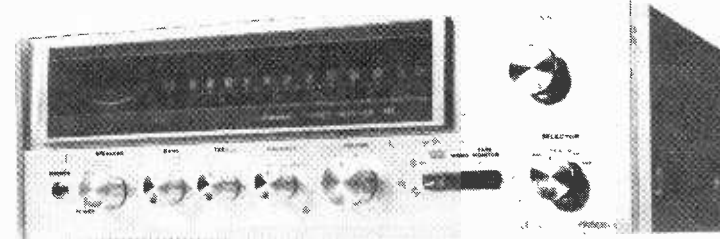
**AEROSOL CLEANER** for tape heads by Aspen Ltd., is non-abrasive and non-flammable. Kit includes wipe heads and plastic snorkel, for \$2.49.



**FEEDBACK CONTROLLER** by Shure Brothers smooths out the frequency response curve with a special set of filters and roll-off switches, so existing sound system can be tuned to the acoustics of the room. Special effects can be produced when using Model PE 610 as a guitar preamplifier. Compatible with all amplifiers and mixers, list is \$190.



**ONKYO INTRODUCES** the TX-670 receiver (left), a state-of-the-art AM/FM stereo unit capable of receiving quad broadcast with an adaptor, and with provisions for using three separate speaker systems. List is \$519.95. The new two-way, bass reflex speaker system with tuned port (right) model 12, features a ten-inch woofer and three-inch tweeter as well. The \$129.95 unit is encased in 3/4-inch wood cabinet with extra damping materials.



**LOW COST AM/FM** receiver incorporates circuit board module integrated circuitry. Sansui Model 441 delivers 11 watts RMS per channel, with less than one percent total harmonic distortion. FM signals can be separated even in congested areas. A speaker selection switch controls either or both pairs of speakers. List is \$219.95.

# Billboard Special Survey Hot Latin LPs™

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## IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>LATIN BREED</b> Minus One, GC 111	8	<b>TORTILLA FACTORY</b> Tortilla Factory, FLP 4063
2	<b>VICENTE FERNANDEZ</b> El Idolo De Mexico, Caytronics 1420	9	<b>RAMON AYALA</b> La Nueva Zenaida, TexMex 7017
3	<b>LOS CLASICOS</b> Los Clasicos, GC 110	10	<b>VICENTE FERNANDEZ</b> Me Casa El Sabado, Caytronics 1405
4	<b>LOS UNICOS</b> Los Unicos, UNL 1001	11	<b>ANGELICA MARIA</b> Tonto, Sonido Internacional SI-8006
5	<b>ANGELICA MARIA</b> Donde Estas Videta Mia, Sonido Internacional SI-8009	12	<b>LOS ANGELES NEGROS</b> A Ti, VA 135
6	<b>JULIO IGLESIAS</b> Y Flor De Peil, Alhambra 19	13	<b>LOS CHACHORROS</b> Simplemente, CRC 001
7	<b>YOLANDA DEL RIO</b> Ay, Mama Los Que Te Dije, DKLI-3271	14	<b>RAMON AYALA</b> Ramon Ayala, TexMex 7020
		15	<b>LOS GAVILANES</b> Cuando Paso Por Tu Casa, EZ 1099

## IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>CELIA &amp; JOHNNY</b> Quimbara, Vaya XVS-31	8	<b>WILLIE COLON</b> Willie, Fania XSLP-464
2	<b>EDDIE PALMIERI</b> The Sun of Latin Music, Coco CLP-109XX	9	<b>ISMAEL MIRANDA</b> En Fa Menor, Fania XSLP-00466
3	<b>CORTIJO &amp; ISMAEL RIVERA</b> Juntos Otra Vez, Coco CLP-113XX	10	<b>JOE BATAAN</b> Afrofilipino, Salsoul Sal-4101
4	<b>ISMAEL QUINTANA</b> Ismael Quintana, Fania 466	11	<b>EL GRAN COMBO</b> #6, ECC-06
5	<b>GRACIELA</b> Esa Soy Yo, Yo Soy Asi, Mericana XMS-127	12	<b>DANNY RIVERA</b> Danny Rivera, Velvet 1481
6	<b>ISMAEL RIVERA</b> Traigo De Todo, Tico 1319	13	<b>LARRY HARLOW</b> Salsa, Fania SLP-00460
7	<b>ROBERTO TORRES &amp; CHOCOLATE</b> Juntos, Mericana 125	14	<b>BOBBY VALENTIN</b> In Motion, Fania XSLP-00469

# Latin

## Salsa Gets Television Network Promotion

By JIM MELANSON

NEW YORK—In what may prove to be a major breakthrough for Latin rock music ("salsa") in the U.S., the Fania All Stars make their national television debut on Don Kirshner's "Rock Concert" program Saturday (8).

While the program marks the widest exposure the All Stars have received in the U.S. to date, it also signals a first for contemporary Latin music in terms of a shot at a mass appeal audience.

According to Alex Masucci, Fania executive, the forthcoming television exposure will "hopefully" be the prelude to crossing over "salsa" into the rock/pop music field. While "salsa" has made strong inroads with youthful Spanish music listeners in recent years, it has never received wide recognition from music buyers tuned into English and American rock. Masucci feels that one of the reasons why the recognition has not been there is that Latin rock has not as yet received the proper exposure.

Masucci also says that he sees "salsa" as a musical ingredient for an industry looking for new sounds. Besides, he continues, Latin roots have always had strong influences on jazz and rock works and the time is right to educate listeners to Latin music in a purer sense.

The Fania All Stars, comprised of such Latin artists as Johnny Pacheco, Ray Barretto, Mongo Santa-

maria, Willie Colon, Hector Lavoe, Pete Rodriguez, Ismael Quintana, Cheo Feliciano, Larry Harlow, Jorge Santana and Roberto Rocna, among others, all have strong individual followings as recording artists. But given the opportunity to perform for a wider audience they would willingly allow themselves to be booked as a unit, says Masucci. He adds that the label would also "seriously consider" distribution offers from major labels, in order to ensure the test market penetration for the group's product.

To date, the Fania All Stars have recorded several albums, with the latest one, "Live At Yankee Stadium, Vol. I-II," scheduled for release shortly.

The label will also be releasing, sometime in April, a feature-length film of the stadium concert, as well as concert performances by the group in Panama and Puerto Rico. A previous film, "Nuestra Cosa (Our Latin Thing)" grossed over \$700,000.

Performing with the Fania All Stars, in special guest appearances (the "Rock Concert" takes are from the stadium concert), will be Manu Dibango and Billy Dibango. The All Stars will also have a second crack at the pop/rock world and becoming what Masucci describes as "a Latin Blood, Sweat & Tears" in three weeks when they will again appear on the Kirshner broadcast.

# Latin Scene

NEW YORK

**Tipica 73** with **Adalberto Santiago**, popular Vaya Records group, was awarded first prize at The Festival de Salsa held in Venezuela. But, after their departure, judges awarded the same prize to **El Gran Combo**, creating a confusing situation. . . . **Ralph Santi** y an orquesta, **Cimarron**, **Tipica New York**, **Roberto** y su **Madera Dura**, are among acts named to the recently formed **RaMik Productions**. Recording deals are now being discussed by Mike Martinez and Musicalia Records.

**Rey Roig** recording a new LP for Mericana Records. . . . On the same label, **Duro** release is "Tres Lindas Cubanas," a single from the LP, **Ray Rodriguez**, and **Duro**. . . . "The Bottle" from the Bataan "Afro-Filipino" LP, will be distributed by Epic Records. The new label will be Epic-Salsoul. . . . **Ken Cayre**, director of Mericana in Puerto Rico, visiting branches and local radio stations.

**Paquito Navarro**, president of L.A.M.P. Productions, reports that **Julio Iglesias**, and Alhambra artist who is presently enjoying a wave of popularity on the charts, will make several appearances here in April.

**Don Kirshner's** popular TV Rock Concert will present **The Fania All-State** (8) Channel 5 here. It is the first salsa group to perform in a major broadcast.

RALPH LEW

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## San Francisco Puzzles A Sizzling Barry Manilow

By JACK McDONOUGH



Arista photo

**Barry Manilow: Clive D. found him Arista Records' first No. 1 single and changed the title from "Brandy."**

SAN FRANCISCO—Barry Manilow was probably relieved a few weeks ago to depart from here. Though he recently had a No. 1 single with "Mandy," a top ten chart album and has been selling out live dates from Memphis to New York to Chicago, he did not draw enough people three of his first six nights at the Boarding House to warrant a second show.

Only by the weekend word-of-mouth about the skilled and effervescently energetic show Barry does had spread, and the closing crowds were good.

Manilow's experience in Northern California was a classic example of San Francisco being too hip for its own good. "We came here right from Chicago," said Barry, "where we sold out two shows a night at Mr. Kelly's for two weeks. Now we're walking around here saying, 'How can it be so different?' I don't think the right people know we're here. I can't believe there's no one in San Francisco who would come down if they knew we were here. The album's too big. It's illogical."

Part of the problem was that Arista did not buy radio time until the day after the opening. The Boarding House did place some ads, "but on the underground FM, which isn't playing 'Mandy.' I visited KYA and KFRC and KNBR, who are all playing the song and they treated me like a king. The ads should have gone there."

As for his first big hit, Manilow had pretty much completed the album at time Clive Davis took over Bell Records, for whom Manilow had already done one. "He said to add another song or two, to make sure there was a single on there. Clive found 'Mandy.' Originally it was an uptempo song named 'Brandy,' but we did it as a ballad and changed the name because of the previous Looking Glass hit named 'Brandy.' Clive gave a lot of suggestions on what he thought was

the right feel for the song, and he also wanted it as the single. I figured it was risky for a new artists to release a ballad. But he said, 'This is a very special ballad, I'm telling you.' So I listened to him."

The writers of "Mandy," Scott English and Richard Kerr, work out of London, and though Barry has not met them in person he had been in contact with them and said "They're ecstatic."

## Flora Purim Sings Again

LOS ANGELES—Flora Purim, Fantasy jazz vocalist, will headline a concert Sunday (9) for the inmates of the Federal Correctional Institute at Terminal Island where she presently resides. Also on the bill will be her husband, Airo, plus George Duke, Miroslav Vitous, Ndugu, Carlos Santana and Cannonball Adderley as emcee.

Jazz station KBCA will broadcast portions of the concert starting at 12:30 p.m. Mrs. Purim has been in prison since August 1974, serving three years for possession of cocaine with intent to distribute. She was arrested in New York in 1971 but stayed out on bail pending appeals until last August when the Supreme Court refused to review her case.

Her distinct vocal style of scat singing and using her native Portuguese in an instrumental sense has begun to win her international attention.

## New On The Charts



UA photo

**ODIA COATES  
"Showdown"—90**

Paul Anka's statuesque protege and singing partner on "You're Having My Baby" and "One Man Woman/One Woman Man" hits the Hot 100 on her own with a soulful and sophisticated version of a Jeff Lynn song that his Electric Light Orchestra group had a respectable chart run with only a few months back.

Odia was brought up in a Los Angeles church-oriented environment and sang in the California Youth Choir with Billy Preston, Merry Clayton and Clydie King. She toured the Las Vegas lounge circuit with groups.

The mother of two young children, she lives in Berkeley with her husband who is a graduate student in cultural anthropology and recently took the family to South America on a field trip. Her "Showdown" was produced by Anka and she is managed by Allan Carr.

## Talent In Action

**MELISSA MANCHESTER  
STANKY BROWN GROUP  
JAMES NEWTON HOWARD**  
*Bottom Line, New York*

Count on hearing more and more good things about Melissa Manchester during the coming year, especially if her Feb. 7 performance here is any indication of things to come.

To her credit, Ms. Manchester's talents have long been recognized on several fronts but still the musical impact to put her over the top has eluded her in the past. The past is the past, though, as this time out of the gate all the signals are there—solid material, an extremely fine backup and, more importantly, a stage presence on the artist's part which one wouldn't have expected from previous outings. Evolution of the first two might have had a lot to do with the latter.

Showcasing numbers from her latest recording effort, "Melissa" (Arista), Ms. Manchester continually hit the bull's-eye during her set—notably with such numbers as "We've Got Time," "Just Too Many People," "Stevie's Wonder" and "It's Gonna Be Alright."

James Newton Howard (Kama Sutra) played an integral part in Ms. Manchester's backup for the evening. Given a showcase spot himself, keyboardist Howard delivered his composition "Newton's Ego" to an appreciative audience. While the piece lacked real substance, it did give the listeners an up-front opportunity to enjoy Howard's playing skills.

Opening the evening's bill was another Arista act, the Stanky Brown Group. Recently signed, the group came through their debut with flying colors. Their musicianship was finely honed, and folk/rock material used did their playing and vocal skills justice. Among their better received numbers was "Rock 'n' Rollin' Star," a recently released single.

JIM MELANSON

**DIONNE WARWICKE  
RIGHTEOUS BROTHERS**  
*Riviera Hotel, Las Vegas*

Dionne Warwicke had a new show and a new image Feb. 11. Both were refreshing. She opens the show, quickly running through four of her hits: "Alfie," "Say A Little Prayer," "Never Fall In Love" and "San Jose," on which she forgot

the lyrics. Then she introduces the Righteous Brothers, who are making their mainroom debut.

Unfortunately the sound was so loud that the lyrics blurred. But even with the sound problems their debut was an auspicious one. They could easily work their way up to headliners. In tandem or solo they are great.

Their recent chart makers "Dream On" and "Rock 'N' Roll Heaven" were well received. But when they reached back for their first recording era early 1962, "Little Latin Lupe Lu" and their biggest seller "You've Lost That Lovin' Feeling" the audience response was totally spontaneous.

Miss Warwicke returned to the stage and was compounded with one technical problem on top of another. This prompted her to tell the audience that they were watching a technical rehearsal. Ready or not the change in the talented lady is enormous.

Complete with silver lame tight pants she offers an imitation of Ann-Margret then Marlene Dietrich and Barbra Streisand.

Her 25-minute medley of gold records, all Grammy nominees, and all made famous by others, is exquisite.

Miss Warwicke, for so many years almost constricted in delivery, is relaxed, at ease and totally charming.

Laura Deni

**QUEEN**

*Avery Fisher Hall, New York*

The formidable Avery Fisher Hall endured another wall-shaking evening of rock as the English group Queen brought in its act Feb. 16. Queen's show begins with the group emerged in a cloud of smoke and ends the same way. In spite of other pseudo-mystical and satanic effects the group comes off as a tight, energetic and crowd-pleasing band.

Lead singer and keyboardist Freddie Mercury, dividing his stage time between all-white and all-black costumes, kept the show moving with his strong vocals, muscular theatrics and audience rapport.

The group is very aware of its impact and displayed the confidence of a first rate group in its performance. This was particularly true of authorist Brian May. During "Son and Daughter" (Continued on page 38)

## 'Midnight' Producer Hits Disk Industry

By NAT FREEDLAND

LOS ANGELES—"The record industry still doesn't recognize the value of the late-night television rock show even after three years on the air," says Stan Harris, producer-director of Burt Sugarman's NBC-TV Friday 1 a.m. "Midnight Special."

"Booking this show 52 weeks a year with no re-runs has not gotten any easier," says Harris. "The only acts record labels call to offer us are the newcomers with their first albums just out. And that's not enough to hold our audiences. We have to work as hard as ever to get the medium-level headliners and once these acts get big enough they wouldn't dream of coming back."

"Bachman-Turner Overdrive is one example. We put them on when they were nothing, mainly because it made me feel good to do something for fellow Canadians."

Surprisingly, "Midnight Special" doesn't consider it a victory that ABC-TV's "In Concert" twice-monthly Friday 11:30 p.m. rock series is going off the air in April. "On the contrary, it's a severe blow to the record industry and the greatest tragedy about the whole thing is that the record industry could have kept that show on the air," Harris says.

"Our show had consistently better ratings because of the greater number of NBC stations and because our later hour proved to be more attractive to the specialized rock audience that tended to be outside at 11:30," says Harris.

"So we got the greater share of the top headliners. If the record companies had insisted that all their big stars do the TV rock shows 'In Concert' would still be on the air, selling records along with 'Midnight Special' and the syndicated Don Kirshner's Rock Concert."

"Midnight Special's" best ratings always came on the nights when "In Concert" was on first, reports Harris. "What television has learned about rock demographics so far is that the rock audience is very specialized and very dedicated, but quite small compared to the mainstream TV audience. Look at it this way: a record that sells three million units is an astounding phenomenon. But a TV audience of three million is nothing."

During the first half-hour "Midnight Special" is on the air, it regularly has an audience reportedly of 12 million.

"Our biggest competition in the time slot is sleep, not any of the late movies opposite us," says Harris. "Naturally the audience shrinks drastically during the 90 minutes till 2 a.m. That's why, after trying several formats, we now realize we owe it to our viewers to put on each show's major acts during all three 30-minute segments."

"To appeal to all elements of the contemporary pop music audience, we have to put on a lot of different types of artists. And it's unfair to expect a viewer to have to wait till after 2 a.m. to see a particular performer."

A new problem Harris is facing is that some concert promoters, facing an overall fall-off in ticket sales, have apparently begun to tell rock stars that their TV appearances will hurt sales.

"This just isn't the case and we can prove it," Harris says. "The only show 'Midnight Special' ever re-ran was the one-man show on David Bowie from London with all those

wild sets and costumes. We replayed that as Bowie was starting his last tour here and it picked up ticket sales throughout the country. Anyway, it seems to me that a Jethro Tull or an Elton John, whose superstar tours can't play every city in America, owe it to the kids in those unplayed cities to give them at least a televised taste of what the tour's excitement is about."

Harris points out that record companies spend great amounts of energy and cash to promote their product on radio stations with even a minor share of their markets. "I don't understand why they don't give comparable consideration to promoting television appearances by their major artists on shows like ours that reach a far greater share of the total record-buying market."

## Study Disk Commercials In Theaters

SAN DIEGO—California movie theater owners at their annual meeting here last week began studying the possibility of programming record commercials during intermissions. Columbia, A&M and Motown are among the labels that have expressed interest to the theater operators in plugging their releases along with short audio/visual spots on the artists.

Fees to film houses would be based on seating capacity. The record advertisers would also pay performance royalties to BMI and ASCAP for the intermission royalties. These payments are generally \$15-20 quarterly for each theater.

The only factor holding back this program is fears that movie patrons may object to the sales pitches. But several recent test runs of the intermission music commercials generated no complaints. However, the theater owners association board has no powers to do more than recommend action to the membership.

## New Vegas Spot Will Soon Open

LAS VEGAS—The Strip's newest resort complex, the 15-story Marina, will open in late spring. The \$28 million resort will have two entertainment facilities.

Shipwreck Kelly's Lounge will include entertainment with a bandstand and dance floor. In the 30,000-square-foot casino will be the Mirage Showroom seating 400 and headlining top lounge acts. The hotel will employ 1,200.

## Office Fire Razes Kaye's Phoenix Office

PHOENIX—Bette Kaye Theatrical Productions' branch office was burned down here by arson, local authorities have determined. All files and paperwork were destroyed in the deliberately-set blaze.

Ms. Kaye reported that several threats against her Arizona operation were received at the booking agency's main office in Sacramento prior to the fire.

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# This Business Of Music

## Insights By The Experts – Presented by UCLA Extension in cooperation with Billboard

By BOB KIRSCH

"Radio stations use recordings to attract audiences, sell commercial time, make a profit and build the equity value of those stations. Since they use the creative property of others for their own commercial gain, it is only fair that they compensate for that use, particularly since radio stations devote 75 percent of commercial air time to the play of recordings.

"You must believe in what you do and surround yourself with the best people if you want to perpetuate your own career. You've got to be able to change a little from time to time but not too much at any one time."



Quincy Jones: "The artist has to think about economics, esthetics and emotions."

So said Stanley Gortikov, president of the Recording Industry Assn. of America, and Richard Carpenter of the Carpenters, in making their major points in a double-barreled program that closed this year's Billboard sponsored UCLA extension course.

Gortikov discussed performance rights and royalties, offering the pros and cons because, as he explained, he is obviously in favor of the passage of a bill guaranteeing royalties to the artist when a record is played on the radio, but he felt it unfair not to present both sides of the argument.

Pointing out that the writer and publisher of a song receive a royalty for airplay, Gortikov added that "the song itself is not the sole reason why a commercial recording is popular. There is the unique performance of the recording artist that has a lot to do with the public appeal of the record."

But, Gortikov pointed out, the artist receives nothing for the commercial performance of his recorded music, while musicians receive nothing for arrangements nor do the record labels. The only way to insure such payment is through passage of a copyright law by Congress. The principal users of commercial recordings for commercial purpose are radio stations and, said Gortikov, they are the key opponents of performance rights and royalties.

Acting as a member of both sides, Gortikov offered arguments for both the passage of performance copyrights and against passage of such a law.

Arguments supporting performance royalties, he said, include: composer and publisher are paid such rights, so it is equitable to compensate others commercially responsible for recordings; the recording has been copyrightable since Feb. 1972, so there is now a parallel right which merits parallel royalty; most nations in Western Europe pay performance royalties and do not pay such royalties to U.S. artists because there is no reciprocal royalty; radio stations make a profit and attract listeners from recordings, so they should pay for the use of such records.

Other arguments from Gortikov included: radio stations pay for virtually every other form of programming other than recordings, but recordings make up the bulk of programming; the commercial users of air time re-



ceive a monetary benefit from records played during the time they buy and they pay for other forms of programming so why not recording; the commercial life cycle of many recording artists is short, their records stop selling early in their careers but the airplay of such records often goes on for years, so it seems reasonable that such artists should share income during the period of modest or no record sales; and the broadcast industry is pressing the cable TV industry for performance payments whenever the programs developed and owned by regular TV stations are picked up by cable stations. The outlook for such a law is favorable, so why do the broadcasters reject the rationale of the recording industry when they use that rationale themselves?

Answering arguments against a performance rights bill, Gortikov answered "we never paid" before argument by saying there is no U.S. precedent, but that does not mean previous inequities should be perpetuated. It is untrue, he said, that performance rights and royalties are unconstitutional, nor is it true that labels and artists beg for all airplay, since 63 percent of the records played are oldies. Labels and artists are not just rip-off artists, inasmuch as they spent \$32 million in 1972 alone on ads.

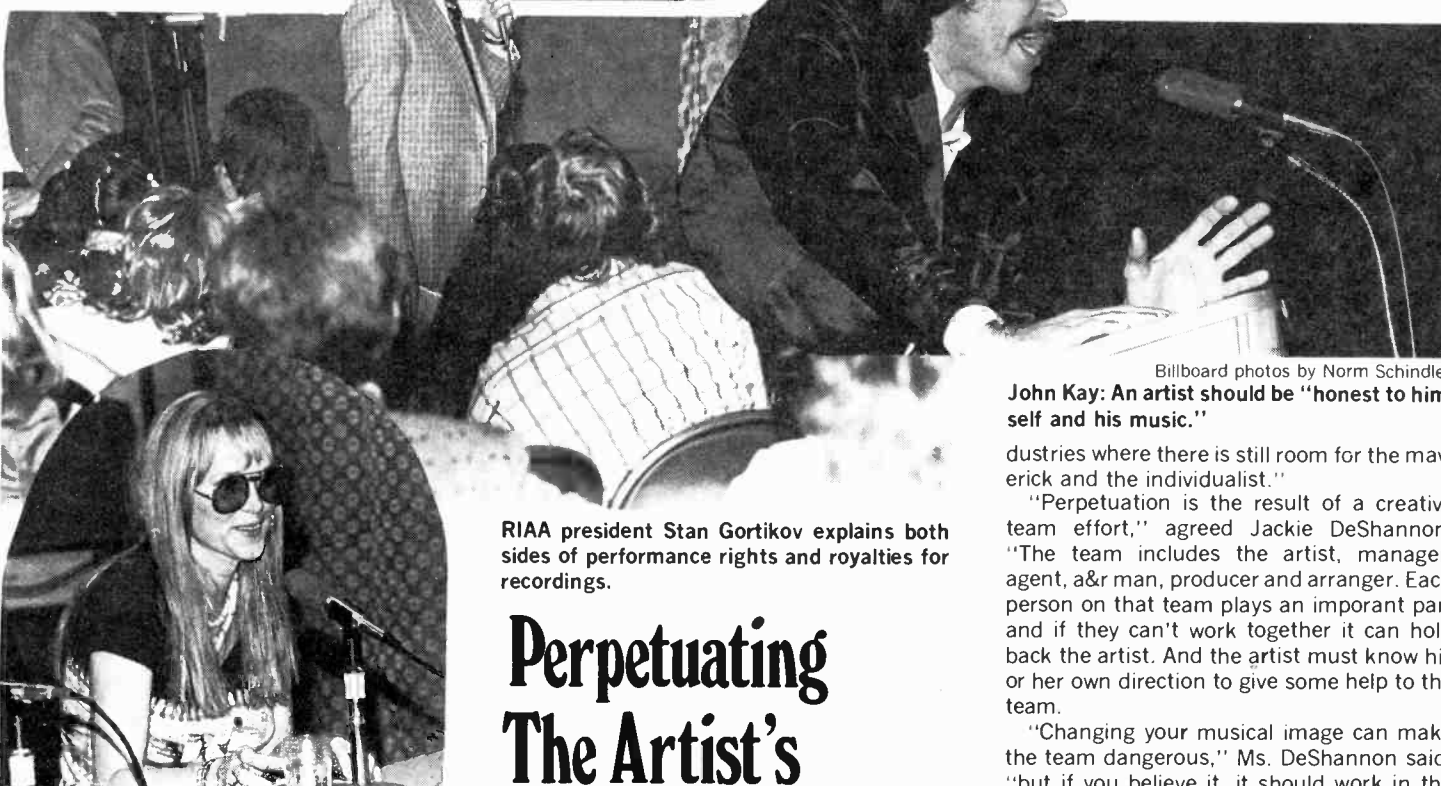
While labels and artists do indeed make money from other sources, so do broadcasters. Some costs can be passed on to advertisers. Radio stations can afford such payments, since there would be a scale of payments depending on the annual revenue of the station. Because of this, such pay-

ments would not hurt the small and growing station.

Gortikov said passage of such a bill this year is hopeful, but not great, primarily because of congressional constituents who are in the radio business, and he called for congressional objectivity.

The second half of the seminar, perpetuating the artist's career, opened with John Kay, lead singer of Steppenwolf, explaining the various successes and pitfalls his group found on the way to the top.

"We learned about contracts, how to hire and fire people, the need to surround our-



(Top left) Frank Zappa: "Learn how to read a contract and know basic music law."

John Kay: An artist should be "honest to himself and his music."

Billboard photos by Norm Schindler

John Kay: An artist should be "honest to himself and his music."

dustries where there is still room for the maverick and the individualist."

"Perpetuation is the result of a creative team effort," agreed Jackie DeShannon. "The team includes the artist, manager, agent, a&r man, producer and arranger. Each person on that team plays an important part and if they can't work together it can hold back the artist. And the artist must know his or her own direction to give some help to the team."

"Changing your musical image can make the team dangerous," Ms. DeShannon said, "but if you believe it, it should work in the end. Look at Bob Dylan when he went from acoustic to electric, and look at what he's done since then."

Ms. DeShannon also stressed the importance of getting more women involved in record production and a&r, since they have now just about achieved equality in the entertainment end of things.

Richard Carpenter reiterated the point of believing in what one does, and said A&M was extremely important to the Carpenters because they let the group do what it wished.

"The artist has to think about economics, aesthetics and emotions," said Quincy Jones. "They all affect him. And you've got to be able to handle failure without killing everyone in sight. If you live in the present there should be no hassle. If you decide to go in a closet for 10 years to perfect your Charlie Parker riffs and then emerge, you're going to have about 20,000 LPs to catch up with and you're in trouble. Just make sure you can provide input for yourself or have access to it."

Frank Zappa said that, "eating is a problem in the music world. We progressed through peanut butter to bologna and as a result of our diet it took us 10 years to get a record into the top 10."

On perpetuating live performing, Zappa explained that the the bigger you are, the bigger the hall you have to play in. And large halls generally have the worst acoustics. He called for some kind of board to set acoustical standards.

Both Carpenter and Kay said they are releasing unsolicited material on forthcoming LPs, pointing out that it is still very possible for an unknown to break into the record business.

Art direction: Bernie Rollins

Jackie DeShannon: "Perpetuation is a creative team effort."

ceive a monetary benefit from records played during the time they buy and they pay for other forms of programming so why not recording; the commercial life cycle of many recording artists is short, their records stop selling early in their careers but the airplay of such records often goes on for years, so it seems reasonable that such artists should share income during the period of modest or no record sales; and the broadcast industry is pressing the cable TV industry for performance payments whenever the programs developed and owned by regular TV stations are picked up by cable stations. The outlook for such a law is favorable, so why do the broadcasters reject the rationale of the recording industry when they use that rationale themselves?

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RIAA president Stan Gortikov explains both sides of performance rights and royalties for recordings.

## Perpetuating The Artist's Career



Richard Carpenter: "You must make sure you don't turn out too much product."

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"We learned about contracts, how to hire and fire people, the need to surround our-

## 'Night That Made America Famous' a Chapin Triumph

NEW YORK—As the first "multi-media musical" to come to Broadway, "The Night That Made America Famous" very nearly succeeds in almost all its ambitious goals.

First of all a vehicle for Harry Chapin's "story-songs," the production offers a simple, but highly effective graphic arts setting for a considerable array of talent in addition to Chapin.

While some may be inclined to prejudge the production as a "Harry Chapin Concert," the musical itself makes the same point as the songwriter does offstage—many of his compositions get better performances by others—including some he'd never be able to sing himself.

Delores Hall and Kelly Garrett in particular, both signed to recent RCA contracts, have show-stopping solos, the former with a gospel-oriented "When I Look Up," the latter in a Piaf-chanteuse-styled "As I Grow Older." And Gilbert Price brings the house down with his powerful antiwar statement, "Battle-ground Bummer."

Chapin says it all in the leadoff number, "Six-String Orchestra"—no one talent could do the job alone. The family is also well into the act—brother Stephen as musical director and on the keyboards, and Tom on guitar, banjo and harmonica, and father Jim on percussion. Admirably filling out the cast—and it's full par-

ticipation all the way—are Bill Starr, Alexsander Borrie, Mercedes Ellington (Duke's granddaughter), Sid Marshall, Ernie Pysner and Lynne Thigpen.

Staging is a real plus, with the extensive use of on-stage videotape cameras and projection in a circular "eyre" held by a realistic giant hand, due mainly to Chapin's keen interest and experience in film-making; innovative lighting by Imero Fierentino Associates, and the multimedia effects by Joshua White, whose Joshua Light Show was a key factor in Bill Graham's Fillmore East success. They don't always succeed, but the over-all effect of multiple images and montages is generally effective in the panorama of the U.S. from 1960 to 1975.

Some of Chapin's great tunes ("Taxi," "Sniper," "Cat's in the Cradle," "Mr. Tanner," "The Night That Made America Famous") are augmented by songs that should become well-known very soon. Each is performed with an individual, realistic approach and a soundtrack is definitely in order for this play.

Many people may knock Chapin for this approach to Broadway "magic," but he shouldn't worry, because in the long run he will win out and outlast many of the other shows currently running.

STEPHEN TRAIMAN,  
JIM FISHEL

## Signings

Jerry Cole & Trinity to Midget Productions in Los Angeles.

Demis Roussos, Paris-based international star now released in U.S. by Atlantic-distributed Big Tree, to Larry Goldblatt for management.

Lovecraft, Chicago-based group, to Phonogram/Mercury. . . . Yvonne Elliman to RSO Records. She has gained popularity through her role in "Jesus Christ Superstar" and work with Eric Clapton. Her first album produced by Steve Cropper will be released in April. . . . Artful Dodger, a five-man band from Reston, Va., to Leber-Krebs for management, record production and publishing.

## Ticketron And Stein Separate

NEW YORK—Major concert promoter Howard Stein here has stopped using Ticketron due to a dispute over sharing \$280,000 losses in the co-production of four Eric Clapton concerts in Miami, Palm Beach, Houston and Kansas City.

Ticketron claims their deal with Stein made them responsible for only half the loss and the issue is up before the American Arbitration Board. Stein claims that Ticketron took some \$55,000 ticket receipts for his shows to recoup their promotion loss before he pulled out.

Stein is currently selling tickets for his show in New York, Chicago, Atlanta and Florida through a hastily assembled network of outlets, mostly record stores.

## Super Hits Can Hurt One's Career—Twitty

By BOB KIRSCH

LOS ANGELES—"It's a serious mistake to have four or five monster No. 1 hits in a row. You can differentiate between a good No. 1 record and a super hit, and too many super hits can damage an artist's career."

So says Conway Twitty, a major rock star from 1958 through 1964, a major country star from 1964 to the present, a man who has recently managed to come up with some of the biggest hits in country music using some of the most adventurous lyrics around and a star currently on the hottest streak of his career.

"Linda On My Mind." Twitty says, "I didn't expect the new one to be as big as it is. I'm not complaining, of course, but I came off a monster hit with 'I See The Want To In Your Eyes,' and I thought a little break would be good. If someone pulls himself into the super category with every release, people come to expect that from you all the time. And I just don't think anyone can do that."

Twitty has run up an impressive string of top five country hits (many of them No. 1), and he is one of the few artists whose releases (though certainly almost purely country) continually cross into pop.

In the past year he has also been the subject of controversy, in both pop and country, with titles such as



United Talent photo

Conway Twitty: he's got the touch for consistent country crossover hits.

"You've Never Been This Far Before" and "I See The Want To In Your Eyes."

"I don't think about a type of song," he says, "I think about a hit. Now, in the past year, people have started to submit a lot of songs to me dealing with sex, some of which can only be called vulgar. They're missing the point."

Several major radio stations refused to play "You've Never Been This Far Before" when it was initially released, but most went on it when it hit the top of the charts nationally.

"That's a case," says Twitty, "where the story was misunderstood. I was talking about a married woman the singer in the song has admired for years and all of a sudden she's left her husband and is free. I wasn't talking about a girl on her first date."

Twitty says he may be a bit more lyrically progressive than others because one of his major fears is getting caught in a rut and he feels fortunate because he can sing several kinds of music (blues, rock, rockabilly) as well as country.

As for his constant crossover, Twitty says, "I don't generally understand it, and I don't understand 'Linda On My Mind' doing it at all right now. It's as country, if not more so, than anything I've ever done. I meant it to be that way, because 'I See The Want To In Your Eyes' had a bit of a rock flavor."

Twitty certainly has a history on the rock charts, however, as he enjoyed a number of top 10 hits in the '50s and '60s including "It's Only Make Believe," "Story Of My Life" and "Danny Boy."

"I had a contract to play baseball with Philadelphia," he says. "But when I got out of the army I decided I'd rather play music. I didn't go into country because I thought people would resent a kid singing about things he really could not have experienced. And, frankly, I didn't think I could compete with the country artists."

"But rock," he says, "was a young music, I liked it and I thought I could compete. So I sang it for nine years. In 1963, though, I thought I had the experience to handle country and compete with established artists." And he's been doing it ever since.

Finally, Twitty, who has been a prolific writer for years, probably defines the reason so many artists and especially country artists (who seem to deal with realistic subjects on a constant basis) write "down" songs.

"Think back in your own life," he says. "Say you've been married 10

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(Continued on page 39)

## Talent In Action

Continued from page 36

from their first album, he was left alone on stage for a long solo that was carried off with excellent control of special effects.

Last year Queen appeared in New York playing in front of Mott the Hoople. As headliners now they have fulfilled the promise of that performance and from the audience reaction of this concert it is likely that this year will be a big one for Queen. — LAWRENCE FROST

### FLYING BURRITO BROTHERS TOM WAITS

Boarding House, San Francisco

Patrons here Feb. 5 were treated to three performers for the price of two. John Stewart, filled in on the first set for Waits, who was in Los Angeles opening a Linda Ronstadt concert. Waits made it back to San Francisco just a shade

late for the second set, taking the stage from Stewart after three songs.

Waits and Stewart did a few tunes together and Stewart provided nice, understated backup on other tunes, but the spotlight belonged entirely to Waits. Who looks like a simian newsboy and recites Jack Kerouac/Lord Buckley highway poetry with a lit cigarette protruding horizontally from one ear. He paints the same stark pictures as Bruce Springsteen but decidedly in his own language, talking about "the lead pipe mornings" and "Saturday nights when you got money in your pocket and a girl and they're both burning a hole."

The Burritos played a thoroughly enjoyable set but they simply could not compete for attention with the spellbinding originality of Waits. The FBB who do not have a recording contract at the moment, now consist of Chris Etheridge on bass and Sneaky Pete Kleinow on pedal steel, plus newcomers Gib Guilbeau on fiddle and rhythm guitar, and Joel Scott Hill and Gene Parsons, both familiar L.A. session figures, on lead guitar and drums respectively.

Hill did most of the lead vocal work with Guilbeau taking some songs. Parsons sang one also. Standout songs were "Little Border Town," "The Lord's Burning Flame" and "White Line Fever."

JACK McDONOUGH

### GUY CHANDLER

Shepherd's, New York

Guy Chandler has one of the most personally infectious singing styles and stage presence of all the performers we've seen recently. His singing voice is classically simple, relaxed and easily recognizable.

His Feb. 4 appearance at this East Side discotheque showcased Chandler and his neat seven-piece self-contained lounge act to particular advantage. The group is comprised of two attractive singer/dancers: Cat Hamilton and Sue Singer and a steady driving four-member backup group. Together they captivated the audience with a solid hour of excellent singing and well choreographed dancing.

Tunes, all current and middle-of-the-road, ranged from Mac Davis to Tony Orlando and Dawn. As visually exciting as the ladies and Chandler himself are, the musicians are that dull to watch. Chandler would do well to make his backfield work as handily as the front three.

JIM STEPHEN

### LEONARD COHEN

Avery Fisher Hall, New York

Leonard Cohen, renaissance man and world troubador, is a unique study in contrasts. His sellout performance at Avery Fisher Hall, Feb. 7 is a case in point.

Cohen the performer, has never been able to keep up with Cohen the writer, although he is facile in both areas. He simply does not pace his show well enough to entertain even a highly partisan crowd as might another performer using the same material. Comments from the spectators included: "Am I missing something or is he boring?" and "I love his records and books but he's putting me to sleep."

To be sure there were a good deal of "isn't he great!" These were not enough.

His writings are superb. He possesses a keen insight into human foibles and an incisive, sometimes vituperative wit that casts aside pomposity. Everything he does is invoked in his hollow, monotone voice couched in his polysyllabic stylized diction.

There were of course, some tunes which he performed that were outstanding. His French/English rendering of "The Partisan" and his haunting rendition of the repetitive "Lover, Lover Come Back To Me" were excellent. Of equal merit: "Suzanne" and "Famous Blue Raincoat."

Better pacing and more direct rapport would add still greater dimension to a gifted talent but Leonard Cohen being Leonard Cohen will no doubt remain the same.

JIM STEPHEN

### NEW CENSATIONS

Marco Polo Hotel, Miami Beach

The New Censations breezed in from Washington, D.C. Feb. 10 bringing a combination of fine singing abilities, good arrangements and a definite flair for professional showmanship. The Pride Records foursome, backed by an exuberant rhythm section, held the rapt attention of a large crowd with such audience pleasers as "Cabaret," "I Don't Know How To Love Him" (done extremely well by Cindy, the only female in the group), "Wildflower" and "Then Came You." They worked hard and energetically during their 40 minutes on stage providing a diverse program which obviously was programmed with careful attention to display the multi-talents of the groups.

Their tight harmony, shared vocal leads and savvy professionalism made for an evening of true entertainment. One of the newer Pride artists (their label is distributed by Atlantic), the

New Censations certainly have the potential to become a leading act in the not-too-distant future.

SARA LANE

### MARTIN MULL DIANA MARCOVITZ

Reno Sweeney, New York

Martin Mull is living proof that good tasteful rock satire does indeed exist. His Feb. 4 show was a study in total comic presence and presentation. From the conservative three-piece suit he wears to the big M on the sweaters worn by his band members, Mull's act is well thought out and professionally carried off.

Using mostly new material, Mull had little trouble keeping the audience laughing from the beginning of his set till the end. Mull made fun of everything from soul music to "tragically hip" audiences. There are few performers today as much fun to watch.

Contrasting Martin Mull's subtlety was Diana Marcovitz whose brand of musical comedy is every bit as subtle as a rape. During her segment of the show Ms. Marcovitz displayed little talent as either a singer or a comedienne. Hopefully performing with Martin Mull will help Diana find some direction.

ROBERT FORD

### CARRIE McDOWELL

Las Vegas Hilton

Liberace has found an 11-year-old protegee who looks like a little girl but has the pipes of a full grown shouter. Unfortunately, little Carrie lacks two important qualities for interpreting songs: warmth and emotional understanding.

She's a young Brenda Lee with a sharp, nasal voice who elicits a Southern accent and will be challenging ABC Records' ability to find the right producer and a correct tune with which to launch her disk career.

Onstage, it's already begun, with Liberace giving her four tunes and lots of promotional boosts.

She's cute to look at and knows how to handle herself stage center, holding her mike the proper distance away when reaching forward and making—her high notes.

But she's got a very affected style, oftentimes hard sounding and not able to do justice to such nature works as "Somewhere Over The Rainbow" and "It."

Opening with "Keep On Singing," she held the audience's attention Feb. 14, while prancing all over the huge stage, the hotel's orchestra providing a full sound behind her piercing voice.

She looks and sounds professional but she's

(Continued on page 39)

★ ★ ★ ★ ★ NEW ORLEANS ★ ★ ★ ★ ★  
★ ★ ★ ★ ★ JAZZ ★ ★ ★ ★ ★  
★ ★ ★ ★ ★

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# Billboard Best Selling Jazz LPs®

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	3	11	<b>SUN GODDESS</b> Ramsey Lewis, Columbia KC 33194
2	1	16	<b>BAD BENSON</b> George Benson, CTI 6045 S1 (Motown)
3	2	13	<b>FLYING START</b> Blackbyrds, Fantasy F-9472
4	4	18	<b>SOUTHERN COMFORT</b> Crusaders, ABC/Blue Thumb BTSY-9002-2
5	11	5	<b>MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY</b> Gil Scott-Heron & Brian Jackson, Arista A 4030
6	6	13	<b>SATIN DOLL</b> Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)
7	7	22	<b>THRUST</b> Herbie Hancock, Columbia PC 32965
8	9	9	<b>STANLEY CLARKE</b> Nemperor NE 431 (Atlantic)
9	5	20	<b>PIECES OF DREAMS</b> Stanley Turrentine, Fantasy F-9465
10	8	11	<b>GET UP WITH IT</b> Miles Davis, Columbia KG 33236
11	14	13	<b>THE BADDEST TURRENTINE</b> Stanley Turrentine, CTI 6048S1 (Motown)
12	13	11	<b>THE BADDEST HUBBARD</b> Freddie Hubbard, CTI 6047S1 (Motown)
13	10	11	<b>TOTAL ECLIPSE</b> Billy Cobham, Atlantic SD 18121
14	18	29	<b>ONE</b> Bob James, CTI 6043 (Motown)
15	21	40	<b>BODY HEAT</b> Quincy Jones, A&M SP 3617
16	16	9	<b>STORIES TO TELL</b> Flora Purim, Milestone M-9058 (Fantasy)
17	17	22	<b>IS IT IN</b> Eddie Harris, Atlantic SD 1659
18	12	22	<b>WHERE HAVE I KNOWN YOU BEFORE</b> Return To Forever Featuring Chick Corea, Polydor PD 6509
19	19	13	<b>FEEL</b> George Duke, BASF/MPS MC 25355
20	20	45	<b>LAND OF MAKE BELIEVE</b> Chuck Mangione, Mercury SRM-1-684 (Phonogram)
21	22	37	<b>THE BLACKBYRDS</b> Fantasy F-9444
22	23	37	<b>WINTER IN AMERICA</b> Gil-Scott Heron & Brian Jackson, Strata-East 19742
23	24	20	<b>ECHOES OF A FRIEND</b> McCoy Tyner, Milestone 9055 (Fantasy)
24	25	13	<b>POTPOURI</b> Thad Jones & Mel Lewis, Philadelphia International KZ 33152 (Columbia)
25	15	11	<b>ANOTHER BEGINNING</b> Les McCann, Atlantic SD 1666
26	32	22	<b>ALL IN LOVE IS FAIR</b> Nancy Wilson, Capitol ST 11317
27	29	65	<b>HEAD HUNTERS</b> Herbie Hancock, Columbia KC 32731
28	34	5	<b>IN CONCERT VOLUME II</b> CTI 6049 S1 (Motown)
29	28	26	<b>HIGH ENERGY</b> Freddie Hubbard, Columbia KC 33048
30	<b>NEW ENTRY</b>		<b>PHOEBE SNOW</b> Shelter SR 2109 (MCA)
31	35	5	<b>SHE WAS TOO GOOD TO ME</b> Chet Baker, CTI 6050 S1 (Motown)
32	<b>NEW ENTRY</b>		<b>MISTER MAGIC</b> Grover Washington Jr., Kudu KU 20 S1 (Motown)
33	36	5	<b>GREATEST HITS</b> Gene Ammons, Prestige P 10084 (Fantasy)
34	<b>NEW ENTRY</b>		<b>CAPTAIN MARVEL</b> Stan Getz, Columbia KC 32706
35	31	7	<b>FACING YOU</b> Keith Jarrett, ECM 1017 (Polydor)
36	<b>NEW ENTRY</b>		<b>RECORDED LIVE AT JIMMY'S</b> Michel Legrand, Grphon BGL1-0850 (RCA)
37	37	3	<b>SARAH VAUGHAN &amp; JIMMY ROLLS QUINTET</b> Mainstream MRL 404
38	<b>NEW ENTRY</b>		<b>THE SUGAR MAN</b> Stanley Turrentine, CTI 6052 S1 (Motown)
39	27	37	<b>MYSTERIOUS TRAVELLER</b> Weather Report, Columbia KC 32494
40	33	3	<b>THE CUTTING EDGE</b> Sonny Rollins, Milestone M 9059 (Fantasy)

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## Talent

### Studio Track

By BOB KIRSCH

LOS ANGELES—New York City has been its usual hub of recording activity over the past few weeks. At **Electric Lady Studios**, **David Bowie** has been in working on his next effort. He received some help last week from **John Lennon**, who stopped by to lend a hand for David's version of the Beatles' "Across The Universe." **Eddie Kramer** handled engineering. **McKendree Spring** is working on its debut LP for **ATV Records** with **Mark London** producing and **Martin Reshent** engineering, while **Leslie West** has completed a solo LP. **Dana Valery** is due in for her third album with engineering aid from **Bob D'Orleans**. And the **Guess Who** did a live broadcast over **WQIV-FM** from the studio.

**Blue Rock Studios** has also seen plenty of activity of late, reports co-owner **Joe Schick**. **Sonny Stitt** was in with **Gary Giddens** producing and **Eddie Korvin** at the control boards. **Ben Sidran** stopped by with **Michael Cuscuna** handling production and **Korvin** again at the board. **Robin Kenyatta** cut his next with the duo of **Cuscuna** and **Korvin** again at work, while the **Fatback Band** went to work with producer **Bill Curtis**.

In other activity, **Gil Evans** is mixing a live **Montreaux** LP for Japanese release with **Jan Rathbun** engineering, **Harry Chapin** and brother **Steve Chapin** are busy working on Harry's Broadway show, "The Night That Made America Famous." **Wayne County** is in with **Michael Tschudin** producing and **Rathbun** working the controls.

\* \* \*

Things are busy on the West Coast, too, reports **Dick LaPalm** of **Village Recorders** in Los Angeles. **Joe Cocker** has been in doing tracks, overdubs and mixes with producer **Jim Price** and engineers **Zack Zenor** and **Joe Tuzen** for his next LP. **Jethro Tull's Ian Anderson** stopped by to work with engineers **Rob Fraboni** and **Rick Heenan** on a 4-channel mix for the band's "War Child" LP. **Bloodstone** did some work with

**Mike Vernon** producing and **Neil Brody** and **Heenan** engineering, while **Disco Tex** is back at work with producer **Bob Crewe**. **Neil Sedaka** is working on the overdubs and mixing for his next single with **Robert Appere** producing and **Nat Jeffrey** and **Appere** engineering.

In other activity at the studio, **Albert Brocks** is cutting a comedy LP with **Credibility Gap** member **Harry Shearer** producing and **Brody** and **Jeffrey** engineering. The **Band Of Angels** did some work with **Neil Merryweather** at the production helm and **Heenan** engineering, while **Woody Herman** cut with producer **Jack Tracy** and engineers **Jim Stern** and **Jeffrey**. **Minnie Riperton** and **Gary Starr** stopped by to handle the mixes on Minnie's next single, and **Neil Young** is co-producing his next LP with **Eliot Mazur**. The mixing on the upcoming **Steely Dan** album was handled by producer **Gary Katz** and engineer **Roger Nichols**.

\* \* \*

In between the Coasts, the Midwest has seen lots of recording activity as well.

At **Plynth Studios** in Libertyville, Ill., **Willie Dixon**, one of the all-time great blues writers, is in cutting an LP with **Dick Shory** handling production. **Caleb Quaye**, who has handled guitar for many of British musicians including **Elton John**, set in on a few of the tracks. **Tom-Tom Washington**, who has produced hits such as "Love Jones," is in producing the **Procedures** and **Ernest Jones**. **Phil Upchurch** was among the musicians lending a helping hand. And orchestration is being added to several tracks cut by **Sweet Nothin'**. **Patrick McBride** is handling production on this one.

At **Strata Sound Studios** in Detroit, the **Lyman Woodard Organization** finished up an LP, while **Kenny Cox** has also been finishing up an album project. **Charles Moore** is producing both projects. Guitarist **Ron English** is working on an LP, with

**Moore** again producing. Other works in progress for **Strata Records** include a Latin rock/jazz set from **Fito**, a session for the **Soulmates** produced by **Moore** and **Kenny Cox**, a session for saxophonist **Sam Sanders** and some tracks from country artist **Jerry Merryweather**. In notes from around the country, **Willie Nelson** has been working at **Autumn Sound** in Dallas. **Audio International** has finished a 16-track facility for **Montilla Records** in Puerto Rico. Included are an **Ampex MM-1000** 16-track recorder and an **RCA** custom console. At **Earth Audio Techniques** in Vermont, **Mary McCaslin** is beginning her second album for **Philo Records**. **Brownsville Station** is working on an LP for **Big Tree** at **Criteria Studios** in Miami, and **Ray Bardani** and **Michael Colina** were in New York's **Producer's Recording Studio** recently. At **Dallasonic Recording Studios** in Dallas, congratulations to newest staff member, engineer **Tom Caccetta**. Tom was most recently at **Rocky Mountain Studios** in Boulder and has worked with the likes of **Led Zeppelin**, **Jerry Jeff Walker**, **Mountain**, **Seals & Croft** and the **Band**. The studio has also undergone a recent remodeling.

\* \* \*

At the **RCA Studios** in Los Angeles the **Roadhouse Band** did some tracks with **Bruce Johnston** producing and **Don Holden** at the controls. The **Main Ingredient** did some work, producing themselves with **Mickey Crofford** engineering. **Liberty** stopped by with **Milt Okun** handling production and **Kent Tunks** working the board. **D.J. Rogers**, new addition to **RCA** and most recently with **Shelter**, handled production for himself while **Hank McGill** did the engineering. **David Cassidy** is working on an LP with **Richie Schmidt** engineering, and producer **Okun** is finishing up work for **John Denver's** TV show with **Crofford** engineering.

\* \* \*

Arranger/conductor **Jimmie Haskell** is going to be busy for the next few weeks. He's recently been at **Independent Recorders** in Los Angeles working on the new **Paul Anka** LP with producer **Rick Hall**. He's also been at **Cherokee Studios** in Los Angeles, working with **Rick Nelson** on a new single. Other activities include providing the charts for four **Bobby Goldsboro** sides, produced by **Denny Diante** and **Spencer Proffer** at **Devonshire Studios** in North Hollywood. **Haskell** also did some work recently for **T. Rex** and **MRI** studios.

ROBERT SOBEL

## Talent In Action

• Continued from page 38

over her head with such meaty material. Former label president **Jay Lasker** saw her on the "Johnny Carson" TV show and signed her.

Onstage she is engaging and grownups love her cuteness and vocal prowess. How that gets translated to recordings is another matter.

ELIOT TIEGEL

### VIC DAMONE

*Rainbow Grill, New York*

**Vic Damone**, who's been singing since the days of groaner popularity in the 1940's, now has perhaps a better—certainly stronger—voice than he had in the early days. It has more timbre and a quality of reach that have eluded him during the early years of his rise.

His act on opening night, Feb. 13, was briskly paced and was shaded wisely with both contem-

### Conway Twitty

• Continued from page 38

years, got some nice promotions in your job, have a couple of kids and everything is going great. Then your wife leaves you and you go through three months of hell.

"That's what will stand out in your mind from all those years. Look at a newspaper. You don't see a story about a guy doing a good deed, you see one about a shooting. These are the things that stand out, hit the emotions and these are the things you, as a writer, have to try and hit your listeners with."

porary and oldie tunes, all done in a seemingly easy and informal manner. Songs he scored with were "The Way It Was," "Chicago," "Day By Day," among others. Backup by the drummer was a bit too loud at times but **Damone's** voice rose to the challenge. The room is under new management. It's a fine start by them.

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## EXCLUSIVE INTERVIEW

# New Directions For Frank Sinatra

Country Ballad Single, Album With Snuff Garrett, Followed By A Jazz Septet LP Expand His Horizons

By ELIOT TIEGEL



Billboard photos by Sam Emerson

Frank Sinatra and producer Snuff Garrett run down a country ballad.



Concerned and concentrating are the two moods reflected in the above and right photos.



"I was talking to Nancy about tunes and she said to me, 'Daddy, why don't you do some country and I said, 'I'd like to do some country but we haven't found anything, and she said, 'Why don't you get a hold of Snuffy?' And I said, 'All right we'll do that and that's how it started . . . it's that simple.'"

From Nancy to Frank to Snuff. Simple. So here we find Frank Sinatra at Western in Los Angeles recording a new ballad called "The Only Couple On The Floor" by John Durrill who has written three records for Cher (with whom Snuff Garrett has been associated). Don Costa's arrangement is sweet country, with a Floyd Cramer piano part played by Pete Jolly.

Thursday night, Feb. 20. Specially hired security guards are omnipresent, including one old chap wearing a gun. There isn't a soul from Warner Bros. on the premises. The official Warner Bros. Sinatra photographer isn't working this job.

The only people in the studio are the musicians, Sarge Weiss from Sinatra's office and several people associated with Snuff Garrett: Don Blocker, writer/arranger Al Capps and publicist Norm Winter.

Where are all the people one hears always turn out for a Sinatra session? Absent with leave.

Someone says it's a new day, a new time for Sinatra and the producer, young, talented and "nervous" Snuff Garrett is running the show. There are a lot of new things happening this night including the obvious fact that this is a new collaboration between Frank and Snuff. But the two have known each other dating back to when Frank formed Reprise.

"I've been sending him songs through the years," Snuff explains while the studio is still relatively quiet and the fiddle players slowly trickle in, "and he's been nice to send me a note back and tell me what he's thought. In fact I've been talking to him about one song nine years now that I don't publish."

"We're still talking about it," Frank adds. "But it had a big steel guitar reprise," Snuff says, "and I don't think he was quite ready for it."

Frank is obviously ready for this country flavored ballad. "It's the simplicity of the song I

like," he says, sipping hot tea. "Melodically it's a grabber. It's a contemporary ballad with a country sound. It could be done with Nelson Riddle; you could do it with any kind of orchestration, but this is the way it should be done, with simple orchestration."

Frank (everyone calls him by his first name except Snuff, who realizing a dream, calls him Mr. Sinatra or sir) classifies the composition as "just a good song" and that the accompaniment "will be a variance." He doesn't feel this project takes him down any new roads.

"I've done country before years ago," Frank says. "But with what I've been doing with Gordon Jenkins and the big goddamn orchestras, this is now a whole different world and I like it." Instead of a 55-piece orchestra, there are 25 musicians including 14 violins, two cellos, one harp, four guitars, piano, percussion and electric bass.

This is more intimate, Frank suggests. "It's what the song's all about." The second tune is another ballad, "I Believe I'm Gonna Love You" by Gloria Sklerov and Harry Lloyd which Frank will record at another session because he just got the lyrics two days ago.

Two ballads on a single. It sounds like the days at Columbia when Frank was the top romantic crooner in the country during the 40s. It's not intentional that the record will have two ballads. The tunes just came Frank's way.

"But then when we get into the album idea we're talking about," Snuff interjects, "there'll be some uptempo things too."

Will the band be this small on the LP? It depends on the material. Frank: "We might get a light, fun country song and want to do it in a half-assed fun kind of way with a country sound." But working with a small group appeals to Frank "because it gives you a marvelous balance and a marvelous separation."

In fact, Frank is planning to do an LP with a septet. He has recorded with the Count Basie and Duke Ellington bands and now he's embarking on another new venture, a small group jazz album. "I'm talking to Don Costa and he's writing some things now. They're jazz things but way up, up in tempo. It'll be like, for instance if you did . . . (and he starts

to sing "The Most Beautiful Girl In The World" in fast 4/4) da da da da da da da da da, de da da da . . . the stuff that Ella's done from time to time. But the voicing is quite marvelous. Costa's using flugelhorn, tenor saxophone, electric piano, Fender bass, amplified guitar, drums, bongos and vibraphone. It'll be a real contemporary sound with good jazz.

"I want something new, so we're gonna try jazz. We get a little weary of doing the same kind of music. I keep trying to change the library on personals so I don't get stale doing the same things. That's why I think that now adding a couple of things that have a simple, wonderful background gives the audience a whole different dimension in listening to me. For instance you put in 'Leroy Brown,' 'My Way,' bang you put in the new song and all of a sudden the mood changes in the audience. It's almost like a baseball pitcher who'll throw a slider, a curve, whichever you figure the audience will go for. I essentially try to change even when we settle in an engagement. We can do the first show and then the second might be all different because it might not have pleased me because I felt maybe I didn't get 'em in the first show."

When should this jazz project happen? "It's not too far away. What I want to do with this is something I've wanted to do for a long time and that's work with the songs onstage when I'm in a club, perfect them before I go into the studio. It's like the old days of the dance bands when we'd go on the road and Tommy picked a song and we'd do it for two months on one-nighters and then go in and record it. There was no hassle. Today, everybody says, 'let's get the song out right away.' In those days it was an easier time. What the hell, 60,000 records was a smash. You sold 50,000-60,000 78s. Holy Christ, a publisher worked on five-six songs a year."

So Frank wants to perfect some tunes before the public before he records them, he wants to really "get them down so I can find out all the nuances I might not do if I did them in a hurry. You know, vocal tricks that I might do. And I've always thought that everybody who works in clubs should do that. I should do that more often, work on a tune a

lot more before going in to make it. This is an exception now with these two tunes. I've been working with one of them for three weeks."

Frank admits this is a luxury for a working musician to have so much time to learn the details, the intimacies, the high points, the dramatic and ironic nuances of the lyric. "I worked two-three hours this afternoon with Bill (Bill Miller, his pianist-orchestra leader) to find out little things that I might want to do. We changed a couple of notes, two I think. They're harmonic notes."

If the single is so country accentuated, will it be labeled a country tune? "If it comes out that way I think we should say that," Frank answers. "There's no sense in disguising it. A song's a song to me. I don't care what the hell it is. If it's something I can do, I'll do it. I don't think you can force a song into anything. You can't make something that's pop a country song even with the sound of the orchestra."

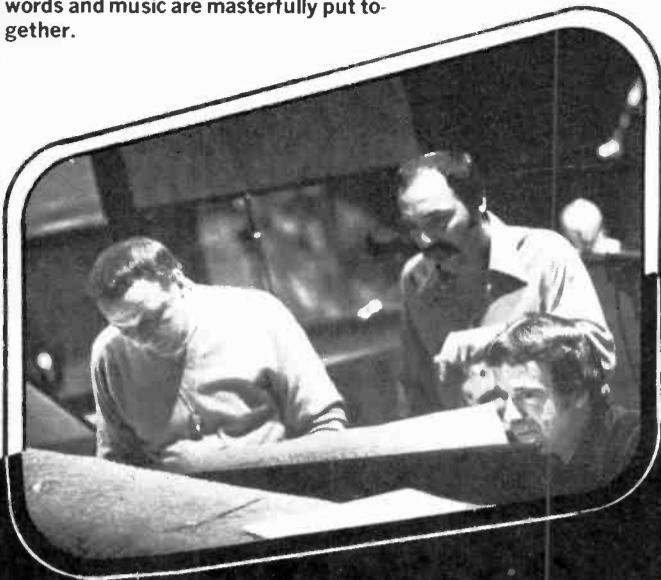
I mention his rendition of "Send In The Clowns" from "A Little Night Music" as being one of his most powerful interpretive pieces. "I love that song," he says smiling. "I like it because it's an unusual song. When the hell have we had a song like that written. It's been years since Porter or one of those guys . . . even Porter I don't think put together that kind of sophistication in the lyric. Do you know people still say to me, 'I play that record 15-20 times and I don't quite understand all the words.' And I just tell them one word: a circus. It's two people who have had a wonderful life and suddenly it's a circus. The guy runs out on the dame and she says, 'It's gonna be funny, send the clowns in because I'm gonna cry any minute.'"

"I've talked to singers who shall be nameless who've said to me, 'I don't understand the words. I said, 'Because you don't read them. For Christ's sake, read the words.'"

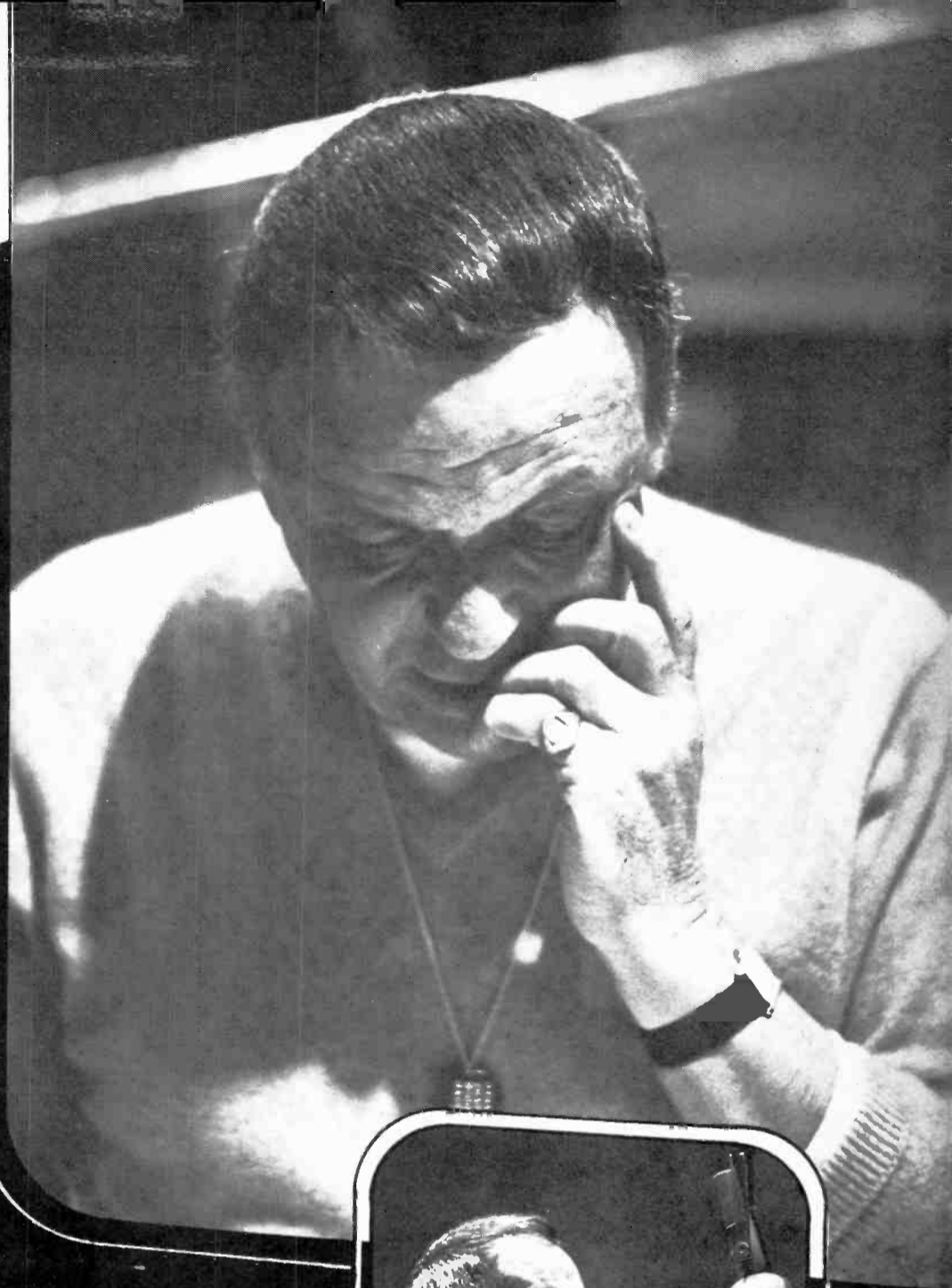
The point he underscores is what else is the singer selling? "I know there are singers who work on melody primarily, who get a big deal of melodic sounds going for them. Opera is something else. Even opera singers I've talked to admit they don't worry about enunciation even in a foreign tongue. What they're worried about is tonal quality. That's what their racket is all about. I'm a lyric singer. I



Frank, Snuff and Pete Jolly (below) rehearse moving in and out of a pickup. In the isolation booth (second below), words and music are masterfully put together.



Total involvement in the lyric is Sinatra's credo. At right he ponders a phrase, below he emphasizes a point.



feel I work with lyrics primarily and I use the melody as a curtain, as a background. Yet I integrate it as much as I can because I want the audience to hear what I'm saying word-wise and because I believe in the written word first—always that."

"I've heard some marvelous melodies in my lifetime as a singer, good tunes but the words were lousy."

Frank repeats that the reason he chose to record "The Only Couple On The Floor" is the qualities of "simplicity, sadness, sweetness." It's also nostalgic, he says. "The lights are out and we may never do this again and I think the last line is she really isn't there anymore. He's lost the girl. It's a dream. It's that kind of thing . . . I fell on it the minute I heard it."

The song will be added to his act, but first he wants the record to be out. "I once asked Cole Porter years ago—we were pretty good friends for many years—what's your favorite song? I said, 'What would you have liked to have written that you haven't written and he said 'Laura.' He said to me it's the prettiest, best melody I've heard in my life. Poor Dave Raksin never wrote anything else."

I'm curious about the kinds of tempo he prefers working with. "Any tempo, so long as the lyrics fit the cadence properly."

Frank says he's comfortable with most of today's music, except the acid rock. "I can't hear it. I don't understand anything they're saying. I know that it has a reason, I understand all that. I like all music. I'm an opera buff, symphony buff and I think the more serious writers are getting better and better. Paul Williams and those guys—Webb is beginning to write again—they're fabulous writers."

Is it unfair to compare these contemporary young writers with the heralded authors like Cole Porter, Richard Rodgers, etc? "I think it's unfair now because they're too young. They haven't had a background yet. Those other guys wrote until they were 70 years old. Berlin, for Christ's sake was writing when he was 75 years old. But I don't see why these

kids shouldn't be as big or bigger. And something else I'd like to see happen . . . and I see it in small areas. For instance that great piece that that youngster wrote with a symphony orchestra. I see this kind of contemporary sound being used in symphonic arrangements and I adore it. It's a groovy idea that they do that. They're adding more guitars and more instruments that they've never used before. It's wild; it's a wonderful sound. I'd like to see more young guys take a shot at it.

"What the hell can they lose? Go away for three months and get buried somewhere and write something that runs like two or three movements. It would be groovy."

For the LP project with Snuff, the material would basically be all new but "if there's something I feel I have never done before that I can do very well, not a question of better than anyone else, but just to do it well, then I would drop one or two in. If we had eight new songs and we were struggling for two more and if we agreed there were two great standards, we'd put them in. Snuff will lay it out and I'll come in and record it."

8:10 p.m. and time to work on the single. So far the ambience of the room and Sinatra himself, have all been warm and friendly. (When the copyist gives Frank his music, he chuckles: "He's the handicapper; I'm the boy singer.) The boy singer is dressed in relaxed brown. His hair is short and laced with gray. His face is handsome and unstrained.

The situation is familiar. Sinatra faces a microphone to croon on a one-to-one basis with one listener. It's something he's excelled at through his lengthy and stormy career.

Bill Miller gives the downbeat and studio 1 is Nashville West.

The preliminary run-through reveals a need for a harp glissando. Frank sings the words softly to himself. Snuff at his side, Pete Jolly setting the mood. "Then I awoke I was alone" he sings. "That's bar 32," he tells the

harpist. "There's a ritard there. I'll wait for you. The harp situation is cleared up. 8:23—"Let's try one," Frank suggests.

He stands in the isolation booth swaying slowly, gliding over the words, creating accented pauses between phrases, his right hand held over his watch on his left wrist. Excellence and time locked together?

In the control room Snuff tells the engineer, "When we do the voices tomorrow I want to fill it up with angelic voices." The first take runs around 3:13. "We've got to get the piano up a little," Frank suggests. Snuff tells the engineer, and from the floor Frank says, "From the top again please with the piano up just a little because of the phrase we're doing in unison."

"Would it hurt you," Snuff asks, "to pick up the tempo a tad? Answer: "not at all. Just a shade." Snuff: "A shade is the same as a tad."

"You know," Frank says before they start again, "I remember this music stand when it was first put in the studio and it still doesn't work right."

Snuff: "I feel like I'm going to wake up and see it's a Bobby Vee date."

But of course this is Frank Sinatra, fully involved in show business again, greatly concerned about the recordings in his life, tightly enmeshed in interpreting these bittersweet lyrics. His body English is fascinating to watch. He lolls back and forth and when he sings the line "the music stopped" he comes

up on the balls of his feet, his shoulders raised. A tiny surge upwards.

"What a pretty song," he says. "Did you hear the harp? It's classy country." But there are problems. In addition to the problem of time, there is the matter of working out some way for Frank and a specific piano part melding better together. "I think the piano has to come up a little closer to me." "Maybe we'll overdub the piano," Snuff suggests. "Let's work on the tempo with Bill," Frank says.

"I feel it'll be a shade brighter. I don't want it to sound like a pop song; I want it to sound like a guitar player wrote it and that's where it came from," Frank says.

Snuff hears some distortion in the bass mike. "Sorry fellas, got a mike with some sizzle." Frank: "Get some eggs."

Snuff says he'll work on the tempo to get the time down. "We're rolling. Two gone." "The band played songs from years ago/ there wasn't one we didn't know/ the singer's voice was soft and low." (Copyright 1975 Tequila Music) Snuff interrupts. "Pete, we're gonna have a problem getting in and out of that pickup." Frank: "How do you mean Snuff? It's going to be tough to give you what you want in bar C in this tempo. I'll try it."

(Continued on page 42)

# New Directions For Frank Sinatra



Frank and Snuff: satisfied with this new venture.

• Continued from page 41

Da da da da da dum. I'll try to give you that little break that you want. I'll work it out." "Frank, let's try putting the piano on right now, do you mind? And if we don't get away with it, we'll figure out something else. Go ahead, Pete, put it on." Problems.

Frank: "Let's do it a few more times; we'll work it out." Snuff: "That's a difference of opinion right there, isn't it?"

Jolly is instructed to play half the troubling phrase. This is take five. "The music stopped/but you still held me tight/I saw your body close to mine. . . ." Snuff stops the tape. "We're right next to it then. It's just that pickup." Frank: "It was almost close enough to work."

Take six. Frank is singing a bit faster, his voice is a bit stronger in tone. His arms at times conducting. Take six sounds good. The

two begin listening to the playback. But only briefly. "That's a better tempo," Frank says. "That's enough, let's go" and he's up and on the floor eager for another go at the song.

Take seven. "That's easier," Snuff says. "Much more musical," Frank adds. "The other way we were locked in before."

There are 12 takes all told, including some brief ones. Snuff has heard something on six that he wants to bring to Frank's attention. That in his opinion is the best version. Frank also likes one other version.

First they listen to take five and Frank's comments about "that's close enough to work" prompts Snuff to confess: "What you're telling me is I shouldn't have stopped you. . ." "No, No," Frank replies. "I meant. . ." Snuff breaks in: "I got the message." "I meant it's a better tempo," Frank explains.

"While you're here I'd like you to listen to that other take, the one you started to listen to (six). Let's just make sure because that was a good take."

There is one round chord which Jolly plays which appeals to Frank. "When you dub this thing and he hits that chord," Frank tells his producer, "rock the room with it." They hear this rocking chord and Frank says "yeah, beautiful. It's a classic chord."

Snuff is concerned about a word he believes Frank mispronounced. "You sang a different lyric, did you know that?" he asks. "You sang when the music stopped." Frank: "I guess you didn't hear the s in here. I probably didn't articulate because I wouldn't say the music stopped. I don't think so."

On an impulse Frank sings, "The music stopped and we went on dancing. That was some song." Snuff: "So was 'Hey-Ba-Ba-Re-Bop.'"

Which causes Frank to start singing that oddball title as the people in the control room laugh. "What's another one like that?" Frank asks. "'Three Little Fishes,'" answers Snuff. "No," Frank says. "I did another one. 'Do The Hucklebuck.' That was my thrilling record. Another one was "'Lean Baby'" which Snuff knows and he starts to sing the words. It's name that tune time.

While they're listening to the tapes, Frank moves close to the control panel as he has obviously done hundreds of times. The rows and rows of buttons and switches, many lit up, prompt him to comment, "I wonder if I could fly one of these things?" "Get it off the ground and we'll go forever," Snuff replies.

After take six has been played Snuff emphasizes he loves the cut. "I do too," the boy singer says. "Only one problem," Snuff notes. "That one word where you left out. . . does that bother y'all?" "No it doesn't bother me," Frank says. They run back the tape to where Snuff thinks Frank left something out. "Do y'all hear it or is it just me?" Snuff asks.

"No," Frank says. "It's smooth." The tape is played again and the producer tells the artist "I think that's a hell of a take. I don't think we can do much better than that." The two harmonize on some of the words.

9:25 and all agree that is the take. It has taken them 75 minutes to record the song. Someone in the control room blurts out that was fast. As Frank gets up to go back into the studio he comments, "Listen, if we hurry we can catch the last set of Zukerman, the great violin player down at the Music Center."

It's time for Frank to hear the orchestra play "I Believe I'm Gonna Love You." Al Capps, who did the arrangement, is conducting. Bill Miller is at the piano. Capps is on the podium snapping out the beat with his fingers. There is something familiar about this melody. Frank catches it too and as he stands near the guitarists it hits him. "I know what it reminds me of" and he sings "If a face could launch a thousand ships." The violins are soaring in a haunting fashion. The melody line is enticing. Frank goes over the lyrics once. This song is as good or better than the first one. "It should be legitimate," he tells Snuff. "It's a hymnal kind of thing."

The run-through is short. "That's a beautiful chart," Frank tells Capps. "I'm all straight." Frank asks Snuff to send him a copy of the orchestra track to work with. Once he's had a chance to "get into the song" he'll be back to record his part.

The session halts momentarily as Sinatra makes ready to drive back to Palm Springs. Don Blocker leans over and whispers that one reason they got done so fast is that Snuff is a pro and he never goes overtime. The other reason, quite obviously, is that of all the people in the studio Frank Sinatra is the pro-tean professional, the consummate master. It is his skill and willingness to cooperate with his new producer that makes the session flow so smoothly.

Art direction: Bernie Rollins

## Campus

IN CHICAGO AND ATLANTA

# Two Radio Conclaves Open To Collegiates

By JIM FISHEL

NEW YORK—Although some observers claim that college radio has lost part of its importance, credibility and participation, all indications from the field point out a flurry of activity.

Collegiate broadcasters are pursuing their jobs with more professionalism, creativity and excitement than ever before, and the future of this communication medium looks brighter than ever.

Leading this charge is a series of college radio gatherings designed to encourage a maximum of idea exchanges between many of the nation's stations, both large and small. The annual Intercollegiate Broadcasting System national convention in Chicago and the newly created Southern College Radio Assn. conference in Atlanta will both be held this month and the organizers expect large turnouts.

The IBS convention March 21-23

titled "Insight '75" will be headquartered at the Palmer House Hotel and convention chairman Bob Tarleton expects to draw 700 to 1,000 student broadcasters, as well as more than 100 professional broadcasters. Mutual problems and new broadcasting techniques are scheduled for discussion and this year's emphasis will be on problems exclusive to college radio. Emphasis on micro-meetings will also be pursued at this gathering, a setup featuring a ratio of 20 to 50 college broadcasters to one professional, and these will be augmented by regular panel discussions spanning a wide variety of topics. The proposed list of session topics includes women in broadcasting, jazz programming, small station management, progressive radio, classical music programming, promoting a station, broadcasting live music, music charts, remotes on a shoestring budget, the feasibility of cable FM and many more.

Last year's conference held here was termed a success by its organizers and representation by college stations throughout the nation was reported. Professional broadcasters participating in last year's event included air personality Marshall Efron, syndicator Robert Michaelson, WABC's Rick Sklar, disk jockey Pete Fornatale, Robert O. Mahlman of the ABC Radio network and representatives of more than six record company college departments.

The campus of Georgia State University will be the scene Friday (7) for the three-day southern radio confab and its organizers have high hopes for nationwide participation. This convention will closely parallel the successful Loyola Radio Conference held each year in Chicago, according to co-organizer Don Syl-

vester of WUOG at the Univ. of Georgia.

"After observing this past year's Loyola conference, we would like to perform the same service to collegiate broadcasters utilizing a southern slant to it," he says. "Students from all of the surrounding states are expected to participate as well as representatives from the record industry."

One of those companies attending will be Atlantic Records, and Beth Rosengard of its college division says she expects the outcome of the convention to be valuable to everyone.

Lafayette College's WJRH in Easton, Pa., is planning a countdown of the "All-Time Top 300" beginning Friday (14) and lasting through Sunday (16). During this time, disk jockeys Jeff Baker, Jumpin' Vince, Van with a V and Irving J. will stimulate listener interest by giving away an assortment of albums and other prizes.

"We are planning to give away as many albums as possible during the 40 hours of the promotion and we are still hoping to get more oldies-type albums from the record companies before the event," disk jockey Irving J. states.

### BYU Will Present Audio Tech Course

PROVO, Utah—Brigham Young University is offering a three-week course in audio recording technology June 9-27. Norman Crowhurst, audio consultant, will be one of the speakers. Topics will range from compression and limiting to recording consoles, equalization, schematics and impedance matching and bridging.

ACRN, cable radio at Ohio Univ., is also motivating listener response through a contest it is sponsoring with the aid of the local McDonald's Restaurant.

Representatives of the station hid a specially-marked palm tree somewhere on or near the campus and clues have been broadcast on the station daily. The first person returning the tree to the station will win a week for two in Fort Lauderdale, Fla., according to station general manager Bill Klaus.

For those people still doubting the growth and development of student-coordinated radio, here are some other hard-working stations guaranteed to make everyone a believer. College radio is alive and well in College, Alaska, at the Univ. of Alaska's KMPS, according to music director Ron Williams. The playlist this station enforces is for the most part every bit as current as any other college in the continental United States and record service is not limited to the major record manufacturers. As colleges continue to get more sophisticated in their programming, so do most of the high school stations floating around. At WQTQ in Hartford, Conn., Weaver High School is on the air daily for seven hours and although most observers would expect a high school station to program exclusively rock, the station dispels that notion. Station manager Joe Grant says the basic music format of the student-run station is jazz and soul, because that is what the students want. After all of these examples it would be difficult for staunch critics of student-run radio to find any evidence that this medium is beginning to fade. At least not at the present time.

## Book Combines Music & Politics In Comparison

BLOOMINGTON, Ind.—Liberals listen to the Allman Brothers, conservatives to Alice Cooper and everyone likes the Beatles. These are a few of the findings of John Orman, an Indiana Univ. political science instructor, which he included in a book, "The Politics Of Rock."

Polling about 350 students, he compared their political leanings with their taste in rock music.

The music of Elton John, Pink Floyd and The Carpenters appealed to Republicans; Jethro Tull and The Rolling Stones to Democrats, and independents favored the Carpenters, The Who and Bob Dylan.

In other chapters, Orman found that rock music is neither political, nor does it have much effect on society. While thinkers from Plato on have worried about the ability of music to stir the people, Orman says it just isn't so.

"Music doesn't have the power to change, it just reinforces existing attitudes," he says. "Rock music reflects, it's not an active agent."

Listeners relate to the music, the instruments and the voices and find it difficult to recall a political message, if there is one, Orman concludes. And more often than not, there is no such message.

But, Orman did find a connection between rock music and capitalism. "Groups may sing a song of sharing and brotherhood, while their fans pay \$10 to hear it in concert," he says.

Of Dylan, for example, Orman writes that his actions are inconsistent with the rhetoric of his songs, with Dylan's corporate earnings and the price he charges for concert tickets.

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# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	<b>HAVE YOU NEVER BEEN MELLOW</b> Olivia Newton-John, MCA 40349 (ATV, BMI)
2	5	6	<b>I'VE BEEN THIS WAY BEFORE</b> Neil Diamond, Columbia 3-10084 (Stonebridge, ASCAP)
3	1	8	<b>POETRY MAN</b> Phoebe Snow, Shelter 40353 (MCA) (Tarka, ASCAP)
4	9	5	<b>(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> B.J. Thomas, ABC 12054 (Press/Tree, BMI)
5	3	9	<b>NEVER LET HER GO</b> David Gates, Elektra 45223 (Kipahulu, ASCAP)
6	8	5	<b>MY BOY</b> Elvis Presley, RCA 10191 (Colgems, ASCAP)
7	12	5	<b>EMOTION</b> Helen Reddy, Capitol 4021 (Warner Bros., ASCAP)
8	6	11	<b>LONELY PEOPLE</b> America, Warner Bros. 8048 (Warner Bros., ASCAP)
9	4	9	<b>NIGHTINGALE</b> Carole King, Ode 66106 (A&M) (Colgems, ASCAP)
10	16	7	<b>LOVIN' YOU</b> Minnie Riperton, Epic 8-50057 (Columbia) (Dickie Bird, BMI)
11	7	10	<b>I'M A WOMAN</b> Maria Muldaur, Reprise 1319 (Yellow Dog, ASCAP)
12	10	11	<b>SWEET SURRENDER</b> John Denver, RCA 10148 (Walt Disney, ASCAP)
13	26	4	<b>NO LOVE IN THE ROOM</b> 5th Dimension, Arista 0101 (Tiny Tiger/Balloon, ASCAP)
14	11	14	<b>LIKE A SUNDAY MORNING</b> Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
15	13	13	<b>TO THE DOOR OF THE SUN (Alle Porte/Del Sole)</b> Al Martino, Capitol 3987 (April, ASCAP)
16	20	5	<b>MY ELUSIVE DREAMS</b> Charlie Rich, Epic 8-50064 (Columbia) (Tree, BMI)
17	22	7	<b>YOU ARE YOU</b> Gilbert O'Sullivan, MAM 3642 (London) (MAM, ASCAP)
18	18	13	<b>SAD SWEET DREAMER</b> Sweet Sensation, PYE 71002 (ATV) (Leeds/Jacktone, ASCAP)
19	14	9	<b>I'LL STILL LOVE YOU</b> Jim Weatherly, Buddah 444 (Kecca, ASCAP)
20	15	13	<b>BEST OF MY LOVE</b> Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
21	29	4	<b>WALKING IN RHYTHM</b> Blackbyrds, Fantasy 736 (Blackbyrd, BMI)
22	23	6	<b>EASTWARD</b> Letterman, Capitol 4005 (Yarone, ASCAP)
23	32	3	<b>HOT SAUCE</b> Jan Davis Guitar, Ranwood 1015 (Laurabob, BMI)
24	17	10	<b>YOU'RE NO GOOD</b> Linda Ronstadt, Capitol 3990 (Edwin H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)
25	19	10	<b>PLEDGING MY LOVE</b> Tom Jones, Parrot 40081 (London) (Lion/Wemar, BMI)
26	28	6	<b>THANKS FOR THE SMILES</b> Charlie Ross, Big Tree 16025 (Atlantic) (House Of Gold, BMI)
27	35	3	<b>I WANNA LEARN A LOVE SONG</b> Harry Chapin, Elektra 45236 (Story Songs, ASCAP)
28	30	7	<b>FRONT PAGE RAG</b> Billy May, MCA 40352 (Duchess, BMI)
29	31	4	<b>PART OF THE PLAN</b> Dan Fogelberg, Epic 8-50055 (Columbia) (Hickory Grove, ASCAP)
30	27	7	<b>STAR ON A TV SHOW, Stylistics</b> Avco 4649 (Avco, ASCAP)
31	25	8	<b>WE MAY NEVER LOVE LIKE THIS AGAIN</b> Maureen McGovern, 20th Century 2158 (Fox Fanfare/Warner-Tamerlane, BMI/20th Century/Warner Bros., ASCAP)
32	40	3	<b>EVERYBODY WANTS TO FIND A BLUEBIRD</b> Randy Edelman, 20th Century 2155 (Irving/Piano Picker, BMI)
33	36	5	<b>UP IN A PUFF OF SMOKE</b> Polly Brown, GTO 1002 (ABC) (Almo, ASCAP)
34	24	8	<b>CHICO AND THE MAN (Main Theme)</b> Sammy Davis Jr., 20th Century 2160 (I & H, ASCAP)
35	37	3	<b>THE BARGAIN STORE</b> Dolly Parton, RCA 10164 (Oweparr, BMI)
36	38	2	<b>YOU ARE SO BEAUTIFUL</b> Joe Cocker, A&M 1641 (Almo/Preston, ASCAP/Irving/WEP, BMI)
37	41	3	<b>ALL OUR DREAMS ARE COMING TRUE</b> Gene Page, Atlantic 3247 (My Baby's/Arch/SumerTree, ASCAP)
38	NEW ENTRY		<b>HARRY TRUMAN</b> Chicago, Columbia 3-10092 (Laminations/Big Elk, ASCAP)
39	43	4	<b>SAIL ON WHITE MOON</b> Johnny Mathis, Columbia 3-10080 (Bushka, ASCAP)
40	44	3	<b>BLACK WATER</b> Doobie Brothers, Warner Bros. 8062 (Landowne/Warner Bros., ASCAP)
41	39	6	<b>I WON'T LAST A DAY WITHOUT YOU</b> Al Wilson, Rocky Road 30202 (Arista) (Almo, ASCAP)
42	NEW ENTRY		<b>WHO'S SORRY NOW</b> Marie Osmond, Kolob 14786 (MGM) (Mills, ASCAP)
43	45	2	<b>LOVE FINDS ITS OWN WAY</b> Gladys Knight & The Pips, Buddah 453 (Kecca, ASCAP)
44	47	2	<b>SATIN SOUL</b> Love Unlimited Orchestra, 20th Century 2162 (Sa-Vette/January, BMI)
45	NEW ENTRY		<b>SORRY DOESN'T ALWAYS MAKE IT RIGHT</b> Diana Ross, Motown 1335 (Jobete, ASCAP/Stone Diamond, BMI)
46	49	2	<b>I HAVE A DREAM</b> Donny Osmond, Kolob 14781 (MGM) (First Central/The Kids, BMI)
47	48	2	<b>RUNAWAY</b> Charlie Kulis, Playboy 6023 (Vicki, BMI)
48	42	4	<b>LOVER PLEASE</b> Kris Kristofferson & Rita Coolidge, Monument 8-8636 (Columbia) (Lyn-Lou, BMI)
49	NEW ENTRY		<b>PICK UP THE PIECES</b> Average White Band, Atlantic 3229 (AWB, BMI)
50	NEW ENTRY		<b>THE LAST FAREWELL</b> Roger Whitaker, RCA 50030 (Arcola, BMI)

## CBS Music To Library

NEW YORK—CBS Inc. has presented its collection of manuscripts of original music, commissioned from leading modern composers over the past 45 years, to the New York Public Library. CBS chairman William S. Paley presented the collection, including operas, symphonies and other classical forms as well as music in a more popular idiom, for use at the Library of the Performing Arts at Lincoln Center, a branch of the Public Library.

The compositions included works by Aaron Copland, George Antheil, Charles Ives, Darius Milhaud, Walter Piston, Norman delo-Joio, Henry Cowell, Roy Harris, Vittorio Giannini and Ezra Laderman.

The CBS music library is conservatively valued at more than \$500,000. The collection consists of approximately 200,000 pieces of music including, among other things, 10,000 scores for symphonies, concertos, operettas, ballets and chamber music and hundreds of commissioned arrangements for musical and special CBS broadcasts. Many are scores written in the composer's own hand, with personal annotations and markings.

Also included are about 17,000 orchestration of popular music in the style of the 1920's and 1930's.

## Vox Releases Three Albums By Minnesota

NEW YORK—The first three recordings under the recent recording pact between the Minnesota Orchestra and Vox Productions were released last week.

The recordings feature the orchestral music of Ravel. These are:

"Daphnis and Chloe Suites No. 1 & II" (with the St. Olaf Choir, Kenneth Jennings, director), "La Valse," "Pavane pour une Infante Defunte," "Bolero," "Menuet Antique," "Rapsodie Espagnole," "Valse Nobles et Sentimentales," "Le Tombeau de Couperin," "Une Barque sur L'Ocean," "Alborada del Gracioso," "Fanfare to L'Eventail de Jeanne," and the complete ballet "Ma Mere l'Oye." The orchestra is currently performing the recording repertoire in concert and on tour.

The Minnesota Orchestra, formerly the Minneapolis Symphony, has recorded six albums with Stanislaw Skrowaczewski for Mercury. Maestro Skrowaczewski has made other disks for RCA, Angel and

## 'Corinth' Release To Tie In With Met Performance

NEW YORK—Angel Records will release "The Siege Of Corinth," in April to tie in with Beverly Sills' debut as Pamira with the Metropolitan Opera performance.

The three-LP set is a first recording of the Rossini work, which also stars Shirley Verrett with the London Symphony conducted by

## PRC Expanding

NEW YORK—PRC Recording Co. has opened a California office to handle West Coast sales and service for its Richmond, Ind., pressing and tape duplicating plant. Rich Ware is in charge of the new facility, located at 8265 West Sunset Blvd. PRC also maintains offices in New York and in Richmond.

## Classical Political Note Added During French Awards

PARIS—Political tone was injected into this year's annual prestige awards of France's important Academie du Disque Francais when Syndicate of Recorded Music president Lucien Ades, invited for the first time since inception of the Academie in 1931, gave a sharp reminder to culture minister Michel Guy on value added tax on gramophone records. Ades, noting that records were burdened with the tax at the highest rate, told Guy that at the time of his election last year French president Valery Giscard d'Estaing had promised that something would be done to ease this burden.

As expected, the important President of the Republic Prize went to French music but recorded in U.S., for London's "La Transfiguration de Notre Seigneur Jesus Christ" by Olivier Messiaen, made by National Symphony Orchestra of Washington under Antal Dorati. In 16 categories of recorded music, assessed by a jury whose musicians included composers George Auric, Henry Barraud, Jacques Chailley, Marcel Mihailovivi, Jean Rivier and Henri Sauguet, top opera set award went to the new Philips recording under Colin Davis of Mozart's "Cosi Fan Tutte" starring Montserrat Caballe,

Janet Baker, Nicolai Gedda and Ileana Cotrubas with the chorus and orchestra of London's Covent Garden Opera.

Centenary of French composer Maurice Ravel was marked by a special prize shared by two companies for piano records, Jacques Rouvier's for France's Calliope and Philippe Entremont's for U.S. Columbia. Calliope label also scored in the French music section, tying with EMI's Debussy orchestral works conducted by Jean Martinon. EMI also had another award for foreign contemporary music with a disk of music by Polish composer Krzysztof Penderecki with the composer conducting the Polish Radio Symphony Orchestra. Widow of Russian composer Sergei Prokofiev was in Paris to receive the prize won by EMI for Michel Beroff's performance of the five Prokofiev piano concertos. Decca-London gained an award in the opera-repertoire section for tenor Luciano Pavarotti's recital of arias with the Vienna State Opera Orchestra, with conducting shared by Nicloa Rescigno and Edward Downes. Polydor's Archive recording of Monteverdi's "Orfeo" shared the opera prize with the Philips "Cosi Fan Tutte." Decca-London's Schumann "Scenes From Faust," also a winner at last year's Montreaux Festival and conducted by composer Benjamin Britten, gained the award on the Tragedie Lyrique section. Prizes in other sections went to RCA's Duke Ellington album Volume 10, Disney's "Robin des Bois," French Erato's disk of Mozart's six Haydn Quartets and Soviet Melodiya's issue through French Chant du Monde label of the Shostakovich "Symphony No. 14" by the Moscow Philharmonic under Mstislav Rostropovitch with Galina Vishnevskaya and Mark Rechetine as soloists.

## Vanguard Finishes Mahler Cycle In Stereo & Quad

NEW YORK—With the March release, Vanguard Records completes its series of Mahler symphonies. The final albums are of the entire first, fifth, and sixth symphonies, and the Adagio from the tenth, and are available in both stereo and quad. As in previous installments of the Mahler cycle, Maurice Abravanel conducts the Utah Symphony.

This project, begun over 10 years ago, is the first recording of the complete symphonies by one conductor and orchestra in the U.S. It was performed in the definitive revised editions, and recorded in Salt Lake City's Mormon Tabernacle.

The complete series, while continuing to be available singly, will also be offered as a 14-record boxed set this fall in stereo and quad versions.

In addition, the March release contains the solo recording debut of harpsichordist Kenneth Cooper in a two-volume set of selected Scarlatti sonatas.

Two opera recordings round out the month's release. The first is an album of highlights from the 1972 Glyndebourne production of Mozart's "Die Entfuhrung aus dem Serail." Margaret Price, Ryland Davies, Noel Mangin, Daniele Perriers, and Kimmo Lappalainen are supported by the London Philharmonic Orchestra under the baton of John Pritchard, musical director of the Glyndebourne Festival Opera.

The second is a less familiar work: Purcell's "The Fairy Queen." Vanguard's recording of the Purcell's dialogue-opera is based on the original, 1692 production, and is performed by the Deller Consort and the Stour Music Chorus and Orchestra, directed by Alfred Deller.

## Oregon's KZEL-FM Struggles Despite Accelerating Ratings

EUGENE, Ore.—It's a crazy feeling to know that you're winning in ratings—and have enormous audience impact—but still have to fight for every local advertising dollar.

Yet, KZEL, a progressive station that grew out of a man and his wife's fondness for the music it played, has experienced some drawbacks in this small city.

"Just today, we were talking about how to meet the payroll after such a crappy January. But they can't kill us now," say Jay West, the owner and manager.

The unique thing is that the station consistently ranks high in ratings.

And the market is growing fast, reports West. "The only thing growing faster is our station. We did well

against the two Top 40 AM stations in town in the last ratings and hope to do better in months to come."

The only hangup? "Well, the market is conservative. The agencies in San Francisco understand what we're trying to do and what we're accomplishing. But to overcome the on-the-street image locally has been a problem.

"It's caused my wife and I and the rest of the staff some anxiety, but it's worth it. We made the decision a long time ago: We're going to win or they'll have to carry us out."

West says that he doesn't believe any FM progressive station has the shares that KZEL does.

"It's obvious: To survive, we'll have to be more than just the best station with the 18-24 demographics... we'll have to be No. 3 overall. A station with a progressive format in a larger market can make it with a smaller share. But in a market this size, our audience will have to be more diverse. So, we're positioning really hard at the 18-34 demographics."

This means, of course, slightly different programming than the ordinary progressive station.

And Stan Garrett directs the programming. "In music, we didn't go to a playlist... not even to the extent

where a program director might censor the poor tunes. What we did was talk together—the staff and I—and make a conscientious effort to play the more popular music in the progressive vein. Ninety percent of these tunes are current. But we'll still play our favorite local records, such as "Alive" on Redwoods Records out of Ukiah, Calif. Probably, that record wouldn't happen anywhere else, but it sells up here. So, it goes into our stress file.

"We're more concerned with the records that are popular here... even a Helen Reddy record," and he thought that most progressive stations might not play a Reddy record.

Overall, Garrett feels that "we've grown up in progressive radio. Logically, if one man can pick the music well, six can do it better."

KZEL—the station that exists today—came about as sort of a flunk. Jay and his wife Barbara liked to listen to a local station operated by five students from the Univ. of Oregon. "The station had been dark and they talked the owner into letting them get it on the air. All they did was play the records because the station didn't even have a mike except in the production studio. Five months later, they blew a tube and didn't

(Continued on page 46)

### Bubbling Under The HOT 100

- 101—YOU AND YOUR BABY BLUES, Solomon Burke, Chess 2159 (Chess/Janus)  
102—ONLY SO MUCH OIL IN THE GROUND, Tower Of Power, Warner Bros. 8055  
103—RUNAWAY, Charlie Kulis, Playboy 5023  
104—MY LITTLE LADY, Bloodstone, London 1061  
105—NO LOVE IN THE ROOM, 5th Dimension, Arista 0101  
106—WHERE HAVE THEY GONE, Skyliners, Crystal  
107—SPIDER JIVING, Andy Fairweather-Low, A&M 1649  
108—CRY TO ME, Loleatta Holloway, Aware 047 (GRC)  
109—IT DO FEEL GOOD, Donna Fargo, ABC/Dot 17541  
110—ONE BEAUTIFUL DAY, Ecstasy, Passion & Pain, Roulette 7163

### Bubbling Under The Top LPs

- 201—TANYA TUCKER, Greatest Hits, Columbia KC 33355  
202—JOHN MAYALL, New Year, New Band, New Company, ABC/Blue Thumb BTSD 6019  
203—VIKKI CARR, Hoy (Today), Columbia PC 33340  
204—JOL VIATLE, Roller Coaster Weekend, Atlantic SD 18114  
205—ACF, Five A Side, Anchor ANCL 2001 (ABC)  
206—MAN, Slow Motion, United Artists UA-LA345  
207—PASSPORT, Cross Colateral, Atco SD 36-10  
208—PAVLOV'S DOG, Pampered Menial, ABC ABCD 866  
209—LOUDON WAINWRIGHT III, Unrequited, Columbia PC 33369  
210—BILLY PAUL, Got My Head On Straight, Philadelphia International KZ 33157 (Columbia)



GRC photo

**HEAVY VAN**—To boost the local music industry, WQXI radio station in Atlanta teams up with the General Recording Corp. in a Heavy Chevy Van promotion. From left: Station music director John Leader, station evening personality Coyote McCloud, GRC's national promotion director Jim Jeffries, and GRC national promotion coordinator Mike Bone.

## Philly's WPENs Back On The Air With New Sounds (And All New Management)

By MAURIE H. ORODENKER

PHILADELPHIA — Stations WPEN and WPEN-FM returned to the air March 1 with a new sound and a new format. While geared to music and news, the records selected are somewhat left of middle-of-the-road, going heavy on contemporary pop records to reach out for the 18-49 age group. With the music, goes news. The new owners, who took the stations off the air when they took over, have installed new equipment including a transmitter that "will increase our coverage 35 percent," according to Larry Wexler, general manager and the only WPEN-er kept on. In addition, the FM station will have stereo for the first time.

The station comes on with a newly acquired roster of around-the-clock disk jockeys. The stations had been purchased from local real estate de-

veloper Martin Fields by Greater Media, Inc. of New Brunswick, N.J.

Disk jockeys include Loren Owens from WGAR, Cleveland, in the important 6 to 10 a.m. slot: Mike St. John, from State College, Pa., 10 a.m. to 2 p.m.; Bobby Dark of San Antonio, Tex., 2 to 6 p.m.; Geoff Fox of Phoenix, Ariz., 6 to 10 p.m.; Paul Cassidy from WCBF-FM, New York, 10 p.m. to 2 a.m.; and Rick Harris of Carlisle, Pa., 2 to 6 a.m. John Winters of WIF1, major rock outlet here, is the news director, with Bruce Smallwood, of WDVR here, and Red Fritz of Easton, Pa., on the news staff.

Peter Mokover from WNEW-AM, New York, is the music and production manager; and Julian Breen the operations manager.

## Those Fabulous Radio Men Of The Morning



LEE CASE  
WCBM, Baltimore  
Years At Station: 18  
ARB: 10.3  
Cume: 252,200

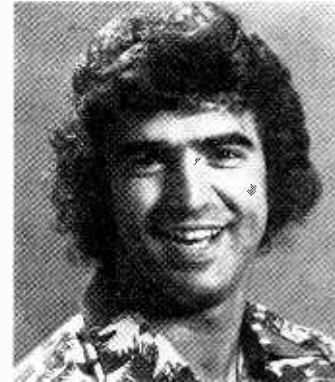
Picks the music himself; does not use humor on show; major sources of information for show are news wire and newspapers. Gets up at 3:30 a.m. to arrive at station at 4:30 a.m. for his 5-10 a.m. show. Like most morning personalities, management feels he's the most important personality on the roster; about 80 percent of his show is sold out. He enjoys doing the morning show "because it's the time when people need to listen to radio for information and listen for company as well... during the morning hours, radio is still a very important part of life in America today."

Adds: "There is nothing that really irritates me about my job. It's a pleasure and, like all people in our business, I consider myself fortunate to be able to earn a living doing what I like most to do. The discipline of today's structured programming sometimes makes me feel as if I'm being leaned on, but that's all. There is one irritating thing, though, come to think of it, and that's answering the phone only to have the caller hang up. The world is full of nuts and they love telephones. But I enjoy being important to people—that is, knowing that my being there each morning is something that listeners have come to depend on.

"People have come to expect me to comment on items in the news, things that they would like to themselves comment on. They don't always agree with me, but they like having a person with them in the morning hours, not just an animated jukebox." Case worked at five stations prior to his present job. The best air personality in his opinion that he has listened to is "probably Arthur Godfrey." Says he's working with his fifth program director in 10 years and has liked and respected each of them.

Major complaint with radio today: "There is too much sameness in the business. I hope the pendulum will swing back though. I don't expect big bands to come back, but I do hope there will come a time when not all of the major stations in a market try to do the same thing and hope each ratings period that one of them will appear to be doing it a little better than the rest.

"I've been a believer in keeping radio interesting, keeping the audience off balance so that they will tune in to hear what's different today. I don't think people have changed in what they would listen to. It's just that they're brainwashed to the point where they think that that's all there is to listen to, that being the sameness referred to earlier. WCBM is not guilty of this. Our station has been the leader in doing new things in the market, but the sameness develops, as others follow our lead." Case plays an average of eight records an hour on his show.



JAY THOMAS WAYS,  
Charlotte, N.C.  
Years At Station: 3  
Age: 26  
Metro ARB: 21.3  
Cume: 184,200

Jay Thomas, besides being the morning personality, is also program director. His show is humor-oriented while playing today's most popular music. On his show every voice imaginable can be heard. The show is produced by Larry Sprinkle, who is the voice of Mister Denise, the station hair dresser, and Granny Glick, the oldest skin flick maker in the world. Other characters on the show are Dr. Henry the K, Rocky the Inflation Fighter, and Caleb Klutz, local red-neck policeman. The Thomas show is 90 percent sold out at the highest rates in the Carolinas—\$110 for national 60-second commercials, and \$55 for local.

Thomas has just extended his morning show coverage and begins simulcasting on WROQ, the 100,000-watt FM station that can be heard in both Carolinas. Awards: Once came in second in the national singing-in-the-shower competition in Rutland, Vt. Anything goes on the show, from interviews with the girls in a massage parlor to berating the station management.

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## HOT CLOCK MATHEMATICS

## Maximize Audience Appeal With Dayparting—KMPC's Norberg

**EDITOR'S NOTE:** This is the third installment in a series on the radio Hot Clock written by Eric Norberg, assistant program director, KMPC, Los Angeles. The previous installment was featured two weeks ago; this is the concluding episode.

Two more things:

"Dayparting" is a common technique nowadays, particularly in Top 40, to maximize audience appeal to the available demographics in a given daypart. For example, the Top 40 generally has adults and teens listening short periods of time in the early morning and late afternoon, with a higher percentage of adults (when school is in) in the midday, and mostly teens at night.

Dayparting usually consists of altering a category within the basic sequence (such as deleting the "hard" records in each category during the morning and midday hours), or of altering the sequence slightly (perhaps increasing the ratio of oldies). This is a useful and practical approach, and to some extent should be practiced by most stations, if only to respond to alterations in the listener's activities as the day progresses. But, if patterns are changed too drastically from daypart to daypart, the actual format of the station will seem to change, and the listener will think of the station as he would a block-programmed station—likeable at some times, not so at others, and he'll usually chuck it and listen to a station he likes all the time.

And there's one other hazard of dayparting: It may be based on incorrect assumptions. Hard, heavy-metal records generally do tend to appeal mainly to 16-25 year olds, whereas younger teens and adults

tend to enjoy the so-called "bubblegum" records—melodic, rhythmic, uncomplicated music. So the station that pulls the bubblegum in the middle of the day and actually steps up the harder records as a consequence, in the belief that it is increasing its adult appeal, is doing precisely the opposite. On the other hand, the station that pulls its bubblegum at night thinking it's appealing to the teens, is actually only increasing its appeal to those teens who probably are already listening to the progressive rock station in town—and decreasing its appeal to the younger teens who generally listen a lot at night, and to any adults who may be driving around or working at night.

So the safest, as well as the most effective, dayparting is usually done with the oldies.

The oldie provides important contrast within a format, but it also provides a recognition and nostalgia factor the current hits lack. Familiarity is very important in oldies—even more important than in the current record, since recognition is the key to their effectiveness. But the nostalgia factor is what makes them a potent tool. The mid-teen years

generally are musically the most potent in a person's life, and most musical nostalgia flashes back to this age for your audience. Thus the hits—the big, million-selling, monster hits—from the period when the lower edge of your target demographic was in its mid-teen years represents the core of your oldie programming. This can be spread by including representative oldies from one or two other ranges as well; dayparting can be accomplished by altering the balance from these two or three age ranges.

But bear this in mind: An older listener can relate, even if less strongly, to an oldie more recent than from his teen years, because at least he's heard it—recognizes it. To him it's a different type of "big hit" in your rotation. But the younger listener in your target can't relate at all to an oldie too old for him to remember. That's why I specified in the last paragraph "from the period when the lower edge of your target demographic was in its mid-teen years"; and for Top 40 stations that usually means going back no more than 10 or 12 years—perhaps four or five years earlier than that, occasionally, in those midday hours when school is in. MOR stations may choose to go back 20 years or even more, depending on the target demographic.

In all of this it may seem I'm giving all my secrets away. Not really. These are the tools of the trade—the tools it often takes a budding programmer several years to become fully aware of. These are the mathematics of music programming. The skeleton. How you use these tools; how you flesh out this skeleton to make your station a distinctive and responsive entity in your community; that's what will make you a success or failure in programming radio.

## Santa Barbara's KTMS Beefs Up Jazz Program

SANTA BARBARA, Calif.—"The Jazz Seen," a local radio show, is now being broadcast Sunday evenings on KTMS. R. Denzil Lee, executive director, says that the program is part of a total involvement. Lee says: "To underwrite the expense of bringing musicians to Santa Barbara (for a festival), we are working with one of our sponsors to have Sunday jam sessions at the Bull Market Restaurant. This way, the artists can get a weekend in Santa Barbara, a gig, and we can get a guest taped for the following week's show."

Glen Alpert, who does a Thursday night jazz show at KCSB on the campus of the Univ. of California at Santa Barbara, will host the KTMS show. The recording artists will serve as co-hosts with Alpert.

Lee is involved in the jazz festival that will be held Aug. 29-31 in Santa Barbara. The format of the radio show is expected to follow that of the festival.

## In Wilkes-Barre: WPTS Now WARD

WILKES-BARRE, Pa.—WPTS has changed formats and call letters to WARD, according to new owner Jim Ward.

The new format will feature MOR music under program director Walker Bennett. Previously, the station featured oldies and ethnic programming. Bennett will do the sign-on-10 a.m. show, followed by Jim Brando until 2 p.m. and Sam Li-guori until sign-off time.

Leaving the station in the ownership and programming changes were ex-program director Rick Shannon, Lynn Wargo and Tom Welby.

## FCC Censors N.Y.'s WBAI

By MILDRED HALL

WASHINGTON—A George Carlin record broadcast over New York FM station WBAI, New York, in October of 1973, has been declared obscene, and the station censured by the Federal Communications Commission.

The FCC objected to Carlin's use of some scatological four, 10 and 12-letter words in the broadcast as "patently offensive," particularly because it was aired when children could be listening.

The Pacifica FM station was not fined, nor its license threatened for the alleged violation of the law barring broadcast of "obscene, indecent or profane language." But the Commission said this transgression will go into its record, and if additional listener complaints come in, the agency will give further thought to possible sanctions.

The Pacifica Foundation station says of the comedy monologue: "Carlin is a significant social satirist of American manners and language in the tradition of Mark Twain and Mort Sahl. Carlin is not mouthing obscenities, he is merely using words to satirize... our attitudes toward these words."

The commission's indirect censorship approach is the deterrent technique that has angered anti-censorship forces through the FCC's history. Former Commissioner Nicholas Johnson called it the "raised eyebrow" threat, when it was used to enforce the FCC's policy against airing lyrics that referred—even obliquely—to illegal drugs.

But the FCC quotes federal court agreement that the broadcast area, which brings material into family homes, is different from other media. The commission can't exactly spell out how it interprets "indecent" and "obscene" language, but says the concept involves exposure of children to prerecorded "deliberately broadcast" language that describes "sexual or excretory activities and organs."

## Oregon's KZEL-FM Battling Despite Rating Up-Swing

• Continued from page 44

have money to repair the station and it went off the air.

"My wife and I went out to find out what had happened to our hip 'muzak' station.

"I borrow \$495 and bought a new final tube from RCA and installed it so they could go back on the air."

West had been a stockbroker in the area. In March 1971, he bought the station for \$29,000 and began selling some land he owned to buy equipment. During the next five years, he was to sink \$160,000 into the operation. But it's now a 100,000-watt stereo station that employs a staff of 20, these include Gary Palmatier, John Napier and Michael Waggoner.

The hard times and the spending money upon money days are past, believes West.

"I'm running into more and more people who are now saying that FM is where it's at. People don't want to listen to an artist's product created in an expensive studio at enormous cost over a \$5 radio with a 2 inch speaker.

"And we're still totally free-form radio and nobody can tell me it doesn't work if the air personalities and the radio station is plugged into the community.

"Where some free-form station goofed was they hired rebel Top 40 people and they OD'd on freedom and became too esoteric.

"Here, we've had to condition the whole market that freedom in radio could be interesting and beautiful.

"This is why the people who have advertised with us have found it a very effective medium.

"And this station is more than just the music. Free-form radio is total communication."

Personally, West feels that radio stations which aren't exposing new artists are "damned irresponsible."

KZEL has a stress box for records and "even if we don't particularly like a new piece of product... even though it might not jive our taste buds, if it is well-produced and technically sound, we will play it. We dared, for example, to play Waylon Jennings before he became acceptable on rock station."

KZEL's signal reaches 100,000 college students and more than one million potential audience overall.

"And I'm finding myself to be more and more a radio junkie. There are 14-17 signals in this market and you find yourself going against the big guys. Sure, you've got to be masochistic. And, like I said, you've got a lot of anxiety. But it's worth it."

## Itinerary for Kansas

## February

- 7 Dayton, Ohio  
Palace Theatre
- 8 Cleveland, Ohio  
Music Hall
- 9 South Bend, Ind.  
Morris Civic
- 10 Detroit, Mich.  
Ford Auditorium
- 11 Toledo, Ohio  
University of Toledo
- 13 Waynesburg, Pa.  
Waynesburg College
- 14 Bethlehem, Pa.  
Lehigh University
- 15 Meadville, Pa.  
Allegheny College
- 17 Trenton, N.J.  
War Memorial
- 19 Lewiston, Maine  
Armory
- 21 Passaic, N.J.  
Capitol
- 22 Harrisburg, Pa.  
State Farm Arena
- 23 Philadelphia, Pa.  
Erlinger Theatre
- 24 Washington, D.C.  
JFK Center
- 25 Pittsburgh, Pa.  
Stanley Theatre
- 26 Kutztown, Pa.  
Keystone Hall
- 28 Massey Hall  
Toronto, Can.

## March

- 1 Kitchner, Ont.  
Memorial Auditorium
- 2 London, Ont.  
London Arena
- 4 Davenport, Iowa  
RKO Theatre
- 5 LaCrosse, Wis.  
Sawyer Auditorium
- 7 Milwaukee, Wis.  
Uptown Theatre
- 8 Chicago, Ill.  
Aragon Ballroom
- 9 St. Louis, Mo.  
Keil Auditorium
- 10 Ft. Wayne, Ind.  
Coliseum
- 12 Atlanta, Ga.  
Municipal Auditorium
- 13 Charleston, S.C.  
Civic Auditorium
- 14 Winterhaven, Fla.  
Florida Citrus Showcase
- 14 Miami, Fla.  
Marina
- 18 New Orleans, La.  
St. Bernard Auditorium

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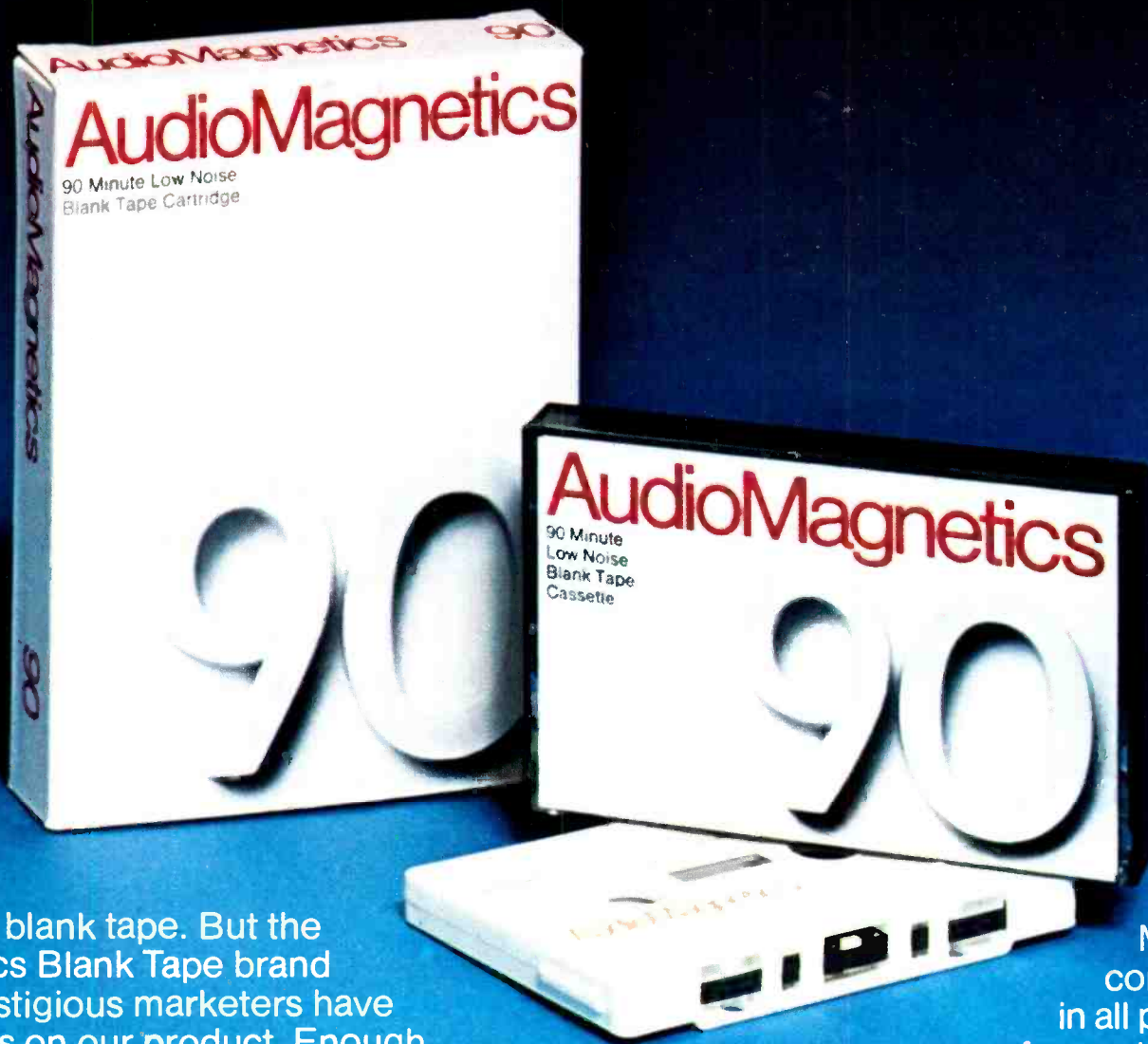
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## Vox Jox

By CLAUDE HALL

LOS ANGELES—The National Assn. of Broadcasters holds its annual convention April 6-9 in Las Vegas and **Charly Jones**, head of the Radio Information Office of the NAB tells me that this meeting is shaping up as the best ever held by that sterling organization. This is, in fact, the 53rd and the late **Jack Benny** will be the recipient of a special award, **George B. Storer** will receive a distinguished service award, and **John Silva** will receive the engineering award. **Richard Wiley** of the Federal Communications Commission will be a luncheon speaker.

I'm a little bit prejudiced about the success of this particular convention, since I'll be sitting in on a panel with **Grover Cobb**, NAB senior executive vice president on radio; and **Miles David**, president of the Radio Advertising Bureau. **Jim Dunbar** of KGO in San Francisco will moderate the panel session, which will be operated like a talk radio show. Meaning that you'll be able to phone-in questions from the floor for Cobb, David and myself.

Until we open it up for talk, **Lark Alise**, air personality on KENO in Las Vegas, will be spinning records. Before that, **Harold Krelstein**, chairman of the NAB radio board, will make pertinent remarks.

I think this is going to be an excellent session. I hope to see all of you there. As usual, Billboard will have a suite in one of the convenient hotels and on hand to talk music, record charts and radio will be **Bill Wardlow**, head of Billboard's chart operation; **Eliot Tiegel**, managing editor; **Bill Moran**, director of talent coordination, and there is a strong possibility that **Lee Zhito**, publisher and editor in chief will also be on hand in the suite. We'd like all of you to come by and talk radio.

**Jack (Charlie Brown) Wood** and **Charlie Harrigan** have succumbed to the roar of the greenback and will be leaving KIMB in San Diego (Wood programmed the station under his own name and was part of the morning air team as Charlie Brown) to join KLIF in Dallas. KLIF's program director, **Todd Wallace**, says that the station plans to spend \$175,000 to build up its morning show into the most unique show in America. However, the music format will not be interrupted at all, meaning the ultra-tight playlist will prevail even during the morning drive hours. So... the move for the team takes place in mid-March. No figures available, but Wallace says it was "a hell of a lot of money." This maneuver, naturally, means that former morning air personality **John London** is looking for work; station was agreeable. I believe, to shifting him elsewhere in the schedule, but he would like a fresh start and can be reached at 214-247-0950. Whether KFMB will hire another team isn't known at this moment but I'll bet **Bobby Rich** down there has headaches right now, since he was in the process of trying to get KIMB-FM into a rock format.

The unjobless scene was still rampant this past week, but no more than usual. If the economy has affected the DJ business, you'd never know it because I've always spent about 90 percent of my work day on the phone. This week, **Pete Devlin** is looking; 608-846-3469; was at WLVE in Madison, Wis. Has ten years of experience. Also looking is **Alan Irwin**, who'd been music director of WLXW in Providence, R.I., a

beautiful music station. He wants a similar job. Or something in the MOR field. You can reach him at 401-351-7024.

Ran into **Steve Gaspar** at my favorite wetback restaurant the other day. He told me about all of the publicity that **Buzz Bennett** was getting lately. One Los Angeles air personality is trying to find out who Bennett has for a public relations agent "so I can hire her." Gaspar and Bennett, of course, are operating out of the **Don Kelly** office in Los Angeles at 213-656-4787.

**Jeffrey P. Morgan** is now doing the all-night show at WHLO in Akron, Ohio. . . . New general manager of WABC in New York is **Alfred Racco**, who'd been manager of ABC's KGO in San Francisco. He was replaced in San Francisco by **Michael Luckoff**, previously the sales manager at the talk-talk operation. . . . **Jack Bogut** at KDKA in Pittsburgh, swapped jobs with the mayor—**Peter Flaherty**—for a day. More and more politicians are getting into the act. Ex-mayor **Sam Yorty** is doing TV in Los Angeles and **Ronald Reagan**, ex-governor of California, is one of the hottest radio syndication properties around at the moment. **Harry O'Connor** is syndicating a Regan show and doing well with it.

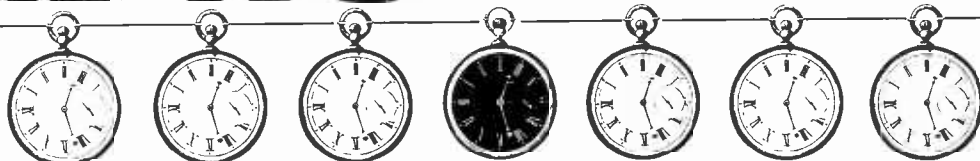
**Frank Jolle**, 213-659-3877, is looking for a job. Good hombre. . . . In a recent special—the Australian Special, to be precise—one of the radio guys in Sydney made mention to **Harry Harrison** of WABC in New York being a touch past the prime. Good ol' Harry wrote **Frank Jeffcoat** at 2UW in Sydney: "I was surprised to discover that I was 54 or 52 or something like that. I'm enclosing a biography, which will tell you a bit of my background. I began my radio career at age 20 in Chicago in the mid-50s. I admit I do feel old arising every morning at 4:30 a.m. to be on the air at 6 a.m., but I really am not as ancient as you thought." Harry, incidentally, replaced a legend on WABC and everyone thought the ratings would drop, but they went up.

Maybe the Top 40 scene is getting a little more competitive in Oklahoma City. **Ed Kaye** is the new program director of KOMA, replacing **J. Robert Dark**, who went to a local FM progressive station. The lineup at the station includes **John Millinder** in the morning, **Ed Kaye** 9-noon, **Rob O'Neal** noon-3 p.m., **Jim St. John** 3-7 p.m., **Alex J. Stone** 7-10 p.m., **Jack Adams** 10 p.m.-2 a.m., and all-night man **Phil Knight**, **Mark Swartzell** is news director. . . . **Bob Holland** writes: "Enjoy reading Vox Jox every week, but I would enjoy it more if I saw my name more often. In fact, I would enjoy everything better if I had a job. So let the world know that I am looking. Don't forget the phone number—912-375-4553. I want to hear from a good rock and roll station with good pay. Everyone else is looking for the same thing, so why should I be different?"

Needed: A good morning personality. At KKSS in St. Louis. Talk to **Scott St. James** at 314-231-5577. . . . **Larry Clark** has joined WEEP and midday personality at the Pittsburgh country music station. He had been at KQV, the Pittsburgh rocker and replaces **Timothy G. Adams**, who has left to join WJJD in Chicago.

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# Soul Sauce

## Gospelers Draw the Short End

By JEAN WILLIAMS

LOS ANGELES—"There are no unions for gospel artists, and most contracts are verbal. The treatment from the record companies does not compare with the treatment received by the r&b artists, the background facilities are minimal, and usually no deposit is made in advance of the performance," says Johnny Martin, background vocalist of ABC/Dunhill's Mighty Clouds Of Joy.

For 15 years, the Mighty Clouds Of Joy were gospel singers, singing only in churches or gospel auditoriums, until 1974 when a transition from gospel to contemporary r&b evolved.

The five members, Joe Ligon, Richard Wallace, Ermant Franklin, Elmoe Franklin and Johnny Martin elected to try the middle of the road approach to music, thereby hopefully opening doors and new avenues for other gospel singers, says Martin.

Many good and often top gospel artists will travel from coast to coast by bus or private autos to do concerts, only to realize at the end of their performances that they are not going to be paid, says Martin.

"Gospel music seems to be dying in most parts of the country. You can hear maybe one hour of gospel music on Sunday, except in places like Philadelphia or Chicago and a few other areas where the hours may be longer, but even in those areas, the programs are geared to choirs, and choirs do not travel. So where does that leave the quartets and other groups? We had no choice but to go in another direction.

"It is true that in the gospel field, only the strong will survive, because after singing for many years, you may not make enough money to make ends meet," Martin says sadly.

Their audience has changed from the basically over 30 to the entire age spectrum with no particular ethnic backgrounds.

(Continued on page 53)

**eugene McDaniels**

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# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 3/8/75

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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	7	<b>EXPRESS</b> —B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple D./Jeff-Mar, BMI)	33	51	5	<b>SMOKIN' ROOM</b> —Carl Carlton (D. Bellfield), ABC 12059 (American Broadcasting, ASCAP)	68	69	4	<b>DEEPER AND DEEPER</b> —Bobby Wilson (R. Wilson, V. Bullock), Buddah 449 (Kama Sutra/Mafundi, BMI)
2	1	9	<b>SHAME, SHAME, SHAME</b> —Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI)	34	25	13	<b>RHYME Tyme PEOPLE</b> —Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI)	69	71	5	<b>LET THE GOOD TIMES ROLL</b> —Garland Green (A. Smith, P. Boyd), Spring 151 (Polydor) (Gaucho/Belinda/Lecan, BMI)
3	7	7	<b>SUPERNATURAL THING, Part 1</b> —Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)	35	54	4	<b>MY LITTLE LADY</b> —Bloodstone (C. McCormick), London 1061 (Crystal Jukebox, BMI)	70	NEW ENTRY		<b>SHAKEY GROUND</b> —Temptations (J. Bowen, E. Hazel, A. Boyd), Gordy 7142 (Motown) (Jobete, ASCAP)
4	2	13	<b>LADY MARMALADE</b> —LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tanny Boy/Kenny Nolan, ASCAP)	36	67	2	<b>L-O-V-E (Love)</b> —Al Green (A. Green, W. Mitchell, M. Hodges), Hi 2282 (London) (Jec/Al Green, BMI)	71	50	14	<b>GET DANCIN'</b> —Disco Tex & The Sex-O-Lettes (B. Crewe, K. Nolan), Chelsea 3004 (Hearts) (Delight, BMI/Kenny Nolan/Coral Rock, ASCAP)
5	6	7	<b>I AM LOVE, Part 1 &amp; 2</b> —Jackson 5 (M. Larson, J. Mane, D. Fencilone, R. Rancifer), Motown 1310 (Jobete, ASCAP/Stone Diamond, BMI)	37	31	11	<b>LOVE, DON'T GO THROUGH NO CHANGES ON ME</b> —Sister Sledge (P. Grant, G. Guthrie), Alco 457008 (Music Montage/Atco, BMI)	72	52	14	<b>GIRLS (Part 1)</b> —Moments and Whatnauts (H. Ray, A. Goodman, V. Dodson), Stang 5057 (All Platinum) (Gambi, BMI)
6	4	13	<b>FIRE</b> —Ohio Players (J. Williams, C. Satchel, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI)	38	49	3	<b>REALITY</b> —James Brown (J. Brown, S. Wesley, G. Wesley), Polydor 14268 (Dynatone/Belinda/Unichappell, BMI)	73	58	11	<b>PEOPLE SAY</b> —Meters (L. Nocentelli, A. Neville, J. Modeliste, G. Porter, Jr.), Reprise 1314 (Phineland, BMI)
7	9	9	<b>SUPER DUPER LOVE Pt. 1</b> —Sugar Billy (W. Garner), Fast Track 2501 (Mainstream) (Fartelli, BMI)	39	21	14	<b>BELIEVE HALF OF WHAT YOU SEE (And None Of What You Hear)</b> —Leon Haywood (L. Haywood), 20th Century 2146 (Jim-Edd, BMI)	74	55	19	<b>DON'T TAKE YOUR LOVE FROM ME</b> —Manhattans (A. Felder, B. Sigler), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)
8	11	7	<b>LOVIN' YOU</b> —Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (DickeBird, BMI)	40	46	11	<b>I'LL BE HOLDING ON</b> —Al Downing (A. Downing, L. Quinn, A. Smith), Chess 2158 (Chess/Janus) (Heavy/Elbomo/Diagonal, BMI)	75	63	6	<b>BACK FROM THE DEAD</b> —Bobby Byrd (No info available), International Brothers
9	13	7	<b>REMEMBER WHAT I TOLD YOU TO FORGET</b> —Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI)	41	27	12	<b>MIDNIGHT SKY Part 1</b> —Isley Bros. (R. Isley, D. Isley, R. Isley, M. Isley, C. Jasper, E. Isley), T-Neck 8-2255 (Columbia)	76	80	3	<b>THE SHOW MUST GO ON</b> —Sam Dees (S. Dees) Atlantic 3243 (Moonsong, BMI)
10	20	5	<b>SHINING STAR</b> —Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagitt/Alamo, ASCAP)	42	28	11	<b>I WON'T LAST A DAY WITHOUT YOU/LET ME BE THE ONE</b> —Al Wilson (P. Williams, R. Nichols), Rocky Road 30202 (Arista) (Almo, ASCAP)	77	86	5	<b>THE BOTTLE (La Botella)</b> —Bataan (G. Scott-Heron), So!Soul 8701 (Brouhana, BMI)
11	18	5	<b>SHOESHINE BOY</b> —Eddie Kendricks (H. Booker, L. Allen), Tamiia 54257 (Motown) (Stone Diamond, BMI)	43	29	12	<b>EXPRESSWAY TO YOUR HEART</b> —Margo Thunder (K. Gamble, L. Huff), Haven 7008 (Capitol) (Double Diamond/Downstairs, BMI)	78	NEW ENTRY		<b>GET READY FOR THE GET DOWN</b> —Willie Hutch (W. Hutch), Motown 1339 (Jobete, ASCAP)
12	5	16	<b>PICK UP THE PIECES</b> —Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)	44	33	12	<b>HAPPY PEOPLE</b> —Temptations (J. Bowen, D. Baldwin, L. Richie), Gordy 7138 (Motown) (Jobete, ASCAP)	79	82	5	<b>I DON'T KNOW IF I CAN MAKE IT</b> —Dawson Smith (D. Smith), Scepter 12400 (It Ain't Moth, BMI)
13	16	8	<b>STAR ON A TV SHOW</b> —Stylists (H. Perelli, L. Creatore, G. Weiss), Avco 4649 (Avco, ASCAP)	45	35	14	<b>DOCTOR'S ORDERS</b> —Carol Douglas (G. Stephens, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP)	80	89	3	<b>MIGRATION</b> —Creative Source (J. Thomas, M. Stokes), Sussex 632 (Interior, BMI)
14	23	6	<b>WALKING IN RHYTHM</b> —Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)	46	37	15	<b>I AM, I AM</b> —Smokey Robinson (W. Robinson), Tamiia 54251 (Motown) (Tamiia, ASCAP)	81	87	6	<b>GIVE ME YOUR BEST SHOT BABY Part 1</b> —Ebb Tide (F. Fioravanti, P. Rakes), Sound Gems 100 (Melomega, ASCAP/Philmeia, BMI)
15	36	4	<b>DANCE THE KUNG FU</b> —Carl Douglas (C. Douglas, Budd), 20th Century 2168 (Carren/Woolfson, MCPS)	47	38	12	<b>SUNSHINE Part II—O'Jays</b> (B. Sigler, P. Hurt), Philadelphia International 8-3558 (Assorted, BMI) (Columbia)	82	91	2	<b>TAKE IT AWAY FROM HIM (Put It On Me)</b> —Paul Kelly (P. Kelly), Warner Bros. 8067 (Tree, BMI)
16	10	11	<b>YOU'RE AS RIGHT AS RAIN</b> —Nancy Wilson (T. Bell, L. Creed), Capitol 3973 (Assorted/Belboy, BMI)	48	39	12	<b>NEVER CAN SAY GOODBYE</b> —Gloria Gaynor (C. Davis), MGM 14748 (Jobete, ASCAP)	83	93	2	<b>THERE'S ANOTHER IN MY LIFE</b> —Philip Mitchell (P. Mitchell, B. Clements), Event 223 (Polydor) (Muscle Shoats, BMI)
17	14	10	<b>JUST AS LONG AS WE'RE TOGETHER (In My Life There Will Never Be Another)</b> —Gloria Scott (B. White, W. Wilson, F. Wilson), Casablanca 815 (Box Fanfare/Very Own, BMI)	49	42	8	<b>THE RAP/IF LOVING YOU IS WRONG</b> —Miltie Jackson (M. Jackson/H. Banks, R. Jackson, C. Hampton), Spring 155 (Polydor) (East/Memphis/Clondike, BMI)	84	96	2	<b>ALL BECAUSE OF YOU</b> —Leroy Hutson (L. Hutson) Curtom 0100 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
18	19	11	<b>FEEL THE NEED</b> —Graham Central Station (A. Tilman), Warner Bros. 8061 (Bridgeport, BMI)	50	53	9	<b>THE BERTHA BUTT BOOGIE</b> —Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)	85	88	4	<b>I JUST CAN'T SAY GOODBYE</b> —Philly Devotions (J. Davis), Columbia 3-10076 (Brywek/John Davis, ASCAP)
19	8	11	<b>I GET LIFTED</b> —George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	51	77	2	<b>ONE BEAUTIFUL DAY</b> —Ecstasy, Passion & Pain (Mystro, Lyrin), Roulette 7163 (Big Seven/Steals Bros., BMI)	86	94	4	<b>COME ON DOWN (Get Your Head Out Of The Clouds)</b> —Greg Perry (L. Perry, K. Davis, M. Cowert), Casablanca 817 (Cafe American/Peabody & Co., ASCAP)
20	15	8	<b>MOTHER'S SON</b> —Curtis Mayfield (C. Mayfield), Curtom 2006 (Buddah) (Camad, BMI)	52	72	2	<b>LIVING A LITTLE, LAUGHING A LITTLE</b> —Spinners (T. Bell, L. Creed), Atlantic 3252 (Mighty Three, BMI)	87	NEW ENTRY		<b>I DIDN'T KNOW</b> —Three Degrees (B. Sigler, R. Sinaikin), Philadelphia International 8-3561 (Columbia) (Mighty Three, BMI)
21	30	6	<b>CRY TO ME</b> —Loleatta Holloway (S. Dees, D. Camon), Aware 047 (GRC)	53	47	20	<b>SHOORAH! SHOORAH!/TONIGHT'S THE NIGHT</b> —Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsant/Warner-Tamerlane, BMI)	88	97	2	<b>TOUCH ME BABY (Reach Out For Your Love)</b> —Tamiko Jones (J. Bristol), Arista 0110 (Bushka, ASCAP)
22	24	9	<b>YOU AND YOUR BABY BLUES</b> —Solomon Burke Chess 2159 (Chess/Janus)	54	64	4	<b>STOMP &amp; BUCK DANCE</b> —Crusaders (W. Henderson), ABC/Blue Thumb 261 (Four Knights, BMI)	89	98	2	<b>HOMEWRECKER</b> —Tyronne Davis (S. Dees, D. Camon, T. Davis), Dakar 4541 (Brunswick) (Moon Song, BMI)
23	41	4	<b>LOVE FINDS ITS OWN WAY</b> —Gladys Knight & The Pips (I. Weatherly), Buddah 453 (Keca, ASCAP)	55	48	13	<b>STRUTTIN'</b> —Billy Preston (B. Preston, G. Johnson, L. Johnson), A&M 1644 (Irving/WEP, BMI)	90	92	3	<b>SPECIAL LOVING</b> —Barbara Acklin (Henderson, Joseph, Green) Capitol 4013 (Eight Nine, BMI/Will-Rock, ASCAP)
24	12	13	<b>DON'T CHA LOVE IT</b> —Miracles (F. Perrin, C. Yarian), Tamiia 54256 (Motown) (Jobete, ASCAP)	56	59	5	<b>WILL WE EVER COME TOGETHER</b> —Black Ivory (R. John, M. Gately), Buddah 443 (Buddah/Jobete, ASCAP)	91	NEW ENTRY		<b>FUN HOUSE</b> —Bobbi Humphrey (M. Ragin, T. McFadden, F. Wilson), Blue Note 592 (United Artists) (Jobete, ASCAP/Stone Diamond, BMI)
25	32	4	<b>WITH EVERYTHING I FEEL IN ME</b> —Aretha Franklin (C. Franklin), Atlantic 3249 (Algham/Pundit, BMI)	57	62	6	<b>INSPIRATION INFORMATION</b> —Shuggie Otis (S. Otis), Epic 8-50054 (Columbia) (Oh The Wall, BMI)	92	95	3	<b>LA LA CHAINS</b> —Silver, Platinum & Gold (G. Zekley, M. Botler, A. Wayne), Warner Bros. 8057 (Warner Bros./Gary Zekley, ASCAP)
26	40	4	<b>LOVE CORPORATION</b> —Hues Corporation (W. Holmes), RCA 10200 (Jimi Lane/Ensign, BMI)	58	60	8	<b>WANNA BE WHERE YOU ARE</b> —Zulema (A. Ross, L. Ware), RCA 10116 (Stein & Van Stock, ASCAP)	93	NEW ENTRY		<b>HEAVEN RIGHT HERE ON EARTH</b> —Natural Four (J. Reeves, I. Hutson), Curtom 0101 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
27	44	5	<b>ONCE YOU GET STARTED</b> —Rufus (G. Christopher), ABC 12066 (Sufur, ASCAP)	59	45	12	<b>PARTY IS A GROOVY THING</b> —People's Choice (S. Brunson), TSO 8-4759 (Columbia) (Mighty Three, BMI)	94	NEW ENTRY		<b>GET DOWN</b> —Ray Gees (R. Bell, Kay Gees), Gang 1323 (PIP) (Delightful/Gang, BMI)
28	17	12	<b>TOBY/THAT'S HOW LONG</b> —Chi-Lites (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio Brian/Ocean Blue/Tamerlane, BMI)	60	70	3	<b>I CAN'T SEE WHAT YOU SEE IN ME</b> —The Joneses (Stoney), Mercury 78668 (Phonogram) (Landy/ Unichappell, BMI)	95	99	2	<b>I BETCHA DIDN'T KNOW THAT</b> —Frederick Knight (F. Knight, S. Dees) Truth 3216 (Stax) (Moonsong, BMI)
29	22	15	<b>LET ME START TONITE</b> —Lamont Dozier (L. Dozier), ABC 12044 (Dozier, BMI)	61	68	4	<b>MIGHTY CLOUD OF JOY</b> —Mighty Clouds Of Joy (D. Crawford), ABC/Dunhill 15025 (American Broadcasting/DaAnn, ASCAP)	96	NEW ENTRY		<b>HIJACK</b> —Herbie Mann Atlantic 3246 (Dunbar, BMI)
30	26	18	<b>I BELONG TO YOU</b> —Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI)	62	78	3	<b>SWING YOUR DADDY</b> —Jim Gilstrap (K. Nolan) Roxbury 2005 (Kenny Nolan/Heart's Delight, BMI)	97	61	17	<b>BOOGIE ON REGGAE WOMAN</b> —Stevie Wonder (S. Wonder), Tamiia 54254 (Motown) (Jobete/Black Bull, ASCAP)
31	34	10	<b>LOVE IS A FIVE LETTER WORD</b> —Jimmy Witherspoon (G. Barge), Capitol 3998 (Chevis, BMI)	63	85	2	<b>CHANGES (Messin' With My Mind)</b> —Vernon Burch (V. Burch) United Artists 587 (Unart, BMI)	98	NEW ENTRY		<b>YOU'RE THE SONG (I've Always Wanted To Sing)</b> —Timmie Thomas (T. Thomas, S. McKenney), Glades 1723 (TK) (Sherlyn, BMI)
32	43	5	<b>SATIN SOUL</b> —Love Unlimited Orchestra (B. White), 20th Century 2162 (Sa-Vette/January, BMI)	64	83	4	<b>BUMP ME BABY, Part 1</b> —Dooley Silverspoon (S. Casella), Cotton 636 (Arista) (Springfield, ASCAP)	99	74	9	<b>TOO LITTLE IN COMMON</b> —Newcomers (H. Bank, C. Hampton) Truth 3213 (Stax) (East Memphis, BMI)
				65	66	8	<b>WHAT AM I GONNA DO</b> —Barry White (B. White), 20th Century 2177 (Sa-Vette/January, BMI)	100	84	6	<b>RUMBLE IN THE JUNGLE</b> —Don Covay (D. Covay, E. Watts), Mercury 73648 (Phonogram) (Ragmop, BMI)

# BOBBY WOMACK *He Has Cut Country Album; 'Something I Wanted To Do'*

By JEAN WILLIAMS

LOS ANGELES—"There is a tightness in the record industry and work has dropped considerably. I have turned down dates recently because there is no reason to gross \$200,000 and walk away with \$30,000," says Bobby Womack. United Artists' star.

It has been several months since Womack's last release and he says, "I will not throw just anything together just to have a record on the market. The competition is too stiff." He is keenly aware of his decline in popularity due to prolonged periods between records, and he comments, "you're as popular as your last hit." As soon as you come out with a new record, it's as if you have never left the scene.

"Many artists will put out records one after another, just to have their names before the public, but that is dangerous and can do more harm than good if the product is inferior."

He freely admits that the offers for personal engagements are not coming in abundance. However, the demands for Womack as producer, writer and motion picture actor in addition to composing music scores are keeping him quite busy.

A new r&b album and single due in April will coincide with his European tour scheduled for the entire month. "I came off the road to regroup and get something together for 1975. I have gotten deeper into my music, and have more to say now, plus, I am utilizing new instruments for the first time, such as the steel guitar."

Womack has also recorded a country album for UA. "I now have the opportunity to try a lot of things that I have always wanted to do with music. For a long time I've wanted to sing country, but the field was not open to black artists. But people like Charley Pride impressed me and gave me a reason to try it.

"So when I went into the studio, instead of cutting what was scheduled, I cut what I wanted, and out came a country album. I just hope it will be accepted, and everyone will benefit from it," say Womack.

His recordings are predominately message tunes. "Most of my ideas come from everyday people, listening to different conversations, and out comes a song. Someone may say something or come up with a catchy

line. That's how I wrote 'That's The Way I Feel About Cha.'

"My music has graduated from the elementary level to senior high. But now I am about to enter college, which is the way I deal with my music."

Although he is the composer of "I Can Understand It" which won a gold record for the New Birth, he did not record the tune until recently.

Womack is the owner of three gold records, "Looking For A Love" and "Harry Hippie" as the performer, and "I Can Understand It."

As a producer in his own right he has undertaken the challenge of airing the Valentinos (his five brothers) and singer Mary Wells.

"In these times of inflation, even some of the top artists are doing only weekend gigs," he says, reverting back to the job situation. "When you're carrying 30-40 people along with you, even though you gross a lot of money, it doesn't pay to do more than weekend dates. We can benefit from the kind of situation that exists now only if we work 20-25 one-nighters.

"For the most part, the promoters have had to cut back on the acts because people cannot afford the price of the tickets. There are a few artists like Elton John, Marvin Gaye, Stevie Wonder or Al Green who are still making it. But unless you are in that bracket, it doesn't pay to accept all dates."

He is comfortable with any au-

dience but prefers the intimacy of nightclubs. "You must first realize that I am a born preacher," says Womack. "I am able to stir the people. I enjoy the performing and of the business or anything that will afford me the luxury of being closely involved with people.

"But when I sit down to write a song, I know that I am not only dealing with my particular situation, but others that feel the same frustrations that I may be feeling. That makes me feel that I am contributing.

"When I sing my message songs, I can always tell from the reaction of the audience, who are having, or have had similar problems. That makes me feel that I am really reaching them, and hope that in some small way I have made them smile about it for at least a little while."

## Buddah And GRT Sign A Tape Pact

NEW YORK—Buddah Records Group has entered into a long-term tape duplicating agreement with GRT, thereby ending a similar association with Ampex Music Division that had endured for several years. The Buddah/GRT agreement, similar in structure to the old Ampex pact which was not renewed, gives GRT tape manufacturing and distribution rights to Buddah product in the U.S. and Canada.

## Chicago Dept. Store Goes Soul With a 10-Day Disco

By ANNE DUSTON

CHICAGO—Soul artist appearances and a 3,000 square foot sale area designed as a discotheque will highlight an r&b record album sale of unprecedented proportions being held here March 13-22 by Carson, Pirie, Scott department store in cooperation with Lieberman Enterprises.

Over \$150,000 in inventory representing all major and independent soul product, including catalog and cutouts, with an emphasis on top charted albums, will be offered during the ten-day event.

Coordinating the plans are Dennis Sinclair, sales supervisor for Lieberman's Elk Grove Village offices, and Mary Yoksoulian, buyer at Carson's.

Appearing during the sale are soul artists Leroy Hutson, The Impressions, The Notations, Rasputin Stash and Linda Clifford, all from Curtom, and 21st Century from RCA.

Total advertising budget by Lieberman's exceeds \$12,000 and includes co-op advertising in the Sun-Times, The Tribune, the Defender, Metro and the Downtowner. Radio spots preceding the sale and following through the nine days will be carried on WVON, WJPC, WBMX, WSDM, and WLS (although considered a white pop station, WLS has the second largest black demographics).

The sale will be held in the Carson auditorium on the eighth floor, with 100 browsers arranged in the 3,000 square foot area. The area will be designed like a discotheque, with flashing, colored lighting, continuous slides of performers and continuous taped music.

Signs on the main floor, at each escalator landing, and on the sixth floor record department will advertise the sale.

Record companies are cooperating by supplying talent and co-op advertising. Atlantic is providing 300 T-shirts with the slogan "Carson Pirie Scott Soul Explosion." Daily giveaways include 100 LPs and 100 posters.

A total store effort involves the special events, display, advertising, audio/visual and publicity departments.

Advertised prices will be \$3.99 for \$5.98 list albums; \$4.99 for \$6.98 list; \$5.99 for \$7.98 list; \$6.34 for \$9.98; and \$7.98 for \$11.98 list.

## Treatment Of Gospel Acts

Continued from page 52

"We are now considered pop or r&b artists. However, we do not feel that we fall into either category. If you see us at the Met (a church and gospel auditorium) in Philadelphia, you would see the same show at the Whisky A Go Go (a nightclub) in Los Angeles. We are contemporary music singers. We merely sing message songs that would relate to everyone," says Martin.

The Mighty Clouds Of Joy's newest album "It's Time" started in the r&b market, crossed over into gospel and then the pop market.

"Gospel will always be in order," says Martin. "We are still receiving royalties from records that we recorded ten years ago, and they are still selling. But in the pop field, if the record lasts a year, you are lucky."

The Mighty Clouds, for the past ten years has been voted Quartet Of The Year by NATRA. "But we could see what was happening to gospel, and it was getting desperate for us, so we had to make some kind of move," says Martin. Because of

their dedication to gospel music, they chose the contemporary approach that they may stay in close touch with gospel, although being considered an r&b group by their newly acquired fans.

★ ★ ★

Sonny Taylor, program director of WJPC, in Chicago, is leaving to take over the same position at WWRL, in New York.

Enoch Gregory, program director and 6-10 a.m. air personality of WWRL, will relinquish the post of program director in favor of remaining on the air. The station's general manager says although Gregory produced excellent results as program director, both positions are full-time jobs.

★ ★ ★

Jai Rich, music director of KJLH-FM, Los Angeles, reports that they have incorporated "Spotlight 75" into their format. Each evening from 12-12:30 a.m., an artist is spotlighted, with five-minute segments throughout the day giving a brief history of the artist.

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

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	11	AVERAGE WHITE BAND Atlantic SD 7308	32	34	24	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)
2	2	15	FIRE Ohio Players, Mercury SRM 1-1013 (Phonogram)	33	44	2	RIDDLE OF THE SPHINX Bloodstone, London PS 654
3	3	10	RUFUS RUFUS Featuring Chaka Khan, ABC ABCD 837	34	14	11	WITH EVERYTHING I FEEL IN ME Aretha Franklin, Atlantic SD 18116
4	4	14	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	35	36	20	IN HEAT Love Unlimited, 20th Century T-443
5	8	6	REALITY James Brown, Polydor PD 6039	36	46	2	GOT MY HEAD ON STRAIGHT Billy Paul, Philadelphia International KZ 33157 (Columbia)
6	6	10	SUN GODDESS Ramsey Lewis, Columbia KC 33194	37	40	3	THE THREE DEGREES Philadelphia International KZ 32406 (Columbia)
7	5	13	SATIN DOLL Bobbi Humphrey, Blue Note BN LA344-G (United Artists)	38	22	16	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
8	9	11	NEW AND IMPROVED Spinners, Atlantic SD 18118	39	47	2	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)
9	10	14	FLYING START Blackbyrds, Fantasy F-9472	40	17	9	TOTAL ECLIPSE Billy Cobham, Atlantic SD 18121
10	16	12	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)	41	31	26	CAN'T GET ENOUGH Barry White, 20th Century T-444
11	12	6	WOMAN TO WOMAN Shirley Brown, Truth TRS 4206 (Stax)	42	33	43	MARVIN GAYE LIVE Tamla T6-333S1 (Motown)
12	7	15	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117	43	43	3	ZULEMA RCA APL1-0819
13	18	17	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2	44	51	3	THE DYNAMIC SUPERIORS Motown M6 82251
14	15	45	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	45	NEW ENTRY	45	THE BEST OF THE STYLISTICS Avco AV 69005-698
15	23	4	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)	46	49	6	URBAN RENEWAL Tower Of Power, Warner Bros BS 2834
16	25	5	FOREVER, MICHAEL Michael Jackson, Motown M6 825S1	47	NEW ENTRY	47	LOVE'S THE THING Barbara Mason, Buddah BDS 5628
17	19	23	THRUST Herbie Hancock, Columbia PC 32965	48	52	4	BUS STOP Oliver Sain, Abet 406 (Nashboro)
18	11	14	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317	49	50	4	I'LL BE YOUR EVERYTHING Percy Sledge, Capricorn CP 0147 (Warner Bros.)
19	38	3	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)	50	NEW ENTRY	50	I'LL BE YOUR SUNSHINE Vernon Burch, United Artists UA-LA342-G
20	26	4	DON'T CHA LOVE IT Miracles, Tamla T6 336S1 (Motown)	51	30	40	BODY HEAT Quincy Jones, A&M SP 3617
21	27	5	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030	52	53	5	THE O'JAYS Bell 6082 (Arista)
22	28	5	A SONG FOR YOU Temptations, Motown C6 969S1	53	59	2	GREATEST HITS Vol. 2 Dells, Cadet CA 60036 (Chess/Janus)
23	24	8	EVERLASTING LOVE Carl Carlton, ABC ABCD 857	54	41	4	HOT CITY Gene Page, Atlantic SD 18111
24	13	11	KUNG FU FIGHTING AND OTHER GREAT LOVE SONGS Carl Douglas, 20th Century T-464	55	45	31	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6 332S1 (Motown)
25	21	16	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	56	NEW ENTRY	56	MY WAY Major Harris, Atlantic SD 18119
26	29	4	LOVE IS A FIVE LETTER WORD Jimmy Witherspoon, Capitol ST 11360	57	NEW ENTRY	57	GREATEST HITS Funkadelic, Westbound WP 1004 (Chess/Janus)
27	37	2	GREATEST HITS Ohio Players, Westbound WB 1005 (Chess/Janus)	58	60	2	BUTT OF COURSE: Jimmy Castor Bunch Atlantic SD 18124
28	32	9	THE MAGIC OF THE BLUE Blue Magic, Atco SD 36-103	59	NEW ENTRY	59	CIRCLE OF LOVE Sister Sledge, Atco SD 36-105
29	35	16	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458	60	54	38	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)
30	20	15	CAUGHT UP Millie Jackson, Spring SPR 6703 (Polydor)				
31	39	5	HARD CORE POETRY Tavares, Capitol ST 11316				

## Craig Into Heavy Mass Mart Promo

By EARL PAIGE

LOS ANGELES—Craig Corp. is broadening its product line and bucking the economic gloom by going all out in mass market promotions, including its first national TV sponsorship of a syndicated music special involving a gamut of recording acts appealing to the 18-34 age consumer.

Lauren Davies, vice president of marketing, sees part of Craig's approach as tying in with a shift in marketing he thinks is necessary to pry loose consumer spending. "I see a trend towards a slightly harder sell, a hard sell not only to create awareness, but to cause a reaction."

In this sense, Craig's music specials are created "events" according to John Romain, advertising and sales promotion director.

Tied closely to the advertising and sales promotion philosophy is the position Craig wants to assume in terms of consumer life style, says Davies and Romain.

Craig's warranty cards help it to stay constantly up to date on the people buying stereo and its TV buys of recording star shows fit right in.

Actually, TV producers now seek out Craig, says Sam Riddle, co-executive producer along with Kip Walton of a Hoyt Axton show, set for 50 markets in June and called "The Hoyt Axton Country & Western. Boogie Woogie, Gospel, Rock 'n' Roll Show."

Riddle & Walton, involved previously in specials such as "New

(Continued on page 59)

## A New Twist For 4 Citizen Band Units

By EARL PAIGE

LOS ANGELES—The rush of car stereo manufacturers into combination tape player and citizens (CB) units is taking a new twist with the entry of Craig Corp. into CB, according to Lauren Davies, vice president of marketing. Craig will have four CB units—but not married to players.

Recent shows have focused attention on CB with J.I.L. and Far Eastern Research Laboratories (Xtal) both showing 23-channel CB models (Billboard, Nov. 9, 1974). J.I.L. is pairing CB with 8-track in its 852CB (with AM/FM stereo at suggested \$363.53 and list of \$399.95) while Xtal has announced a XCB-8 pairing CB with Cassette. Xtal, though, has in the line a XCB-1 \$54.95 accessory that is cartridge-shaped and handles a single CB channel.

Davies, in noting that the CB market is shooting "crazy upward," says Craig will be at NEW/COM in Las Vegas May 6-8 with CB not paired with tape because he sees a different market for CB. Craig isn't announcing its price points yet, but will have three mobile and one home unit.

Davies seems to indicate also that Craig engineering thinking finds the bulkiness of CB and tape player going against the compact trend, especially necessary for in-dash. Also, CB/tape/radio drives the price point way up, he notes.

But basically, he thinks the CB consumer is a breed apart. He notes too the often-discussed dealer prob-

## MEXICO, AUSTRALIA SET Intermagnetics Sells 2 Nations

By BOB KIRSCH

LOS ANGELES—Intermagnetics Corp., the firm that plans to put various companies around the world in the magnetic tape business, has made its first sales in Mexico and Australia and has also mapped out a "solid list of contacts."

Vice president Terry Wherlock says he feels "lots of areas can support and want to support their own manufacturing facilities. They have money and the companies involved have a market and some expertise in general manufacturing. They just need specific know-how and equipment to enter the tape market. The trend will be there whether we support it or not, so we decided to support it."

Intermagnetics will be concentrating in Southeast Asia, Latin America, the Middle East, Asia, the Eastern bloc in Europe, Africa and other parts of Europe.

The firm has also decided on three basic plans to offer a prospective partner. Plan A includes a 12-inch line with all support equipment capable of producing 15 to 18 million cassettes a year at a cost of \$550,000. Plan B at about half the cost and size, is suitable for an area without export opportunities for any number of reasons and can be locally competitive. Plan C is a starter kit involving just slitting and winding machinery at a price range of \$90,000 to \$150,000. Various parts of each plan will also be offered.

"We will sell know-how," says Wherlock, "but we feel that rather than own a foreign company we should form partnerships for a nominal equity in that company and a royalty on sales. We will also probably set up master warehouses in

three or four areas of the world, so if a plant produces more than they and we can use, it can be stored. We will put up no restrictions on a company's own marketing plans."

Intermagnetics has already sold a complete coating and slitting line to Sovi in Mexico, the largest manufacturer of blank tape in that country. The equipment is undergoing final tests before shipment.

A large Australian company has purchased a high-speed rewinding

unit to work in conjunction with existing slitting equipment.

"Initially," Wherlock says, "we thought orders would come from those who had never been in the tape business. But we are now finding that orders are coming from those already involved. This is because building a complete plant, with legal and/or government considerations, can take a good number of months."

(Continued on page 61)

## IHF Links Hi Fi, Music With New Artists Awards

• Continued from page 3

executives, and is expected to play a major role in further strengthening the ties that bind the two industries.

The awards will be presented at the upcoming San Francisco Hi Fi Show April 2-5 sponsored by the IHF and scheduled for the Civic Auditorium. For the first time in the history of the IHF shows, the music industry is expected to be represented by an impressive array of key representatives.

Another first for the IHF, which is being spurred by Frank McAdam, its new executive director, is the in-

clusion of live concerts at its shows. This experimental program will be launched at the San Francisco show and will feature a number of major artists including Dizzie Gillespie, Taj Mahal, Billy Cobham and Jefferson Starship.

To further drum up public interest, the IHF is offering special rebates on admission prices to the San Francisco show. The rebate offers \$1 off the admission price if attendees retain their ticket stubs and turn them in to their nearest participating hi fi dealer. Tickets are priced at \$3 for admission to the exhibits, concerts and awards presentation ceremony; while a \$1.50 admission is being charged for entry to the exhibits only.

Mary Travers, formerly of the pop group, Peter, Paul & Mary, will host

(Continued on page 60)

## To Sell, 'Q' Must Be Heard

By STEPHEN TRAIMAN

NEW YORK—"Hearing is believing" as far as any quad progress is concerned, emphasizes Joe Dash, director of diversification at CBS Records and a key spokesman for its SQ matrix 4-channel effort.

His comments are echoed by Walker, JVC hi fi merchandising manager and a leading CD-4 discrete proponent, and Jerry LeBow of 201 Communications, coordinator of the Sansui QS 4-Channel Project. All agree that those stores properly demonstrating quad are selling it.

Although samplers of the various quad modes have been with the industry since the first "Q" disks and tapes appeared on the scene two years ago, and are constantly being updated and refined, no one sampler can really do the job, according to recent Billboard surveys of dealers, distributors and rack jobbers.

Some equipment manufacturers have even commissioned specially pressed recordings, such as Bang & Olufsen for its new high-end quad receiver introduced in Europe last fall.

As a continuing aid to retailers in demonstrating what 4-channel can do for recordings, Billboard kicks off the accompanying "Dealer Demo Disks" chart that each month will spotlight recommended cuts of new (and existing) releases in all three quad modes—SQ and QS matrix and CD-4 discrete, representing various music preferences (MOR, rock, pop, classical, country, etc.).

Suggestions for the first list, and succeeding charts came from engineers, mixers and other spokesmen, for the three systems, as well as Billboard's Record Review panel which highlights the best new "Q" recordings.

(Continued on page 59)

## Miida Boss Predicts a Solid Year

By RADCLIFFE JOE

PLAINFIELD, N.J.—Promised Federal tax rebates along with the current trend by some banks toward a reduction of the prime interest rate, should help release enough money into the economy to give audio equipment manufacturers a good business year in spite of the continuing recession.

This is the feeling of Henry Yoshida, president and chief operating officer of Miida Electronics, Yoshida, who recently assumed control of the day-to-day operations of Miida, is confident of an upturn in the economy to the point where he anticipates sales of between \$12 and \$15 million this year. This figure represents an increase of between seven and 10 percent over last year's sales.

Still, in spite of his optimism, Yoshida is cautious, and beyond the new product models already in production for release at the upcoming Summer CES, no major expansions are being planned. Instead, Yoshida will use this year to concentrate on what he calls the "development of the Miida image."

The Miida executive discloses that although the line is strong in East

(Continued on page 63)



YOSHIDA

## Dealer Demo Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes. Information from various CD-4, SQ and QS official industry sources and Billboard Record Reviews includes type of music, demo cut, LP title-artist, label, code number.

### Matrix 4-Channel

- MOR Instrumental**—"The Mexican Connection" from "Streetlight Serenade," Billy Joel, Columbia, CQ 33146.
- Soft Rock**—"Long Tail Cat" from "Loggins & Messina," Loggins & Messina, Columbia, CQ 31748.
- Country**—"Poor Boy" from "Baby Don't Get Hooked On Me," Mac Davis, Columbia, PCQ 31770.
- Latin Rock**—"Oye Coma Va" from "Abraxas," Santana, Columbia, CQ 30130.
- Hard Rock**—"Frankenstein" from "They Only Come Out At Night," The Edgar Winter Group, Epic, EQ 31584.
- Classical**—"Mars" from Holst's "The Planets," Andre Previn and London Symphony, Angel (EMI), SQ-1-3991 (Q2EA-4919)

### CD-4 Discrete 4-Channel

- MOR Instrumental**—"Love's Theme" from "Greatest Hits Of The '70's," Arthur Fiedler & The Boston Pops, RCA, ARD 1-0552.
- Soul**—"Ghetto Child" from "The Spinners," The Spinners, Atlantic, QD 7256.
- Pop**—"Mockingbird" from "Hotcakes," Carly Simon, Elektra, ED 1002.
- Hard Rock**—Side 2 of "Journey To The Center Of The Earth," Ron Wake-man, A&M, QU 53621.
- Classical**—"Arabesque" from "Snowflakes Are Dancing," Isao Tomita, RCA, ARD 1-0488.
- Contemporary**—"Eleanor Rigby" from "Beatles Classics," Enoch Light, Project 3, PR 5084Q.

### QS Matrix Quadraphonic

- Soul**—"New Moon" from "Spirit Of The New Land," Doug Carn, Black Jazz, BJQD/8.
- Rock**—"Bad, Bad Leroy Brown," from "Photographs & Memories," Jim Croce, ABC Command, CQD 40020.
- Pop**—Title cut from "You're Gonna Love Yourself In The Morning," Bonnie Koloc, Ovation, OVQD 1438.
- Classical**—Side 1 of "Tchaikovsky: 1812 Overture," Charles Abravanel and Utah Symphony, Turnabout/Vox, QTV 34554.
- MOR Instrumental**—"I Feel The Earth Move," from "4-Channel Dynamite," Enoch Light, Project 3, PR 5068QD.
- MOR**—"Partisans" from "Come From The Shadows," Joan Baez, A&M, QU 54339.

# THE LEADER IN ACCESSORIES



## ANNIVERSARY SPECIAL

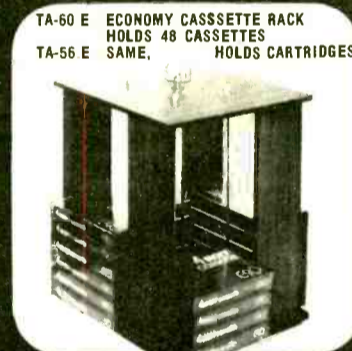


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## Few Represented At Miami Merch. Show

MIAMI BEACH—Relatively few home entertainment companies will be represented at the March 8-10 Florida Merchandise Show at the Americana Hotel, according to Larry Karel, producer of the semi-annual event that attracts mass merchandisers from the Southeast,

South America and the Caribbean.

Only consumer electronics manufacturers and distributors represented are JVC, Superscope, Solar Sound, Phone Mate, Maytronics, Federal Premium, Specialty Distributors and Ramson Trading.

Recortec, Sunnyvale, Calif., will be showing its new **Automatic Cassette Feeder** option to add "total automation" to cassette loading or duplication at both the International Tape Assn. seminar this week in Tucson, and the National

Assn. of Broadcasters meeting next month in Washington, D.C., program manager **Bill Lawless** reports.

Developed as an attachment for existing machines, Lawless notes the firm is protecting its

current loader and duplicator customers from equipment obsolescence. With the new unit, C-D cassettes are automatically inserted and threaded on the loader or duplicator slave, eliminating the manual operation. Price is \$4,750 with substantial discounts available.

Parsons, Inc., Cherry Hill, N.J., has just introduced two new additions to its line of **Trackmaster** audio tape equipment, dual purpose blank and tone sensor winders for 8-tracks and cassettes.

**Model PL501D** for cartridges operates at 225 inches per second (ips) and features direct spindle drive and electronic torque control of tape, automatic tape cutoff and predetermining counter. According to Parsons' **Dolores Bruce-Lloyd**, output from each machine and one operator is 1,000 blanks per 8-hour shift.

**Model PL503D** is the dual purpose blank and tone winder for cassettes with similar features.

Distributors of commercially available programs in videocassette/cartridge formats are invited to submit as many titles as they wish for inclusion in the second annual **Video Library** during the **Vidsec 75** (Video Systems Exposition and Conference) to be held at McCormick Place, Chicago, June 1-3, 1975.

The entries will be available for showing to the expected 2,500 attendees, and a catalog listing titles available will be offered.

Applications may be obtained from **Vidsec 75**, 11th Floor, 331 Madison Ave., New York, N.Y. 10017. Deadline for submissions of applications is March 15. Entrants will be advised of the title selection for the library.

**Apex Machine Co.**, Ft. Lauderdale, is shipping its first overseas sale of its on-cassette printer to **Pathe-Marconi** in Paris, sold through **Audiomatic** (Billboard, Jan. 11). The unit prints label copy directly on both sides of a cassette simultaneously in up to three colors. The machine completely eliminates paper labels and can operate at speeds up to 100 cassettes per minute.

**I.V.S. (U.K.) Ltd.** has issued a revised price list for U-Matic Format videocassette duplication. I.V.S. operates a Sony D-100 PAL duplication facility at Mitcham, with program master origination from 16mm/35mm film and PAL Quad.

The revised prices on a KC-10 run from \$38.53 for a minimum order of two, to \$15.07 for a maximum order of 100. The KC-60 is \$94.30 to \$41.40, depending on the size of the order.

Excluding the cassette, prices are \$25.30 to \$4.37 for the KC-10, and, \$69.00 to \$17.71 for the KC-60. Seven quantity prices are offered, in four time lengths.

## ITA Bares Long Agenda

TUCSON—Meetings of the board of directors and a number of key committees are set during the fifth annual seminar of the International Tape Assn., which opened its five-day run Sunday (2).

Opening day meetings were set by the ITA board, with chairman Dan Denham. 3M Co. and the Industry Statistics Committee. Video Raw Tape Committee meets Monday (3): Cassette Hardware/Software Interface Committee, and Advisory Board, chaired by Ed Hanson, North American Philips Corp. on Tuesday (4): Audio Technical Executive Committee on Wednesday (5), and Producers Advisory Council, headed by Jim Fox, FMC Corp., Thursday (6).

Due to the concurrent format of the roundtable discussion video workshop sessions, it will be impossible for it to record the proceedings, with attendees urged to bring their own portable cassette recorders. Eight ITA members are making cassettes available at dealer cost to attendees, with packages containing eight C-90s (one from each company) sold at the average price.

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# Retailing Spotlight

By RAY BRACK

**Marantz, Harman-Kardon, KLH and Koss.**

Northeast Appliance Audio Center celebrated the anniversary of its new

audio showroom by advertising sale prices on **Garrard, Marantz, Sansui, IPI, JVC, BIC Venturi and Technics**

(Continued on page 62)

## Philip Stogel To N.Y.'s 5th Ave.

NEW YORK—Philip Stogel Co. has moved to expanded quarters here at 489 Fifth Ave. Ad agency has added a new public relations department, headed by Michael Galvin, formerly with Fairchild and the Journal of Commerce, and a broadcast arm, under director Bill Minkin.

Minkin will enlarge the agency's broadcast activities that include the "King Biscuit Flower Hour," and "London Wavelength," BBC music programming syndicator in the U.S. Stogel audio accounts include U.S. Pioneer Electronics Corp. and Elpa Marketing Industries.

(This monthly column highlights how aggressive merchandisers large and small price and promote their lines and models in audio hardware and blank tape across the country.)

**THE UNPLAIN DEALER:** Exemplary hi fi promotion was achieved by Cleveland retailers who sponsored a special eight-page audio emphasis section in the Feb. 13 Plain Dealer. The special, "Sounds of Cleveland," sported good graphics and a broad spectrum of editorial features that went into the state of the art in unusual depth. For the most part, advertising stressed audio information rather than pricing (not to imply that prices aren't important information, too).

**Audio Craft Co., Inc.** (two stores in Cleveland and one in Akron), who spotted three sizable ads through the special, devoted one complete ad to a mini-essay on the ramifications of needle wear, thereby plugging the \$2,400 **WILD-Herbrug** microscopes they have at each store for free needle examinations.

**Sound Chamber** (three stores) presented a solid treatise on 4-channel sound which highlighted the component systems they recommend as best buys for \$569, \$859 and \$1,429. The featured systems included components by **Pioneer, Linear Suspension, BSR, Harman-Kardon, Bose** and **Sansui**. "Undoubtedly," went the copy, "our choices will upset the hi fi manufacturers that we haven't picked. But really we are not concerned with that because our choices will save you, 4-channel buyer, both time and money. And they will guarantee you the best system possible for your hi fi dollar: and nobody has to apologize for that."

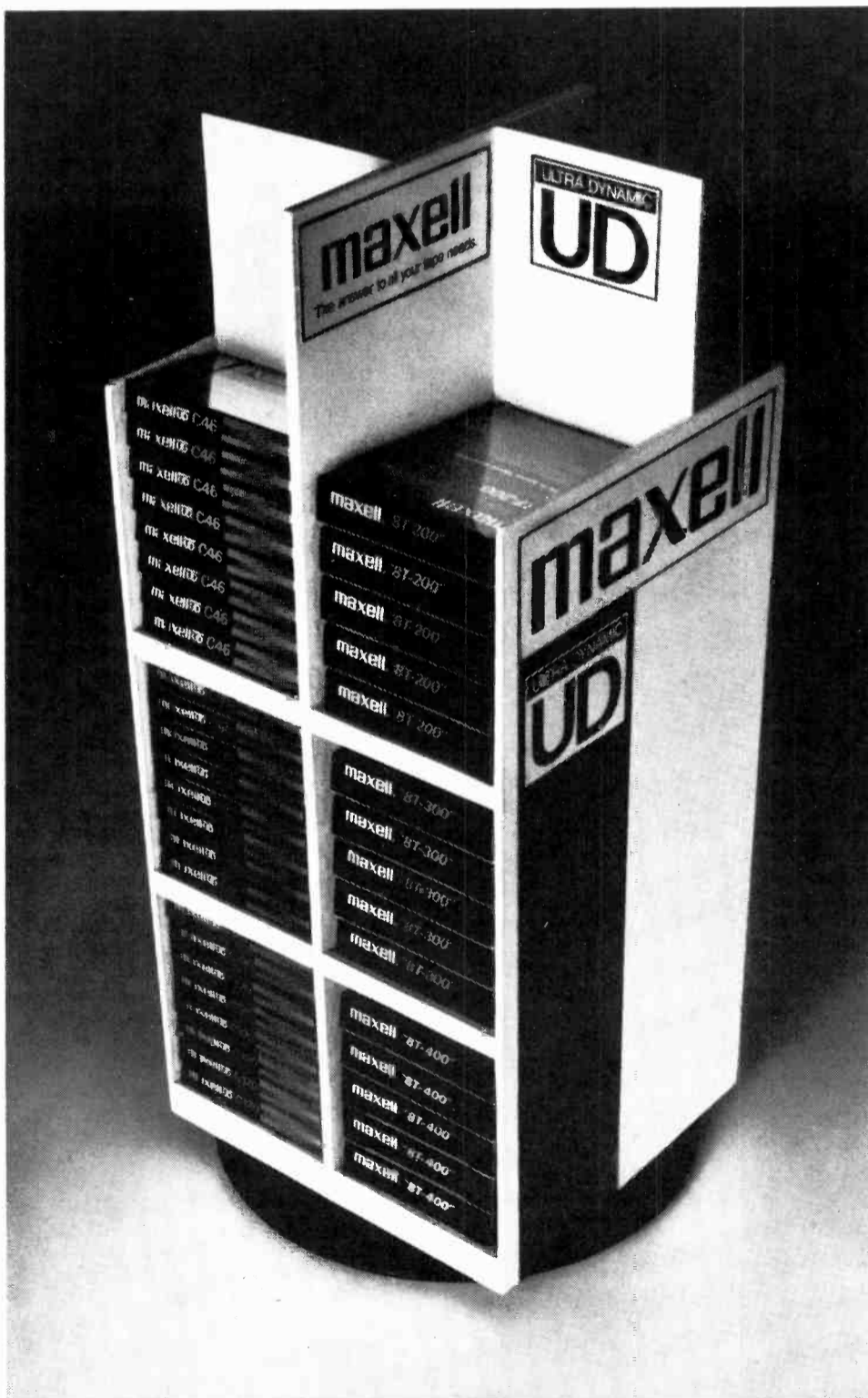
**Clarkins Custom Hi-Fi Centers** (four stores) announced its "Sound Off Sale" in the special, featuring products by **Fisher, SAE, Sherwood-Jensen, Marantz, EPI, BSR, Koss, Altec, Technics** and **Dekorder**.

**Marantz and Sony** were pushed by **Record Rendezvous** (two stores) in a large ad, announcing "Total Performance At Exciting Prices." Sony's SQP-400A quad unit was included at a \$219.95 price.

**Mr. Stereo & Security Centers** (three locations) devoted their ad to car stereo, **Pioneer** dominating.

**Tokyo Shapiro** (seven outlets) tied in with **Dokorder** ("After You Look At TEAC, Listen To Dokorder") in a quarter-page ad and ran an additional full page announcing its one-year free financing plan on minimum purchases of \$299 and 20 percent down. Lines highlighted by TS were **Dual, Technics, Dokorder, Altec, EPI, SAE, BSR, Thorens,**

# DISPLAY YOUR WEALTH



Free, free, free, free, free, free, (with a minimum purchase of Maxell products)

We make it easy to sell the fastest growing tape line in the country. Just ask your Maxell representative for your free profit-pulling display merchandiser.

The display stocks 48 Maxell cassettes, and 15 Maxell 8-track cartridges. And it's made tough. So you can depend on it lasting through years of un-stocking. (As your customers find their needs and bring them to the register.)

The free display rack is part of the greatest sales campaign we've ever mounted: including advertising in every major audio publication, multi-media consumer advertising, point of sales aids, co-op program and our famous Tape Clinics. Check your Maxell representative for this offer and the many other current Maxell programs.

Put a new Maxell display rack on the black side of your ledger.

Maxell Corporation of America, Moonachie, New Jersey 07074. Also available in Canada.

**maxell**  
For a sound future.



MARCH 8, 1975, BILLBOARD



Lear Jet photo

**AUTOSOUND PLUS**—Larry Meyerson, left, president of 11-store World Radio chain headquartered in Omaha, accepts Lear Jet Stereo Merchandising Award from Don Kingsborough, firm's sales manager. Chain was cited for outstanding promotion job.

## E. V. Game NARM Exhibitor

FREEPORT, N.Y.—Making its first appearance as both a member and exhibitor at the NARM convention in Los Angeles this week, E.V. Game, Inc. is introducing two new products, Electro-Voice Cartridge Finder and Electro-Care displays, latter marking the firm's move into record care accessories, says president Gerald Damsky.

Successful introduction of the Electro-Voice Needle Finder at the last Summer Consumer Electronics Show with solid dealer reception has led E.V. Game to make its first approach to rackjobbers, according to merchandising manager Larry Feld-

man. Marketing has been two-step through 27 rep firms.

Adding to appeal of the Needle Finder, which offers 77 of most popular models sold, covering 90 percent of existing phono market, is the NeedleDex simplified inventory control system, Feldman says. It reportedly cuts inventory reorder time drastically by offering visual display of just what units are selling best.

The E-V Cartridge Finder will hold 60 of the top-selling stereo and quad models, with a display merchandiser similar to the Needle Finder with self-contained stock compartment for pilfer protection.



**10¢**

That's right, that's what a letter costs to find out how you can save **HUNDREDS, even THOUSANDS** of **DOLLARS** off Prices you are now paying!  
Don't wait, write today!

**Custom Case Mfg. Co., Inc.**  
6232 Bragg Blvd., P.O. Box 5866, Fayetteville, N.C. 28303  
Phone: Area Code 919-867-6111

## Car Stereo Neb. Dealer Eyes Autosound \$

By JACK & ERIC COGGINS

LINCOLN, Neb. — "Our auto-sound department is yielding more dollars per square foot than any other department in the store," says Jim Holstein, manager of promotional-minded Music Spot. "At present, it nearly equals sales of records, tapes and home stereo together!"

Three reasons are cited by Holstein for the company's success with autosound: 1) Aggressive promoting, 2) large selection of lines and models, and 3) professional installation.

As recently as May 1974, car stereo represented only about 15

percent of the store's business. "At that time," Holstein continues, "we began pursuing the market with aggressive promotions. One of the most successful is worked in cooperation with local radio station KFMQ-FM.

"Spot advertisements announce a 30 percent discount off list prices when customers mention the station's call letters at the time of purchase. In return, the FM station gives us a very generous discount on the spots which are aired as often as 200 times monthly.

"The discount offer applies only to auto stereo and includes FM converters, AM/FM radios, AM/FM stereos, AM/FM stereos with 8-track and AM/FM stereos with cassette, either in or under dash."

Holstein thinks similar cooperative promoting can be done successfully by dealers around the country. "The idea behind it is universal," he says. "FM stations that have good home listening audiences are handicapped in selling 'drive time' because, in most areas, very few autos are equipped with FM radios, perhaps one in ten.

"Naturally, by getting more FM

radios in their listeners' cars, FM stations extend the range of their audiences and become more competitive with AM stations."

Spots designed to boost autosound sales are also aired over AM stations. "Through AM we are reaching a lot of people who don't own FM receivers," Holstein notes. Judging by response, AM listeners are extremely interested in car stereo.

"Car stereo sales now represent well over 45 percent of our business. Growth is related directly to increased volume in car stereo. There has been no reduction in our emphasis on software and home hardware."

According to Holstein, hardware and software go hand in hand; one spurs the other. The Music Spot offers a free tape of choice with each sale. "While looking for their free tape, customers are exposed to our wide selection," notes Holstein. "This encourages them to buy software from our store regularly."

The software department covers 600 square feet and, at any given time, will contain around \$16,000

(Continued on page 62)



**PINCH ROLLS and PRESSURE PADS**

Buy Direct From Manufacturer  
Standard Sizes In Stock!

- Silicone Or SBR Rubber Pinch Rolls
- Four Lb. Density Foam Heat Tested Pressure Pads
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201 627-4456



Billboard photos by Jack Coggins

At Music Spot, hardware and software spur sales both ways.

### SALES, DISTRIBUTION INVOLVED

## Audiomatic Intl Deals Set

NEW YORK—Audiomatic Corp. has entered into nonexclusive agreements with Intermagnetics Corp., Marden Edwards & Co. (U.K.), and Ilsemann (Bremen, Germany), for the sale and distribution of their products on the international market.

Equipment manufactured by the licensors includes complete raw tape manufacturing plants (Intermagnetics); overwrap machines for cassettes and cartridges (Marden Edwards & Co.), and automatic cassette inserters (Ilsemann).

Audiomatic also retains its exclusive international sales agreement with Electro Sound Corp.; Apex; Shape, Symmetry & Sun; Graham-Fraser; Hamilton and Audio Matrix. These companies manufacture tape duplicating and associated equipment, on-cassette printers, automated cassette assembly systems, automatic cartridge inserters, record presses and record-plating systems respectively.

According to Milton Gelfand, president of Audiomatic, the agreements with Intermagnetics, Ilsemann and Marden Edwards represent another step toward his company's goal of becoming a complete "international department store" for the tape industry. A recent

example is the equipment package put together for ASR Recording in Fairfield, N.J. (Billboard, Feb. 22).

Gelfand also says his company is responding to the current economic climate with stepped up efforts that combine more intensive personal coverage of the international marketplace with new lines of equipment and materials.

He says that in spite of the economic slump much business is being done. "However," he adds, "to get it we must provide more of everything including personal attention. We are fortunate that our manufacturers share our attitudes and policies about service and technological support to customers, as well as the present need to provide more favorable terms."

The extent of Audiomatic's increased sales efforts are reflected in the travel schedules of its principal executives who, in the six-month period ending in April, will have covered customers and prospects in virtually every major world market at least once. The culmination will be a conference in Paris on March 31 at which information gained on individual trips will be exchanged, and global strategies for the future planned.

**Superscope.**  
**We duplicate**  
**your best efforts**  
**best.**

Superscope Tape Duplicating offers you one of the world's finest, most modern facilities for duplicating cassette, 8-track, quad 8-track and reel-to-reel configurations. For all your duplicating and blank tape needs call National Sales Manager Ron Newswander or write for details.

**SUPERSCOPE®**

Tape Duplicating Division  
455 Fox Street  
San Fernando, CA 91340  
Telephone (213) 365-1191

# Philly Hi Fi Show Nov. 7-9 New 'Q' Dealer Demo Disks Chart Bows

PHILADELPHIA—The "hotel hi fi show" will return here for the first time since 1968 with the Philadelphia High Fidelity Music Show set for Nov. 7-9 weekend at the midtown Benjamin Franklin Hotel by the Teresa and Bob Rogers Organization.

Show is expected to have exhibits occupying a full floor, plus a multimedia presentation on the history of recorded sound from Edison to quad in one of the ballrooms. The Rogers firms dropped out of the local scene as a result of heavy opposition from the now defunct High Fidelity Dealers Assn. of Delaware Valley.

Same company produced the recent Washington (D.C.) HiFi Show at the Hotel Washington, which the Rogerses claim drew over 29,000 for 70 exhibitors. Among highlights noted were the Advent VideoBeam large-screen TV projector shown by Luskin's and Atlantia Sound, and projected June introductions for such items as a TEAC 4-channel tape deck (approximately \$2,000), new line of Altec speakers (\$79.95 to \$699.95), new Technics by Pana-

sonic stereo receiver line (\$229.95 and up) and a quad receiver (50 watts RMS per channel), Concord direct drive turntable (\$189.95 suggested list), and a new systems series of cartridges from Pickering.

• Continued from page 54

Dealers are urged to clip the charts for their own use, with the suggestion that the stereo cut or cuts be played first; then the quad band to show the difference 4-channel

playback can make. Not incidentally, many of the current crop of quad receivers also will enhance the stereo playback, another key to boosting 4-channel equipment sales.

Since many aggressive retailers already have come up with their own

"best" demonstration cuts for different customer music preferences, they can share them with fellow retailers by sending the information to the Tape/Audio/Video Editor, Billboard, 1 Astor Plaza, New York, N.Y. 10036.

## Craig Boost: TV Musical

• Continued from page 54

Country." "Listen, That's Love" with Paul Williams and "Touch of Gold" with Mac Davis, sought out Craig, says Riddle. "I believe that car stereo manufacturers have been missing a good shot at prime time TV. They are in the late night shows" (Craig's last spot campaign was with Leon Russell and Billy Preston on "Midnight Special" and "In Concert").

The lineup for the Axton hour show includes Arlo Guthrie, Linda Ronstadt, Rita Coolidge, Kris Kristofferson, Paul Williams, Tanya Tucker, La Costa, Ringo Starr, Charlie Rich and Buffy St. Marie. It's written by Bill Martin, a former singer with Ronstadt and produced by Philip Browning who was doing "Shindig." It is a show built around contemporary sketches and singing.

Craig will make a major promotion announcement twice during the hour on what will be a five-day offer on Power Play, the major push on the show. Two spots from the previous campaign will be used and Craig will have opening and closing billboards (there will be local sponsor involvement and many markets will have a network affiliate airing the show, says Romain).

Craig's push on the super power sound will carry into new Power Play introductions this spring including for the first time cassette with Power Play (a speaker/player package designed to furnish 12 watts continuous sine wave into 8 ohms). Craig currently has four Power Play units: 3138 under-dash, 3139 with FM, floor mount 3141 and 3142 floor mount with FM. Additionally, Craig has a \$49.95 power booster that in effect makes any Craig player into a Power Play unit.

Still more expansion at Craig involves its home unit line, set for major emphasis. Davies says Craig has no problem with identifying itself so strongly on TV with car stereo while intending to market the home line. "Our demographics of car stereo consumers show a pattern very near our demos on home player buyers," he says.

Craig is also expanding into small-size cassette in the area of business equipment and into citizens band radio.

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



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

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

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

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

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

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

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

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

# COLUMBIA

 Come see us at **narm**

®"COLUMBIA" MARCAS REG.

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

## IHF 'Artist Of Year' Awards

• Continued from page 54

a number of seminars scheduled for April 3. The seminars will span such topics as finance, inventory management, advertising and 4-channel.

Len Feldman, technical director of the IHF, will conduct another set of seminars which will run through the duration of the show. These will cover such subjects as, "Introduction To High Fidelity," and "4-channel Sound."

Feldman, in cooperation with Altec and TEAC, will also conduct a seminar showing the actual work-

ings of a recording studio, using a raw master of the first night's concert for demonstrations.

McAdam sees the new format for the show as the possible boost needed for sagging boxoffices and disenchanted exhibitors. He also sees the close cooperation between the hi fi industry and the music in staging the San Francisco show as a historic occasion, and a commitment for future joint ventures.

More than 35 exhibitors have already reserved space for the show. Live coverage in 4-channel will be provided by Radio K-101.

## New Twist For Citizen Band Units

• Continued from page 54

with damped pickup arm for 33/45 disk play and stereo output jacks for either 8-track or cassette recorder.

New portable cassette recorders include model 2629 with auto shut-off, built-in condenser mike, digital tape counter, LED battery record level indicator, pause button, ABC (automatic battery charging) circuitry and optional AC adapter.

Craig's "Electronic Notebook" model 2625 is claimed as the "world's smallest portable cassette recorder using standard compact cassettes." In addition to features of model 2629, the unit has a record/edit button, claimed as a totally new feature for a mini-cassette unit.

## 5,000 WATCHDOGS BARK

### N.Y. Retail Group Works For Fair Trade Retention

NEW YORK—The New York State Council of Retail Merchants—a watchdog organization representing in excess of 5,000 retailers in this state—has stressed a strong advocacy of the continuation of fair trade in the face of escalating efforts to repeal the highly controversial statute.

According to Gary Perkinson, executive director of the Council, the repeal of fair trade at this time may force out of business many small dealers who cannot afford to offer the price breaks of their larger competitors.

Speaking at a recent hearing of the Senate Consumer Protection Committee in Albany, Perkinson argued that the fair trade laws were established to protect the small businessman during the depression. He continued, "According to Gov. (Hugh) Carey we are in another depression, and yet he wants to repeal the law."

Gov. Carey heads an increasingly vocal group of senators and assemblymen, along with New York's attorney general Louis Lefkowitz, who would have the New York fair trade statute either repealed or amended.

However, Perkinson stresses that at least half of his organization's members—which includes such major retail chains as Macy's, Sears, Montgomery Ward and J.C. Penney—are in favor of the continuation of fair trade in some form. Many of the others are neutral, he claims.

However, Perkinson and his Council are up against a heavy barrage of opposition in this ongoing battle. For instance, the Federal

Trade Commission (FTC) and The New York Consumer Assembly are among those who back local politicians in their fight to have the conflicting law repealed. Escalating efforts on Capitol Hill to kill the law at the Federal level is not helping Perkinson's struggle.

The big guns among the forces opposing fair trade see continuation of the law as an anti-competitive method of maintaining prices at an artificially higher level than would prevail in a free market, according to FTC regional director Richard Givens.

The N.Y. Consumer Assembly claims it represents a federation of 130 consumer groups and trade unions in this state. It argues that fair trade represents protection for the manufacturer rather than for the consumer.

Fair trade is losing support even among some retailers. At recent Senate hearings in Washington, Oliver Ward, president of the Smaller Business Assn. of New England came out in strong support of the end of fair trade (Billboard, March 1).

In New Jersey too, the fair trade statute is losing its clout. The Zenith Corp. recently decided not to pursue the fair trade program in the 11 New Jersey counties in which its products are fair traded.

In a recent letter to its dealers, the firm pointed out that fair trade laws are coming under increasing attack both politically and in the courts, and that in the light of these developments it had decided to discontinue fair trading for the time being.

## MAJOR DISTRIBUTORS AND RACK JOBBERS: Make Our Audio Accessory Line Your Line.

With our name or your own private label, Robins accessories produce consistently higher turnover, with greater profit. We are geared to serve OEM and private label accounts.

Call Marketing VP Jack Friedland. He speaks your language.

Lots of new items available including our hot, new "Disc Cleaner." Send for free sample.

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**Robins Industries Corp.**

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Result — highest throughput in the industry.

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For all your duplicating and blank tape needs.

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## DMR's Future Undergoes Scrutiny At Wis. Session

OCONOMOWOC, Wis.—With the success of the 1975 Midwest DMR Conference established, with 30 distributors, 78 manufacturers and 30 rep firms attending at Scotland Resort here Feb. 23-26, the future of DMR's is coming under closer scrutiny. At present, about 13 DMRs are held nationally on a two-year cycle with about six per year. Dates are coordinated through the Conference Coordinating Committee of the ERA.

Many manufacturers participate in all the conferences, at a tremendous cost in time and money, and while the main purpose of the conferences is to establish rapport with distributors and reps, iron out problems, and introduce new programs, some admit that if they didn't write business as well, they couldn't afford to attend.

An idea proposed by Tom Sullivan, executive vice-president of the ERA Chicagoland Chapter, would extend the DMRs to five days, include a larger region with each participating chapter sponsoring one day of the conferences, and providing as many as 100 appointments for distributor, manufacturer and representative to rap.

Plans for the July 1977 DMR are being directed towards this goal by Sullivan who hopes to contract with a cruise ship on the Great Lakes, and involve all chapters whose regions extend to Great Lakes shores.

While the DMR was basically conceived to benefit the parts or OEM manufacturer and distributor, the lines are blurring as more distributors pick up consumer lines because of larger markups and easier sales. Manufacturers are eyeing the consumer market. For example,

Chemtronics in Hauppauge, N.Y., a participant at the DMR, is planning to establish a consumer division with a new line of record care product. NEWCOM, traditionally a parts show, is including more and more consumer-oriented product among exhibitors.

Will the DMR change to include the consumer dealer, distributor and manufacturer? While many would like to see this, others feel that sheer numbers would gravitate against it. The Winter CES and regional high fidelity shows do provide opportunity for the various segments of the industry to get together, some point out. Also, the capitalization of distributors and dealers differs, making the distributor a more valuable customer to the manufacturer than a dealer. However, as one rep at the DMR, who lost the Lear Jet, Wollensak and Grundig lines because these firms went direct to dealers.

The mood of the DMR was cautiously optimistic. Manufacturers were offering more services including faster shipments, better credit terms, broader range of product, more sales aids, training and better promotions—in short, a lot more merchandising.

Distributors and reps were reporting an increase in the frequency of orders but a drop in quantity as dealers shorten inventories. "Even though it may cost the dealer more to order in smaller quantities more frequently, they prefer to pay the extra cost than to carry the extra merchandise," one rep notes.

Distributors also report a trend away from the mass merchandiser as customers look for more service and are willing to pay the extra \$20 or \$30 for it.

# Intermagnetics Sells 2 Nations

• Continued from page 54

Intermagnetics has also been visited by a large French firm that has taken equipment back to France for testing, and is working closely with a West German machinery manufacturer that offers a lot of machinery to the Eastern bloc countries and a firm in Taiwan that is already doing molding for certain U.S. companies.

Behind Wherlock's desk is a map of the world, marked with different color pins to show progress in certain areas.

The red pins mark areas where equipment, technology or both have been sold. These are in Mexico and Australia.

Green pins mark areas where negotiations are in the advanced stage, include Morocco, Iran, India, Argentina, the Philippines, Taiwan and Ghana.

Yellow pins show an established contact and interest that should turn into business areas in the next few months. These areas include Turkey, Greece, Germany, England, Brazil, Canada, a U.S. location, a second Australian location, Malaysia, Singapore and Venezuela.

White pins mark an expression of interest where the outcome is still not certain. Areas here include New Zealand, Korea, Guatemala, Bolivia, Colombia, Germany, Denmark, Pakistan and a second Mexican operation.

Blue pins mark the most recent contacts, including South Africa, Nigeria, Algeria, Spain, Jordan, Syria, Rumania, Hungary, Czechoslovakia, Iraq and Saudi Arabia.

The total number of contacts the firm is now working with is 41.

"We're not really inundating the world with machinery it does not need," Wherlock laughs. "We think we have an idea of how many cassettes (blank) are used in various areas of the world each year. So we would not put up a 500-million cassette a year capacity plant when the area uses only 10 million. We will gear the size and capacity of the plant to the local market and our needs, and provide additional capability only where we see obvious growth potential."

## Rep Rap

New rep appointments for **Fidelitone Inc.**, announced for N.C., S.C. and Tenn. by **Craig J. Hudson**, division manager, are: **Ray Kale Co.**, 1351 E. Morehead St., Charlotte, N.C.; and **Tennessee Sales Co.**, 3000 Hillsboro Rd., Suite 32, Nashville, Tenn. (615) 385-2667.

★ ★ ★

**Panasonic** automotive products division has named its first rep firms for aftermarket sales only, national sales manager **Clark Jones** emphasizes. Covering Ga. and Ala. is **Elias-Vickers & Associates, Inc.**, 63 Dunwoody Park, Atlanta, Ga. 30341. (404) 394-9080. Florida rep is **K&C Marketing Associates, Inc.**, 1401 N. 14 Way, Hollywood, Fla. 33024. (305) 624-2834. **Ken Cantor** and **Lonnie Kaplan** are principals.

Named exclusive distributor of **Panasonic** custom car products in Central Conn. and W. Mass. is **Automotive Wares, Inc.**, Hartford, Conn., headed by **Michael Carnemoli**.

★ ★ ★

**Harry Estersohn** of **Estersohn Associates**, Willow Grove, Pa., recent recipient of Hall of Fame Award at the ERA national conference, also received a special citation from the Commonwealth of Pennsylvania for his "versatile ability within the electronics industry." It was presented to him by **Gov. Milton Shapp**, his former boss when the governor headed **Jerrold Electronics**, at a Feb. 28 luncheon in conjunction with the NEDA "Millionaire Affair."

★ ★ ★

An open forum sales conference replaced the normal year-end sales meeting for **Coakley**,  
(Continued on page 63)

Breaking down the usage around the world, Wherlock sees some 40 million cassettes a year used in South America. Central America and Mexico with the heart being Brazil, Argentina and Mexico; some 225 million blank cassettes used yearly in Europe; approximately 20 million cassettes used in Africa, with the keys being South Africa, Nigeria and Ghana; between 30 and 80 million in the Eastern Bloc nations; the same figure in the Middle East, including the bordering nations; 100 million cassettes used in Asia (excluding Japan which uses about 100 million) and including Australia,

New Zealand, Singapore and Taiwan. North America is seen using some 200 million blank cassettes yearly.

"Using these figures," Wherlock says, "we think all of our prospective 41 factories are indeed realistic. They are not all 20-million cassette a year capacity plants. A firm can start with whatever it wants. We do not want to scare off smaller manufacturers."

"In the area of raw materials," he adds, "we will purchase and supply these materials for a company we are working with, or they can do it themselves if they wish."



Billboard photo by Bonnie Tiegel

**INSPECTION**—New tape slitter for delivery to Sovi F.A. of Mexico City, is inspected by Intermagnetics executives Terry Wherlock (right), the executive vice president and Carlos Maciel, director of engineering.



## YOU CAN'T KILL AN OLD PREENER, BUT YOU CAN MAKE IT BITE THE DUST.

Today, more than ever, you look for ways to get more mileage out of anything you own. That's why the Watts Preener makes good sense for your records.

Every Watts Preener leads a double life. When it's new it removes dust and dirt and applies the proper amount of humidity to records to deactivate static electricity. The result is that new records retain their sparkling sound longer. This alone makes the Preener well worth its economical price.

But the Watts Preener provides an

encore performance after the original cleaning power has been diminished. Here's how.

Not only must your records be immaculately clean to recreate the original sound, but anything that they come in contact with must be equally clean. Like the rubber mat on the turntable platter. Instead of discarding a used Preener, it can be used indefinitely for removing deposits of dust from the

rubber mat. For only \$4.95, the Watts Preener is the closest you can come to perpetual use in a record cleaning tool.

Dealers from coast-to-coast are finding that the Watts line is geared for rapid turnover . . . high profit margin . . . impulse and repeat sales.

Available through leading jobbers and distributors. Or write to: **Elpa Marketing Industries, Inc.**, East: New Hyde Park, N.Y. 11040 (516) 746-3002 / West: 7301 E. Evans Rd., Scottsdale, Ariz. 85260 (602) 948-1070.



**It Really Works!**

# Autosound Dept. Tops Sales At Neb. 'Music Spot'

• Continued from page 58

worth of merchandise. Blank tape sales were up 25 to 30 percent during 1974 over 1973. Soft goods sales are divided into 75 percent rock, 15 percent country and 10 percent gospel.

Software represents recurring business, Holstein points out. "When autosound customers decide to upgrade their home systems, we get that business too," he indicates,

"because they are accustomed to finding all their musical needs at Music Spot."

Music Spot's wide selection is another important factor in its volume car stereo business. "We offer 48 different units," says Holstein. "That doesn't include the extensive offering we have in custom-mounted in-dash variations, either.

"Our inventory is spread evenly over six different lines—Panasonic,

JIL, Audiovox, Motorola, Tenna and Craig. No one manufacturer excels in all phases of car stereo. In order to best fill our customers' needs, we cherry-pick from top lines. We consider not only quality of sound per dollar, but also cosmetic features. Appearance can help make or break sales. Music Spot buys direct when profitable and arranges for car stereo deliveries to be made on a weekly basis."

Music Spot offers installation on anything it sells. "This is one of the biggest pluses we have over competition," Holstein indicates. "Our installation department is a profit center in its own right and it is an influencing factor on the selling floor.

"Installation service paves the way to car dealership work as many dealerships are interested in in-dash installations. One of our lines offers custom adaptations to late model cars that only an expert could distinguish from factory. The consumer market favors this. It looks good in cars. Dealerships like it because it gives a very competitive edge for closing deals!"

Music Spot charges \$15 for installing a unit (no speakers). A unit with two speakers is installed for \$20 and the price for installing a quad unit with four speakers is \$40.

"Our rates are not the cheapest in town," says Holstein. "But we have no problem in commanding the prices because we do the job so that it complements the interior of the car. If that means painting the grills to match the interior, we do it!"

In-dash sales now equal under-dash at Music Spot. Availability of installation is one of the main reasons, according to Holstein. Half the in-dash installations are AM/FM stereo with cassette. This reflects the fact that, currently, no auto manufacturer offers factory cassette in the line-up of options, he says.

Music Spot offers quad in in-dash only. Though growing steadily, quad musters only 5 percent of the auto stereo business. "Our in-dash business is good because we have made customers aware of the benefits," Holstein says. "The number one advantage is that in-dash is theft-proof and insurable. This pitch appeals to the more affluent custom-

ers who are especially good prospects."

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Components and accessories, including Maxell and Capitol Magnetics blank tape, produce valuable add-on profits at the Music Spot.

## Retailing Spotlight

• Continued from page 57

items. Northeast claims to have "Ohio's largest working 4-channel display."

Maxell ran a large co-op ad with Affiliated Audio, Audio Coloration Labs, Audio Craft, Audio Hall, Auto Home Stereo, B&B Appliance, Hoffman's House of Stereo, Ilg T.V., Record Gallery, Sound Chamber and Walkeradio.

Editorial features in the "Sound of Cleveland" special included an article on different mikes for different likes, a discussion by Martin Clifford of the reasons for proliferating audio equipment controls, a mention of the 3M Company's "Classic Recording Tape Index," a brief report on North American Philips' new SC-102 stereophonic preamplifier, an interesting report by Robert Finn on the taping of the Cleveland Orchestra's Severance Hall concerts for broadcast, a practical piece on the meaning of amplifier specifications, an item on Superscope's new cassette and 8-track players, a lengthy update on Cleveland's innovative music education program for preschoolers ("Mr. Music Man") and a comprehensive article on hi fi trouble shooting.

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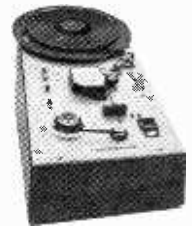
Cassettes and cartridges with good components are what count in delivering true fidelity. Spring pads, foam pads, full or flat shields, pins, windows and rollers are precision engineered for top performance.

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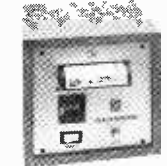
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## Update From Asia

### Matsushita Due At Peking

By HIDEO EGUCHI

TOKYO—Matsushita Electric has decided to exhibit its 1/2-inch video cartridge recorder and TEAC its 3/4-inch portable videocassette unit at the **Japan Industrial Engineering Show** to be held in Peking from Nov. 18 thru Dec. 2. . . . The first TED videodisk master cutting machine for **King Record** of Tokyo was due to arrive in port mid-February. . . . The ANRS (automatic noise reduction system) developed by the **Victor Co. of Japan (JVC)** for cassette tape recording/playback is now available in the form of two ICs (control & main), price unquoted.

Loaded with about 45 days of average monthly stock, **Pioneer** has cut back its production by 15 percent since the New Year holidays, closed all of its manufacturing and assembly plants in Japan for two days a week since last month. This situation is expected to prevail through April. . . . **Standard Radio Corp.** of Tokyo changes its name to **Marantz Japan Inc.** as of March 1. The Marantz name also will replace Standard for all its subsidiaries.

With sales in Japan and the U.S. at a record low, some Japanese manufacturers of home audio equipment say that their inventories of stereo components won't be reduced until June at the earliest and losses on 4-channel sets may never be recovered. . . . **Aiwa** says it can maintain full production until May, thanks to a 35.9 percent increase in exports. However, the Sony subsidiary did

not show its prototype of the **BASF "Unisette"** at its recent Japanese dealers' annual convention. . . . The president of **Matsushita Electric** says his company is out to cut production costs by 10 percent, not retail prices as alleged by the company union and other sources.

Information and market research centers affiliated with **Nippon Hoso (JOLF)** have jointly launched an overall study into the future of the three video disk systems—**TED, RCA, Philips VLP**—which have been introduced to interested Japanese. The study is scheduled for completion sometime in June of this year.

**Sankyo Seiki Mfg.** has developed a new core material for magnetic heads, possibly for mass production outside of Japan. . . . **Sony** has opened a VTR studio in the basement of its London showroom.

**Lux**, a Japanese manufacturer/exporter of high-end audio amplifiers, says it is planning to open an office in New Jersey, initially for promoting its corporate image in the U.S. The Osaka-based maker marks its 50th anniversary June 13.

**Matsushita Communications Industrial** is planning to manufacture its tiny new electret condenser microphone units WM-033 and WM-034, starting from March, at the rate of a million units a month, with 70 percent of total production to be offered to OEM buyers in Japan and overseas, at 100 yen or about 33 cents each.

## Miida Boss Confident On Upturn

• Continued from page 54

and West Coast markets, there is still much penetration left to be done in the Midwest. Yoshida feels that Miida's possible acquisition of some of the much-coveted RCA dealers (the firm is involved in negotiations for some of these retailers), along with new reps and factory appointed sales staff in the weak areas, will help give the line the added thrust it needs.

Yoshida also sees the planned phaseout of compacts by General Electric as an added boon in a market where "competition is fast reaching the saturation point."

Unlike other manufacturers in the home electronics business, Yoshida

does not believe his industry is recession-proof. For this reason, the introduction of totally new product lines like components and portable tape equipment and car stereo units are being pushed back at least until the end of this year.

In the interim, the company's officials will return to their drawing-boards and spend much of their time honing r&d and marketing techniques to a fine point. Also coming under careful scrutiny during this period will be the firm's financing programs.

Much time will also be spent exploring new and untried markets like the premium and furniture outlets to which Miida equipment readily lends itself, according to Yoshida.

As an added precautionary measure during this period of a sluggish economy, Yoshida has committed

only 50 percent of his firm's total marketing and merchandising budget for 1975. The Miida executive explains that under normal conditions the entire marketing budget for 1975 would have been allocated before the end of 1974. "But we are in an unusual economic period, and some precautionary measures must be taken," he says.

## RepRap

• Continued from page 61

**Boyd & Abbett, Inc.**, Needham, Mass., and proved "highly productive," with roundtable discussions on account assignments, internal operations, new territorial alignments, and other subjects. Participants included **Frank Abbett, Bill Boyd, Tim Coakley, Harrold Cookson, Joe Cormier, Paul Gigliotti and Doug Wales.**

Joe Cormier, of the Conn. office, concludes, "We covered a lot more ground than we would have at a regular meeting. It really gave us an opportunity to get involved in strategy formulation and discussion of objectives. Another thing the conference gave us was a real overview of the direction we'll be taking this year and next."

Despite a drop in profits last year, **Frank Abbett**, president, says there are no plans for an austerity program, and, in fact, there would be a substantial pay-in to the company's profit-sharing trust. Organizational changes designed for better service to clients should improve the profit picture for 1975, Abbett says.

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Check heading under which ad is to appear (Tape & Cartridge category classified as is not accepted.)

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| <input type="checkbox"/> Used Coin Machine Equipment                | <input type="checkbox"/> Wanted to Buy          |
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## Advertising Brings Results



# Jukebox Programming

## UNTIRING 26-YEAR-OLD

# Programmer & Collector, Arizona Gal Does It All

By ROBERT LATIMER

PHOENIX—If there was any sort of Oscar for the busiest programmer in Arizona, Tracy Wharton of Arizona Cigarette Service would probably get the award.

Not only does Tracy make up the music menu for more than 200 jukebox stops every two weeks, but she handles a full, route daily as collector. This role would be difficult enough for any grizzled route veteran. With Tracy, there are extra problems in the picture inasmuch as she is an uncommonly attractive 26-year-old girl.

Even at that tender age, Ms. Wharton has logged more experience than most collectors, literally growing up in the jukebox route business with her father, Byron Collins, who headed one of the most active music and games operations in West Phoenix until two years ago. At four, Tracy was playing records on phonographs under repair in the Collins Music shop, and she frequently rode the routes with either her father or mother acting as "working babysitters." When she reached her teens, her father apprenticed her first to the shop, then trained her for record changing on the routes by giving her six or eight stops at a time, "once in awhile." On finishing high school she took over a small route, then a full-scale one, and now carries the same load as three male collectors at Arizona Cigarette Service (which bought the Collins operation two years ago and acquired Tracy along with the stops).

Through her formative years, the Phoenix brunette's advice had been helpful in programming for young-audience locations. A real music fan herself, Tracy estimated her contemporaries' music tastes so well that playmeters showed top location profits wherever her choices were spindled. Gradually, she was given more latitude in menu planning for the Collins string. Then, when she moved to Arizona Cigarette Service, one of the state's largest and fastest growing vending operations, general manager Charles Shelton made a big decision—which was to turn the entire programming load over to her.

This was a momentous decision, inasmuch as Tracy had no intention whatever of giving up her route in assuming the programming chore. "I didn't feel I would be able to program nearly so well without the day to day experience I get on routes," she points out. "Naturally, I can test ideas on the road and new releases, etc., on my own stops for the benefit of the whole string. I can take time to talk to customers in bars, lounges, restaurants, etc., rather than rely on location owner requests, or second-hand information passed along by other collectors. In other words I have a better finger on the pulse of the music market."

She puts in part of every day in programming, the remainder to a full route's record changes. The fact that she isn't a mechanic, and thus has no long delays in putting a balky phonograph back in service is some help timewise. The fact that she carries a complete stock of exchange parts for the route, and can put a juke back in service if experience tells her that switching a relay or a control for a replacement will solve the problem. Not surprisingly, she is always in a hurry to get back to the office, responsible for programming three other routes daily over and

above her own, an average of three changes per stop every two weeks. Thru 1974 she increased the average number of changes, rather than decreasing them, in a successful effort to restore volume lost to general economic conditions.

Naturally she has been over every route many times; enough for personal assessment of the music potential at each location. In making up the menu for every route, she confers with her male counterparts, urges them to bring in requests, then balances the menu with top 40s, a healthy percentage of unflaggingly popular country and a larger-than-normal sprinkling of new releases on which she is inclined to bet her chips. Good at sizing up all types of locations, she has guessed right on 90 percent of her "comers," often picked after hearing the release only once at the one-stop or on radio.

Along with programming and collecting, Tracy is responsible for all record buying, given unlimited leeway by Snelson. Half of her long working hours go to actual route collections, the remainder divided between buying and programming. One of the most important corollary operations has been building up the huge record collection begun by her parents, which now amounts to more than 35,000 records, covering more than 30 years. With a library of this size, she instantly turns to her oldies whenever there is an open slot, or when she cannot make up her mind over a new release. (The heavy concentration of older, retired people dwelling in Phoenix augurs well for almost any old favorite programmed in the right location.)

The fact that she can easily compete in beauty contests figurewise or any basis is helpful in some respects, problematic in others, Ms. Wharton admits. Location owners are invariably surprised when she makes her first call, but far more amenable to setting up new stops. By and large, all of her location owners are protective when she is on the job, and many stop customers or record changing is out of course, but inasmuch as a heavy percentage of her programming work is done at night, she doesn't feel that the time is lost. On all calls, she socializes with waitresses and barmaids, asking for their ideas on music, and profits steadily by their thinking.

## Mo. Court Decision Hailed As Victory

ST. LOUIS, Mo.—The coin operated business scored a victory in a decision handed down in District Three Court here that ruled it was illegal to include proceeds from coin machines under the sales tax enacted in April, 1974.

The state filed an appeal to a higher court, and the case will come up again in the fall.

Suits against both the city sales tax of 1½ percent, and the state sales tax of 3 percent were filed by the St. Louis Assn. with plaintiffs Adisco Corp., DSC Enterprises Corp., and J.S. Morris & Sons Novelty Co.

The lawyer for the association based his case on the fact that the original sales tax law passed in 1959 including coin machines was never enforced. The Missouri Coin Machine Council contributed toward legal fees in the two suits.

MARCH 8, 1975, BILLBOARD

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## Country

### Smith, Lynn And Palomino Dominate Country Honors

LOS ANGELES—Cal Smith, Loretta Lynn and the Palomino Club walked away with two awards each in leading the winners at this year's Academy Of Country Music Awards, presented here Thursday (27) at the Aquarius Theater and set for national telecast over ABC-TV Wednesday (5), 11:30 p.m. to 1 a.m.

Miss Lynn bagged the female vocalist of the year award and shared the top vocal group prize with Conway Twitty.

Cal Smith received two honors for his version of the Don Wayne tune, "Country Bumpkin," winning single record of the year and song of the year award.

The Palomino took country music night club of the year honors as well as seeing its band, the Palomino Riders headed by Jerry Inman, win the non-touring band of the year award.

Merle Haggard was named male

### Tom T. Hall Tournery Aids a Bible School

NASHVILLE—Elaborate plans are being divulged for a celebrity golf tournament here headed by Mercury artist Tom T. Hall and first disclosed in Billboard several weeks ago.

Hall is sponsoring the tournament, which will bring in some of the leading names in music and sports, and headlining an evening concert at Hixon, Tenn., just outside Chattanooga.

Funds from the events will benefit the Bethel Bible School, which is populated by youngsters who have one or both parents in prison. The school's intent is to remove from this environment the youngster who suffers accordingly. The institution receives no city, state or federal funds.

Hall actually is taking over an existing tournament, adding his name and his work to it. He also will be involved in bringing in top celebrities. Working closely with him are Bob Neal of the William Morris Agency in Nashville, and Sam Woolwine of the Chattanooga News Free Press.

### 2 Buffs Revive the Blues Along Memphis' Beale St.

MEMPHIS—The strains of the blues are sounding once again on a regular basis in this city where W.C. Handy wrote the "Memphis Blues," generally considered the first published blues song.

Dick Fisher, who operates the Public Eye restaurant, and Harry Godwin, the resident expert of the blues era, have combined forces to open the Jubilee Jazz Hall to spotlight the city's blues heritage. The hall is located in a side room of Fisher's restaurant, and is decorated with memorabilia from Godwin's personal collection. Godwin also takes care of booking talent for the shows.

The hall opened several months ago on a Saturday-only basis, but soon scheduled Friday night shows as well. Despite the city's extensive linkage to the history of blues, from Handy and Beale Street to B.B. King and Bobby "Blue" Bland in the 1950s, the Jubilee Jazz Hall is the first attempt to provide a regular outlet for local residents and tourists to hear the sounds that first put the city on the musical map.

vocalist of the year and Mickey Gilley, who enjoyed a string of No. 1 country hits this year, received the nod for most promising male vocalist. Linda Ronstadt nabbed the most promising female vocalist prize.

Band of the year (touring) was the Strangers, who travel with Haggard.

Album of the year award went to John Denver for his "Back Home Again," while the coveted entertainer of the year prize went to Mac Davis, who enjoyed a great deal of television success this year with his own series as well as constantly appearing on the pop and country charts.

The Academy Of Country Music All Star Band includes Billy Graham on bass; Jerry Wiggins, drums; Billy Armstrong, fiddle; Al Bruno as lead guitarist; Floyd Cramer, piano, and J.D. Mannes on steel guitar.

Larry Scott of KLAC-AM in Los Angeles was named radio personality of the year for the fourth consecutive year while the station pulled in the radio station of the year award.

In special awards, Merv Griffin received the Jim Reeves Memorial Award and Merle Travis, Johnny Bond and Tennessee Ernie Ford received Pioneer Tribute Awards.

### Rogers, CBS Sign Working Agreement

MEMPHIS—Larry Rogers, who works out of the Lyn-Lou Recording Studio here, has signed a production agreement with CBS.

Under the contract, Rogers will be a talent finder for CBS Records, as well as an independent producer. Most of Rogers' work will be in the country field, and his first release in the deal will be a single by a Memphis group called Shylo.

### 'New Faces' End Seminar

NASHVILLE—This year's Country Radio Seminar, to be held here March 14-15, will close once again with its "New Faces Show," showcasing new talent for disk jockeys.

In this year's line up will be Con-

### NARAS Awards To 700

NASHVILLE—In a week of awards and accolades here (see separate stories), the local chapter of NARAS handed out some 700 awards to musicians, each of whom had a part in playing on a number one country song. Background vocalists also were cited.

There were 41 songs in all which made it to the top spot, and Hargus "Pig" Robbins, the great blind pianist, performed on 22 of these. He thus was cited as "Musician of the Year," and selected for what was called the "Superpicker Band" which included other multiple winners. Each had performed on a minimum of six number one records. They were Grady Martin, Bill Sanford, Ray Edenton, Chip Young, Harold Bradley, Bob Moore, Pete Drake, Lloyd Green, Johnny Gimble, Buddy Spicher, Buddy Harman, Charlie McCoy, Brenton Banks, Sheldon Kurland, Steven Smith, Byron Back, Martha McCrory, Gary Vanosdale and background singers Joe Babcock, Dolores Edgin, June Page and Hursel Wiginton.

The special presentation to the musicians was in lieu of the regular NARAS banquet honoring Grammy nominees. In the past, these occasionally have been less than successful.

In all, some 160 musicians were honored with the 700 awards, which ranged from the large trophy for Robbins to parchment citations for the others.

Speakers at the lengthy event were Don Gant, president of the NARAS chapter here, and Johnny DeGeorge, president of local 257, AFM.

nie Cato of Capitol, Brian Collins of ABC-Dot, Kenny O'Dell of Capricorn, Eddie Rabbit of Asylum-Elektra, Betty Jean Robinson of 4-Star, Sunday Sharpe of United Artists, Brian Shaw of RCA, Ronnie Sessions of MGM and Billy Larkin of Bryan Records.

The "new faces" are those of artists who "have begun to prove their potential, but who may not have been introduced as yet to the entire broadcasting industry," say Seminar officials.

The price of registration covers the cost of this special show. An all-star band will perform under the direction of Earl Hall and the Nashville Choral.

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## Country

### Plan July 4 Fete For Veteran Lair

RENFRO VALLEY, Ky.—The founder of one of the oldest of the country music radio shows will be honored at a special day next July 4th.

John Lair, who started the "Renfro Valley Barn Dance" 38 years ago in this remote area of Eastern Kentucky, will be given the honor by the fathers of Rockcastle County.

The "Barn Dance" is third in tenure behind the "Grand Ole Opry" and the WWVA "Jamboree" in Wheeling, W.Va.

The show, which just reopened last weekend after having been shut down for two months, is carried live in its original "barn." Lair, however, has continued a regular syndicated radio show throughout the years. He takes an active part in the total operation although he sold the physical property several years ago to J. Hal Smith, a long-time musician and publisher here, who originally owned Pamper Music.

### Walker, Rogers Choose Ranwood To Distribute

NASHVILLE — Ranwood Records has taken over national distribution of the newly formed Con Brio label here, owned by producer Bill Walker and Ken Rogers, president.

This is one of several steps taken by Ranwood to enhance its country music activity.

The distribution tie was settled by Larry Welk and Christine Hamilton representing Ranwood and Rogers. The negotiations were set up by Charlie Lamb, consultant for Con Brio.

Walker serves as producer for Con Brio, which until now had been a custom label. One single has been taken over immediately by Ranwood: a Sheila Tilton recording of "Brass Buckles," produced by Walker last November.

Welk also set up several other arrangements for producers here. Glenn Sutton will produce Guy & Raina for the Ranwood label, while Ricci Mareno will produce Larry Trider. Bill Rice will handle production for Clay Hart. Rebecca Lynn will be produced on the West Coast by Ed Martinex.

Welk says Ranwood plans to continue to expand in the country field, which he considers a natural adjunct to what already is going.

### House Of Cash Is Blossoming

NASHVILLE—In a major expansion program, the Johnny Cash publishing firm, House of Cash, has added many family members to its fold and welcomed back some former writers.

Continuing to head the publishing end of the massive operation is Reba Hancock, Cash's sister. Among the writers are Jack Ronth, Cash's son-in-law; Helen Jones, sister of June Carter Cash; Roseann Cash, Cash's daughter; Rosie Nix and Carlene Routh, daughters of June Carter Cash, and Larry Lee, Loney Hutchins, Merle Kilgore and Tommy Dougherty.

Lee and Kilgore both have a past affiliation with the Cash publishing interests. In addition, Cash and his wife both are into writing heavily again.

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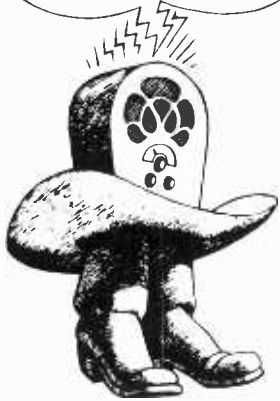
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## Country Country Potential Grows In Europe

By JIM BAILEY

LONDON—A few months ago I was in Vienna and was told to my surprise that there was a very popular country music radio show. Surprised, because country record sales are almost negligible in Austria and how a weekly radio show can be successful with no corresponding sales of records is something nobody can yet explain. This does, however, reflect some activity and interest.

Also, several months ago Skeeter Davis inquired if we could set up a tour in Africa. The result was a resounding enthusiasm for concerts in Kenya and Nigeria. Ms. Davis, as well as other country artists, is very well known names in those countries. She spent two successful weeks there.

Not long ago two gentlemen from Malta approached us for country artist appearances there. In Ceylon there are large fan clubs for Hank Snow, Jim Reeves and others. George Hamilton IV has just finished a concert in Prague, Czechoslovakia, and gave two concerts in Moscow.

The above recent examples of country music activity in "strange" places is not to imply or to prove that country music is booming all over Europe. However, it does indicate there is some interest and if any sort of a trend is developing, more time will have to pass.

It is well known to most people in the industry that the market potential for country music is almost nonexistent in countries like Italy, Spain, France, Belgium, etc. However, it seems that the impression many people have is that this type of music is very popular in England, Ireland, Holland, Germany and in all of Scandinavia. Country music, as far as we can determine, has the following market shares in these countries:

England 3% to 4%  
Ireland 50%  
Holland 5% tops  
Germany less than 1%—hardly measurable except for U.S. Armed Forces

### Wiggins' Guitar Found By Police

NASHVILLE—The 17-year-old non-pedal steel guitar played by "Little" Roy Wiggins has been discovered by police after that and other equipment was taken from his locked car.

Jimmy Greer, a dedicated detective, personally conducted the search and led the investigation which resulted in finding the stolen gear.

"Guitars such as this aren't made anymore," Wiggins said. "Everyone now has pedals. Fender was going to get another for me, but this is the one I used for years in sessions and on the road."



**SARAH SIGNS**—RCA adds another girl singer, Sarah Johns, as Joe Galante, the label's manager of Nashville Administration, left, and Sarah's manager, Jack Johnson, approve.

Norway 10%-15%. It used to run in the range of 30% but has declined significantly  
Sweden maybe 5% tops  
Finland not measurable—almost zero  
Denmark about 1%

Phenomena do occur. Everyone knows the widespread Jim Reeves success story. After 10 years his record sales are still huge in many countries of Europe and Africa. I don't believe his name has been off the English best-selling album charts for 10 years. The reason is that his style of singing and the songs he sang, which are classified as country, tilt to the pop side.

Tom Jones, we all know, had phenomenal success with songs leaning toward the country flavor, but he was certainly not classified country. What am I saying? Big successes in Europe for country-music are not the traditional country but country songs which are recorded more for pop or MOR ears. To be sure there are certainly pockets of traditional country fans. They are usually quite vocal, giving the impression that they are more in numbers than they are.

Why isn't Europe a bigger country market?

We must remember that there is a very wide difference between Europe and America. First, of course, much country music to Americans is sort of folklore—like traditional Greek is to the people of Greece. Second, practically every significant U.S. company has a special country department, studios and the like. Third, country artists (and there are hundreds) constantly tour America. Fourth, American trade papers have separate country charts and news sections to help draw attention and focus on the large country market. No European country has any of the above advantages except for a few artist tours here and there.

In Europe there is some sort of aversion to the word "country" for the mass market. It is not "in style" and people deem it corny. At this point in time the way to sell it is not to focus on the word "country" but to concentrate on the song and artist *per se*. Other major points to realize are: 1) what sells big in the large stateside market does not very often sell in Europe; 2) songs must be arranged more "pop" than traditional country; 3) the European country market is NOT a singles market—it is almost purely album—except for the odd single that's appealing to the European ear, and these are always a pop flavor single.

To summarize, in Europe generally, there are signs of more activity in the country field but it will take long and careful development. It is certainly not big now, and to enable it to grow will take much more dedication and effort on the part of the entire industry.

## Jack Stapp Wins Encore Accolades

NASHVILLE—Jack Stapp, president of Tree, Int., has been selected as the winner of this year's Encore Award by the Communication Arts Council of Middle Tennessee.

The award dinner, to be held March 11, will provide funds for scholarships to be given in Stapp's name to students at Middle Tennessee State University.

The program will feature close friends of Stapp over the years.

Long considered a leader in the publishing field, Stapp first did some pioneering in the broadcast field. He was program manager of WSM, and first brought the "Grand Ole Opry" to network radio. He also produced a segment of it, and was involved in the myriad of network shows which once originated from here.

When he formed Tree, he also became president of radio station WKDA. Later he resigned that to devote full time to publishing, and his firm has grown into one of the world's largest. He also has been an officer or board member of the Country Music Assn. through most of its years.

There have been only two previous award winners on the Communication Arts Council: WSM president Irving Waugh and Billboard's Bill Williams. The award is presented in recognition of an individual who has contributed the most to the communication arts.

## Stroke Fells Chuck Glaser

NASHVILLE—Producer Chuck Glaser, once part of the team of Tompall and the Glasers, was battling against paralysis of the left side after having suffered a stroke here a week earlier.

The information at that time was kept suppressed at the request of his family, until his parents could be notified.

Glaser, 39, came here in 1960 as part of the brother's trio, and almost instantly the group became a part of the "Grand Ole Opry." They appeared throughout the nation, and recorded for Decca for eight years. They later signed with Warner Bros., and then both singly and collectively for other labels, including their current pacts with MGM.

Chuck Glaser had turned to producing, for the most part, when the brothers split as an act a couple of years ago. He also was running the Nova Agency, which handled the booking of several top acts. He is expected to be hospitalized indefinitely.

## Halsey Package Big Vegas Click

LAS VEGAS—A package by Jim Halsey of Tulsa and Nashville titled "Country Music U.S.A." broke all records of the Hughes Landmark here last weekend, according to Leo Zabelin of the Halsey firm.

The package, headlined by Leroy Van Dyke and co-featuring ABC-Dot's Freddy Fender, played to standing room crowds on Friday and Saturday, and broke the two-year standing Sunday mark in the 500-seat room. The show has been held over at least until March 1.

Also on the package were the Plainsmen, Jana Lou, a champion fiddler, and Susan Haney.



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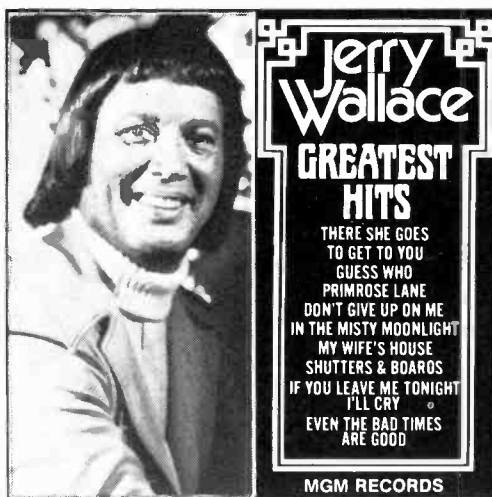
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MARCH 8, 1975, BILLBOARD

# Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			This Week			Last Week			Weeks on Chart	This Week			Last Week			Weeks on Chart																																																																																																																																																																																													
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1	★	LINDA ON MY MIND—Conway Twitty (C. Twitty), MCA 40339 (Twitty Bird, BMI)	3	★	I STILL FEEL THE SAME ABOUT YOU—Bill Anderson (B. Anderson), MCA 40351 (Stallion, BMI)	5	★	THE WAY I LOSE MY MIND—Carl Smith (D. Frazier, S.D. Shafer), Hickory 337 (MGM) (Acuff-Rose, BMI)	68	★	I'M NOT LISA—Jessi Colter (J. Colter), Capitol 4009 (Baron, BMI)	74	★	MATHILDA—Donny King (Khouri, Thierry), Warner Bros. 8074 (Longhorn, BMI)	9	★	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (V. Keith, B. Peters), ABC/Dot 17540 (Shelby Singleton Music, JMI)	8	★	NASHVILLE—Hoyt Axton (H. Axton), A&M 1657 (Lady Jane, BMI)	75	★	I'D LIKE TO SLEEP 'TIL I GET OVER YOU—Freddie Hart (R. Bowling), Capitol 4031 (Brougham Hall, BMI)	90	★	HE'S EVERYWHERE—Marilyn Sellars (J. Whitehead, G. Dobbins), Mega 1221 (PIP) (Two Rivers, ASCAP)	12	★	I CAN'T HELP IT (If I'm Still In Love With You)—Linda Ronstadt (H. Williams), Capitol 3990 (Fred Rose, BMI)	7	★	SMOKEY MOUNTAIN MEMORIES—Mel Street (Conley, Devereaux), GRT 017 (Chess/Janus) (Blue Moon, ASCAP)	13	★	HE TURNS IT INTO LOVE AGAIN—Lynn Anderson (M. Kellum, G. Sutton, L. Cheshire), Columbia 3-10101 (Rodeo Cowboy, BMI)	7	★	RAINY DAY WOMAN/HELP THE COWBOY SING THE BLUES—Waylon Jennings (W. Jennings), RCA 10142 (Baron, BMI)	4	★	EASY LOOK—Kenny Price (S. Throckmorton, C. Putman), RCA 10141 (Tree, BMI)	11	★	THE BARGAIN STORE—Dolly Parton (D. Parton), RCA 10164 (Oweparc, BMI)	6	★	SING A LOVE SONG, PORTER WAGONER—Mike Wells (L. Darrell), Playboy 6029 (Excellorec, BMI)	7	★	FORGETTIN' 'BOU YOU—Jim Glaser (A. Reynolds, D. Williams), MGM 14758 (Jack, BMI)	14	★	IT'S TIME TO PAY THE FIDDLER—Cal Smith (D. Wayne, W. Haynes), MCA 40335 (Coal Miners, BMI)	1	★	ALL AMERICAN GIRL—Statter Brothers (D. Reid, H. Reid), Mercury 73665 (Phonogram) (American Cowboy, BMI)	18	★	LIFE'S LIKE POETRY—Lefty Frizzell (M. Haggard), ABC 12061 (Shade Tree, BMI)	10	★	LOVING YOU WILL NEVER GROW OLD—Lois Johnson (D. Silver), 20th Century 2151 (Hank Williams Jr., BMI)	14	★	CLEAN YOUR OWN TABLES—Stoney Edwards (C. Taylor), Capitol 4015 (Blackwood/Back Road, BMI)	11	★	MY ELUSIVE DREAMS—Charlie Rich (C. Putnam, B. Sherrill), Epic 8-50064 (Columbia) (Tree, BMI)	8	★	LOVING YOU BEATS ALL I'VE EVER SEEN—Johnny Paycheck (J. Paycheck), Epic 8-50073 (Columbia) (Copper Band Music, BMI)	13	★	THE TIES THAT BIND—Don Williams (V. Corso, C. Otis), ABC/Dot 17531 (New York Times Music/Eden Music, BMI)	6	★	BUT I DO—Del Reeves (R. Guldry, P. Gayton), United Artists 593 (Arc, BMI)	17	★	WRITE ME A LETTER—Bobby G. Rice (T. Martin, W. Meskel), GRT 014 (Chess/Janus) (Fox Fanfare/Cakewalk, BMI)	13	★	SHE'S ACTING SINGLE (I'm Drinkin' Doubles)—Gary Stewart (W. Carson), RCA 10222 (Rose Bridge, BMI)	19	★	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (J. Farrar), MCA 40349 (ATV, BMI)	6	★	COME ON HOME—Mary Lou Turner (L. Darrell), MCA 40343 (Excellorec, BMI)	18	★	YOU ARE THE ONE—Mel Tillis & Sherry Bryce (K. Westberry, H. Habour), MGM 14776 (Sawgrass, BMI)	3	★	SWEET LOVIN' BABY—Wilma Burgess (G. Nelson, C. Taylor), Shannon 821 (NSD) (Coach & Four, BMI)	7	★	ROSES AND LOVE SONGS—Ray Price (J. Weatherly), Myrrh 150 (ABC) (Kca, ASCAP)	5	★	HOW COME IT TOOK SO LONG (To Say Goodbye)—Dave Dudley (R. Rogers, J. Dudley, J. Key), United Artists 585 (Newkeys, JMI)	24	★	WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40345 (Emerald Isle/ Battleground, BMI)	11	★	RIGHT OR LEFT ON OAK—Molly Bee (C. William, J. Nixon), Granite 515 (Attache, BMI)	23	★	SWEET SURRENDER—John Denver (J. Denver), RCA 10148 (Walt Disney, ASCAP)	10	★	PUT ANOTHER NOTCH IN YOUR BELT—Kenny Starr (M. Davis), MCA 40350 (Screen Gems Columbia/ Songpainter, BMI)	16	★	I JUST CAN'T GET HER OUT OF MY MIND—Johnny Rodriguez (L. Gattin), Mercury 73659 (Phonogram) (First Generation, BMI)	5	★	IN THE MISTY MOONLIGHT—George Morgan (C. Walker), 4 Star 5-1001 (4-Star, BMI)	18	★	IT DO FEEL GOOD—Donna Fargo (D. Fargo), ABC/Dot 17541 (Prima Donna, BMI)	4	★	BAD WATER—Gene Watson (J. Holiday, J. De Shannon, R. Myers), Resco 630 (NSD) (Unart, BMI)	34	★	MY BOY—Elvis Presley (B. Martin, P. Coulter, C. Francois, J.P. Boulayre), RCA 10191 (Colgems, ASCAP)	5	★	HURT—Connie Cato (J. Crane, A. Jacobs), Capitol 4035 (Miller, ASCAP)	12	★	WOLF CREEK PASS—C.W. McCall (W. Fries, L.S. Davis), MGM 14764 (American Gramophone, SESAC)	14	★	A MAN NEEDS LOVE—David Houston (N. Wilson, G. Richey, C. Taylor), Epic 8-50066 (Columbia) (Al Gallico/Algee, BMI)	28	★	I'LL STILL LOVE YOU—Jim Weatherly (J. Weatherly), Buddah 444 (Keca, ASCAP)	6	★	WHILE THE FEELINGS GOOD—Mike Lunford (R. Bowling), Gusto 124 (Brougham Hall, BMI)	26	★	LIFE—Marty Robbins (M. Robbins), MCA 40342 (Mariposa, BMI)	8	★	IF THAT'S WHAT IT TAKES—Ray Griff (R. Griff), ABC/Dot 17542 (Blue Echo, ASCAP)	23	★	OH BOY—Diana Trask (T. Romeo), ABC/Dot 17536 (Wherefore, BMI)	9	★	CHARLEY IS MY NAME—Johnny Duncan (J. Duncan), Columbia 3-10085 (Otter Creek, BMI)	30	★	SOULFUL WOMAN—Kenny O'Dell (K. O'Dell), Capricorn 0219 (Warner Bros.) (House Of Gold, BMI)	8	★	I JUST CAME HOME TO COUNT THE MEMORIES—Bobby Wright (G. Ray), ABC 12062 (Contention, SESAC)	9	★	LEAVE IT UP TO ME—Billy Larkin (E. Conley), Bryan 1010 (Blue Moon, ASCAP)	9	★	COMIN' HOME TO YOU—Jerry Wallace (K. Bach, J. Lane), MGM 14788 (Four Lay, BMI)	47	★	ALWAYS WANTING YOU—Merle Haggard (M. Haggard), Capitol 4027 (Shady Tree, BMI)	4	★	ONCE AGAIN I GO TO SLEEP—Melody Allen (K. Jean), Mercury 73638 (Phonogram) (Millene, ASCAP)	29	★	JUST LIKE YOUR DADDY—Jeanne Pruett (J. Adrain), MCA 40340 (Pick-A-Bit, BMI)	8	★	IT'S ONLY A BARROOM—Nick Nixon (E. Stevens, E. Rabbit), Mercury 73654 (Phonogram) (Deb Dave/Briarpatch, BMI)	37	★	BEST WAY I KNOW HIM—Mel Tillis & Statistiders (J. Chesnut), MGM 14782 (Passkey, BMI)	6	★		31	★		7	★		38	★		6	★		8	★		12	★		8	★		13	★		9	★	

**HERE HE COMES AGAIN**



**Another Goody  
From Gilley**

**“Window Up Above”**

P6031

From Mickey Gilley's Soon To Be Released LP

“Mickey's Movin' On”

PB405

Produced by Eddie Kilroy



MEGA #1222

"6th Week  
40"

W. Carson  
(P) (Road Bridge BMI)  
**MEGA**  
Records & Tapes

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## Country

# Nashville Scene

By BILL WILLIAMS

Liz Anderson hosted a party called "The Last Supper," which is the title of a song she wrote for Charlie Walker. . . . Elroy Kahanek has departed RCA after long tenure there. . . . Jeanne Pruett goes back to the International Country Music show at Wembley as a last-minute addition "by popular demand." George Jones and Tammy Wynette miss it for the second consecutive year. . . . Billy Walker showcased four fall conventions, and ended with 23 fair bookings in August alone. . . . Jimmy C. Newman recovering from a hunting accident that required stitches in his hand. . . . Billy Grammer has been signed by Monument, and it will be his first time in a studio in five years. . . . Newest Roy Acuff discovery is Mitchell Fuston, a fiddler, whom Roy found at the Flea Market in Nashville. The young man is from Woodbury, Tenn., home of the late and legendary Uncle Dave Macon.

Ben Smathers and his Stoney Mountain Cloggers have been booked for a month at the Landmark in Las Vegas through April. They'll then return to tape one of the Mike Douglas Shows in Nashville. . . . Bert Parks, a one-time roommate of Jack Stapp, will host his Encore Award banquet in Nashville. . . . Archie Campbell is moving his country show which runs through the summer, from Gatlinburg, Tenn., in the Smokies, to Myrtle Beach, S.C. . . . Veteran producer Don Law, who just turned 73, has been reunited with his old colleague, Frank Jones. Don produced a new record for Capitol, where Frank runs the country division, on an artist named Pete Duval. . . . One of the songs Bill Anderson cut in London for release in England is "Slippin' Away," which he wrote in this country for Jean Shepard. . . . A package titled "Country Music USA," headed by Leroy Van Dyke, set records at the Hughes Landmark in Las Vegas. Also featured were Freddy Fender, Susan Haney and lady fiddler Jana Lou.

Jodie Morrow and her manager, Barry Brazeau, came to Nashville to set up recordings with Brite Star. That firm, by the way, is promoting the new Ernie Ashworth single, "The High Cost Of Living," and Mitch Herrin's release of "That Little Feeling," written by producer-writer Hal Klaton. . . . Duane Taylor and his band are off on a West Coast tour. . . . Mel Tillis is to be promoted on a p.r. basis by HHV Creative Communications of Los Angeles. Mel will appear with Tony Orlando & Dawn March 26. . . . Roy Clark and Diana Trask, in their first concert appearance in New York City, sold out the Felt Forum. . . . David Houston appears at the Louisiana Fair Convention in Baton Rouge, and is booked for several fairs in August and September.

Jack Blanchard and Misty Morgan are appearing with the Charlie Douglas Road Gang from WWL in New Orleans at a special show in North Carolina. . . . Ben Peters, who consistently has songs in the charts, has Bobby Vinton's new release as well. . . . Final lineup for the second annual WMC Anniversary Show in Memphis includes Johnny Rodriguez, Tanya Tucker, Bill Anderson, Charlie McCoy, and Little David Wilkins. All proceeds go to Mid-South Charities. . . . Connie Smith's new album consists entirely of Hank Williams songs, including some never before released. One was co-written with Charlie Monroe,

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY  
for Week Ending 3/8/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	5	PROMISED LAND—Elvis Presley, RCA APL1-0873
★ 2	3	5	LINDA ON MY MIND—Conway Twitty, MCA 469
3	1	11	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
4	4	33	BACK HOME AGAIN—John Denver, RCA CPL1-0548
★ 5	10	5	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
6	5	11	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
7	8	16	LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC)
★ 8	11	4	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
★ 9	28	2	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
★ 10	14	5	IT'S TIME TO PAY THE FIDDLER—Cal Smith, MCA 467
11	6	21	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
12	9	12	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
13	7	39	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
14	12	11	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
15	13	18	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
★ 16	34	2	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
17	15	98	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
18	17	12	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
19	16	13	CITY LIGHTS—Mickey Gilley, Playboy PB 403
20	22	31	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
21	23	5	GREATEST HITS Vol. I—Billy "Crash" Craddock, ABC ABCD 850
22	18	15	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
23	25	4	EVERY TIME I TURN ON THE RADIO/TALK TO ME OHIO—Bill Anderson, MCA 454
24	26	19	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
25	19	10	BREAK AWAY—Kris Kristofferson & Rita Coolidge, Monument PZ 33278 (Columbia)
26	20	23	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
27	31	35	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
28	30	22	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
★ 29	NEW ENTRY		AN EVENING WITH JOHN DENVER, RCA CPL2-0765
★ 30	36	3	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
★ 31	NEW ENTRY		PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot D0SD 2015
32	33	6	SONS OF THE MOTHERLAND—Statter Brothers, Mercury SRM-1-1019 (Phonogram)
33	21	27	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
★ 34	42	4	PICKIN' GRASS & SINGIN' COUNTRY—Osborne Brothers, MCA 465
35	40	4	MAKE A JOYFUL NOISE—Tennessee Ernie Ford, Capitol ST 11290
36	27	16	GREATEST HITS—Mel Tillis, MGM M3G 4970
37	38	18	CLASSIC CLARK—Roy Clark, ABC/Dot D0SD 2010
38	24	7	RIDE 'EM COWBOY—Paul Davis, Bang 401
39	29	12	COUNTRY HEART 'N SOUL—Freddie Hart, Capitol ST 11353
40	32	37	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
41	NEW ENTRY		I'M A BELIEVER—Tommy Overstreet, ABC/Dot D0SD 2016
42	41	22	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
43	46	3	GOES TO THE MOVIES—Chet Atkins, RCA APL1-0845
44	37	28	COUNTRY—Anne Murray, Capitol ST-11324
45	45	16	WOMAN TO WOMAN—Tammy Wynette, Epic KE 33246 (Columbia)
46	47	2	COUNTRYFIED—Ray Pillow, ABC/Dot D0SD 2013
47	37	8	BARBI DOLL—Barbi Benton, Playboy PB 404
48	49	2	THE WAY I LOSE MY MIND—Carl Smith, Hickory HR 4518 (MGM)
49	NEW ENTRY		I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
50	39	11	SHE CALLED ME BABY—Charlie Rich, RCA APL1-0886

brother of Bill Monroe. . . . Bill Swan's "I Can Help" single has been certified gold in Belgium, silver in England, and is presently number one in Holland. It has just been released in France and Spain. John Stacey, formerly with the Jim Ed Brown Show, takes over the drums with Jack Greene's Jolly

Giants for Don Lacey, who is returning to his home town of Houston to become a police officer. Ron Elliott of the same group has left to join Sho-Bud where he will design and build precision guitars. His replacement has not been announced. . . . Ray Griff has songs out on Bobby  
*(Continued on page 74)*



# BUSTIN' OUT!

## Barbi Benton's "Brass Buckles"

P-6032

Produced by Eddie Kilroy



Our Initial Excitement  
Has Been Confirmed By  
Country Radio...Thank You

Playboy Records, Inc. 

## Nashville Scene

• Continued from page 72

Lewis, Dave Dudley, Jerry Lee Lewis, Loretta Lynn, Crystal Gayle, and his own single. . . . Granite

Records has signed Kay Adams to a contract. . . . Molly Bee starts a 14-day tour of Hawaii upon returning from her European tour. . . . George Hamilton IV will appear and act as

master of ceremonies for both days of the Wembley Festival, his sixth year of appearances there. . . . Waylon Jennings is finishing a full month in Alaska.

## 26 Stations Air Anderson Show Live From England

NASHVILLE—Twenty-six radio stations in 21 states picked up the taping of the live Bill Anderson show from England, beamed here

by satellite from BBC in London. An additional three stations, WIL in St. Louis, KTTS in Springfield, Ill., and KFDI in Wichita, Kan., tapped into the WSM line here to carry live "edited" versions.

WSM paid the line charges from New York to bring the historic show to the U.S., covering two hours of the Anderson Show and leading British acts. The program also was beamed to various parts of the world by Armed Forces Radio.

WSM engineers did a re-mix of the tape, giving it excellent quality, and providing much of the nation the opportunity to hear this London-originated entertainment for the first time. Some stations have not yet aired the tape preferring to wait until another time. In Denver, for example, KLAK radio will run it in conjunction with Anderson's scheduled appearance there in March.

Meanwhile, working with MCA officials, Anderson has done a series of sides in London for album product to be released specifically in the United Kingdom.

## 360 Stations In Search For 'Opry' Talent

NASHVILLE—More than 360 radio stations in 45 states and Canada now have become part of the "Grand Ole Opry" talent search run in conjunction with the show's 50th anniversary.

Mike Slattery, talent search coordinator for the project, says the list already includes major market stations and many of a smaller nature. There are 26 stations in Texas alone involved in the search.

Among the markets covered are New York, Los Angeles, Chicago, Cleveland, Cincinnati, Atlanta, Houston, Dallas, Denver, Miami, Indianapolis, Des Moines, Wichita, St. Louis, Louisville, New Orleans, Boston, Omaha, Pittsburgh, Philadelphia, Memphis, Salt Lake City, Richmond, Seattle, Spokane, Milwaukee and Cheyenne, as well as five Canadian provinces.

Each of the stations will hold local and regional contests, and then finals will be held here to determine a national winner. Prizes include a recording contract, appearances on syndicated television shows and an appearance on the "Grand Ole Opry."

It is anticipated that eventually more than 500 stations will take part, and all 50 states will be represented.

## Mama Don't Allow No Seminar Promo

NASHVILLE—The banning of individual promotion activities, a policy in effect since its inception six years ago, again has been adopted for the Country Radio Seminar set here March 14-15.

This excludes displays, handouts, product, etc.

John Brown of MCA, chairman of the 1975 event, says the ban helps contain the singular purpose of the seminar: "that of giving country radio a forum for professional broadcasting concepts." He notes that Ric Libby and his agenda committee have set a full schedule, with no time for individual promotional activities.

Registration for the Country Radio Seminar is \$60 per person affiliated with broadcasting and \$75 per person with other industry affiliations.

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SUPER KIND OF WOMAN  
MY HANG-UP IS YOU  
TRIP TO HEAVEN  
MY WOMAN'S MAN  
IF YOU CAN'T FEEL IT (It Ain't There)  
GOT THE ALL OVERS FOR YOU (All Over Me)  
BLESS YOUR HEART



ST-11374

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IS PROUD TO  
ANNOUNCE  
MARCH IS  
FREDDIE HART  
MONTH!**



## SACEM Poll: 40% Know It; Less On How It Operates

PARIS—A poll taken here by the Copyright and Performing Right Society (SACEM) shows that two out of every five Frenchmen have heard of the organization, but their knowledge of its work is less defined.

The survey comes at a particularly topical time, when the whole question of public performing rights is

being discussed and a tightening up of their operation expected.

In specific figures, 39 percent of French people knows of SACEM's existence, and of that percentage just under half (47 percent) are between the ages of 25 and 50. Fewer older people—around 32 percent—are informed.

The SACEM findings are considered rather surprising, as the Society is 123 years old and employ no fewer than 1,000 people. What is even more surprising at a time when records figure in public entertainment today more than ever, is that even among those who know about SACEM, no more than 11 percent have more than a hazy idea of its operations. Most have no idea at all.

Many seem to know that SACEM collects money, and 38 percent of those questioned believe it imposes a tax. Some consider it is a kind of salary, others a kind of gratuity. Many have no idea.

It is, nevertheless, gratifying that 69 percent were of the opinion that SACEM is honest, even if 4 percent believe it is not. The rest do not know. However, asked if SACEM might be classed as something of a mystery organization, 34 percent of the respondents agreed that it might be. Forty-five percent did not concur.

The ever-growing influence of music suggests that the public should be better informed, for a great many people still believe they only have to buy a disk and it is theirs to the extent that they can do as they like—including making money out of it.

## K-Tel In Follow-Up

LONDON—Within a few weeks of shipping its "Get Dancin'" compilation album and mounting a major merchandising campaign on the LP's behalf, K-Tel has released another album, "Souled Out," to receive the same treatment.

Despite the nearness of the two releases, and a retail market which K-Tel managing director calls "soft," the company is confident that the content of "Souled Out" will attract big sales. He expects it will outsell "Super Bad," K-Tel's previous black music compilation.

There are no current top 30 entries on "Souled Out," but the album does contain recent major hits by Gloria Gaynor, Barry White, the Hues Corporation, KC and the Sunshine Band, the Tymes, Eddie Holman and Johnny Bristol. And unlike some of K-Tel's previous albums, it is available in all U.K. markets simultaneously. Timing of TV support for the disk varies, but it will be an extensive campaign.

But this sudden burst of K-Tel activity doesn't suggest any slackening of the noose of decreased profit margins, which Howard last November hinted might lead to a switch of emphasis in the company's merchandising plans. He said that higher royalties demanded by record companies for product could result in K-Tel being forced to concentrate more on household items and cinema interests, and less on records.

"That kind of switch is still on the cards," he says. "There is no question that the level of royalties we're having to pay now is making it very tough for us."

## 'The One' U.K. Entry For Euro

LONDON—The song vote by television viewers to represent the U.K. in this year's Eurovision Song Contest at Stockholm March 22 is "Let Me Be The One," by Paul Curtis, and published by Miracle Songs.

But the voting figure dropped alarmingly to just over 48,000, when there were at least 150,000 a couple of years ago. This apparent lack of audience interest in the selection of the entry could lead to a drastic rethink about the contest, though it could in part be due to severe critical mauling of the Lulu Saturday evening peak-hour series on which the Shadows performed the six finalist compositions.

Voted second was "Stand Up Like A Man," by Ben Findon and Mike Myers, published by Linda Music; and third—and an early "unofficial" favorite of the judging panel which narrowed down the field to the last six—was "This House Runs On Sunshine," written by Mike Redway and Shadows' drummer Brian Bennett, and published by Peter Rice Music.

## Discounter's Advertisement Causes Stir

PARIS—Unable to distribute its journal "Contact" because of the nation's postal strike, French disk discount house FNAC decided to take a full-page advertisement in the evening newspaper, *Le Monde*.

Read by hundreds of thousands, it evoked an immediate reaction, some of it highly critical. For some readers, deep-cut discounting is viewed as little more than duplicity. The low prices on offer are seen as simple sprats to catch mackerels.

FNAC has been subject to similar criticism before, but these have never influenced the company's policy. Replying to the attacks, FNAC executive A. Essel assured readers of "Contact" that discounting would continue because it best served the customer.

The fact that FNAC works on a lower profit margin than the small retailer enables it, by judicious planning and administration, to implement policies which are viewed as having an important cultural contribution to make. Other economic arguments in defense of discounting include the fight against inflation. As far as the morality of the policy is concerned, wrote "Contact," the fact that FNAC exists and is welcomed by the consumer is sufficient answer.

## Harvest's New Label Is Named

LONDON—Harvest Heritage is to be the name of the mid-price label launched here by Harvest in April. First product is an album from Edgar Broughton, "A Bunch Of 45's."

The plans, which also allow for a special sampler, mean that previously unreleased and other repackaged material will be available. Artists involved include Barclay James Harvest, Third Ear Band, Climax Chicago, Quatermass, East Of Eden, Pete Brown and a selection from Southern Comfort.

Following on from Edgar Broughton, a double album from the Pretty Things ("S.F. Sorrow" and "Parachute"), and two doubles from Kevin Ayers ("Joy Of A Toy"/"Shooting At The Moon" and "Whatever-bringswasing"/"Banamour."

## Early Shutdown Halted Of Theater In England

LONDON—Speedy repair work avoided the premature close of London's Rainbow Theater, for so long a key center for rock shows. The close could have been four weeks prior to the official closedown date, but avoiding action was taken.

The Greater London Council, concerned about the safety of the theater's front-stall flooring, threatened court action, and said the hall must close immediately unless suggested repairs were carried out.

Biffo Music, the current leaseholders, moved in a team of repair men before a concert by Black Oak Arkansas. Final improvements were made. Had the council shut down the Rainbow through threatened legal action, concerts by Chuck Berry, Suzi Quatro and Edgar Broughton would have been affected. As it is, the theater is still scheduled to close officially on March 25.

Though there are meetings between Biffo and the Rank Organisation, there is no optimism that the full renovation costs can be settled between the two companies. It is Rank's decision to pass on to Biffo the full repair bill, over \$280,000, which has prompted the firm to cease running the Rainbow this month.

Meanwhile the Chrysalis group, of which Biffo is a part, is still look-

ing at other London venues with a view to developing another rock center in the city. But Biffo secretary Terry Connolly told *Billboard* that most suitable sites tend to be old cinema or theater locations, and most cases large repair bills would first have to be footed.

In other words, the alternatives are much the same in terms of problems as the Rainbow.

## Melodiya Bows A Flexi-Disk

MOSCOW—A small flexi-disk featuring four songs arranged and recorded by Ray Conniff has been manufactured and distributed by Melodiya Records here as a first result of the U.S. musician's visit to Moscow last year for recording sessions with a Russian band and chorus.

One of the four songs is Conniff's own melody, "Ray Conniff In Moscow," which will reportedly headline the album to be released later by Melodiya. The other three pieces are by Soviet composers: "Birch Sap" by Veniamin Basner; "A Happy Day," by V. Dmitrieff; and "It Would Never Come Again," by Serafim Tulikov. All three have been foremost national hits over the past three years.

## From The Music Capitals Of The World

### LONDON

Motown Records has set up a distribution deal for the U.S. and Canada with the U.K.-based Gull Records, and first releases are *Iso-Tope's* "Illusion" album and a debut LP of folk singer *Steven Ashley*, with product to follow from *Arthur Brown* and the *Judas Priest* group.

Polydor has signed a long-term licensing deal with Jet Records, the *Don Arden-Des Brown* label, for the world, excluding the U.S. and Canada, with a first European release in the *Lynsey de Paul* "No Honesty" U.K. hit single. . . . *Status Quo*, whose Phonogram album "On the Level" has gone straight to number 1 in the Music Week chart here, has signed a new deal with Capitol for the U.S.

Gold disks for U.K. sales of their albums "Selling England By The Pound" and "The Lamb Lies Down On Broadway" presented to *Genesis* by *Tony Stratton Smith*, chairman of Charisma. . . . *George Hamilton IV* to appear and host both days of the International Festival of Country Music to be held here at the Wembley Pool March 29 and 30. . . . An exhibition in London by 27-year-old *Tony Attwood* aims to show that pop music can be used as an aid to teaching a whole spectrum of school subjects, from social studies, art, English and French, to religious instruction.

*Trisha O'Keefe*, who joined Power Exchange Records here as publicity and promotion manager, has been promoted to director of creative services, handling all aspects of releases. . . . Promising launch of television pop package "Supersonic," with a cast including *Gilbert O'Sullivan*, *Gary Glitter*, *Rod Stewart*, *Alvin Stardust*, *The Bay City Rollers*, *Status Quo*, *Maggie Bell*. . . . *David Cassidy*, now with RCA,

creating revival of fan interest here.

*Neil Sedaka* packing in audiences at every gig on his current tour, and the 3,000-plus Royal Festival Hall was sold out in one hour and 20 minutes precisely. . . . Blind U.S. country artist *Ronnie Milsap* to tour in April with *Glen Campbell*. . . . *Angela Bowie*, wife of *David*, reported about to play a straight movie role, as *Ruth Ellis*, last woman to be hanged for murder in Britain.

Rock revivalist nostalgia continues with a rework of *Del Shannon's* old "Little Town Flirt" by *Brotherly Love* (RCA). . . . Twelve-year-old *Shane* (full name *Shane Vincent Owen*) joins *Tom Jones*, *Gilbert O'Sullivan* and *Engelbert Humperdinck* on MAM's artist roster and his first record re-creates the old *Bob B. Soxx* and *Blue Jeans* hit of the 1960's, "Why Do Lovers Break Each Others' Hearts?"

New studio album by *Eric Clapton*, "There's One In Every Crowd," features an insert drawn by Clapton, and the first 50,000 will be numbered in series. . . . RSO Records' president *Bill Oakes* has signed his wife, *Yvonne Elliman*, to the label, and her debut album, produced by *Steve Cropper*, is set for a May release.

Collaboration among the teen bands: Bell team *Hello*, highly touted to become really big in 1975, have a new single "Games Up," written specially for them by two members of *Gary's Glitter Band*, *Gerry Shephard* and *John Sprigate*, along with experienced composer *Eddie Seago*. . . . Further week of dates added to the current *Chi-Lites'* tour here.

The Bottle Company, a new record production, publishing and management organization, set up under managing director *Tony Adams*, who was associate producer

(Continued on page 78)

## Italian Recordmen Elect Assn. President & Others

MILAN—The Assn. of the Italian Phonographic Companies, A.F.I., had its management committee for the next year confirmed at the annual assembly.

RCA vice-president Giuseppe Ornato has been elected president. Others who will form the committee are: Romano Bacchini (Decca general manager) and Giuseppe Gramitto Ricci (Cemed-Carosello managing director) who are vice-presidents, Giovanni Battista Ansoldi (Ri-Fi managing director), Antonio Cassetta (Pruduttori Associati president), Aurelio Fierro (King

general manager), Ramon Lopez Serrano (EMI-Italiana managing director), Ettore Minoret (Fonit-Cetra administrative chief), Krikor Mintangian (Durium president), Guido Rignano (Dischi Ricordi managing director), Alfredo Rossi (Ariston president), Armando Sciascia (Vedette Records president), Piero Sugar (CBS/Sugar co-president) and Alain Trossat (Phonogram managing director).

It was also ratified that Ecofina, the leading independent tape duplicator which recently started production, should become a member of the A.F.I.

## BPI In First Civil Action

• Continued from page 4

from making and selling tapes of performances and from making cassettes of long-playing records. He also ordered Weightman to pay the BPI costs.

Proceedings were started with the full cooperation of Elton John, Rod Stewart, Golden Earring and Jethro Tull. The pirated material concerned was by the Carpenters on A&M and by Elton John on DJM.

Regarding the cost of legal fees involved in pursuing pirates and bootleggers, around \$54,000 was recovered in costs and damages. As this does not take into account money recently received, plus around \$1,400 still owed to the BPI, the fight against piracy was almost paying for itself.

However, substantial membership subscriptions are being levied for the next year—\$2,400 for a grade A major company as opposed to \$900 previously.

In other matters: Bridge says that the BPI Council has decided that 1975 is not the right year to launch the BPI Annual Awards project "which could be a costly exercise if it were to be done properly. It has been decided to shelve the project for the time being and review the general climate and the state of the industry later in the year."

But the BPI is to go ahead with the production of an information directory covering all aspects of the British record industry, on an annual basis. The first edition, financed by advertising, is to be out this summer.

Retiring from the council are Bill Townsley (Decca) and John Fruin

## U.K. Diskmen Hold Meet On 'Faulties'

LONDON—The record industry committee set up to sort out the question of faulty records has its first meeting this week (March 7) under the chairmanship of Pye managing director, Walter Woyda.

He says, "Most of the major companies are providing representatives and later we will call in representatives of the retailers."

"We want to find means of coordinating actions all round the industry so that the retailer knows exactly what is expected of him over faulties."

The agreement to form an industry committee follows the trade's confrontation with CBS, WEA and A&M over the ruling to exchange instead of credit records returned as faulty. The decision was later reversed and industry action promised by the British Phonographic Industry,

(now State Records). The latter remains associated with the council in an advisory capacity. Elected to the council were Dick Asher (CBS), Geoff Hannington (RCA), Ken East (Decca), Tony Morris (Phonogram), John Deacon (A&M), and Stephen James (DJM). They will join Gerry Oord (EMI) and Walter Woyda (Pye).

## Infringement On 'Offshore' Draws Fine

LONDON—A trader was ordered to pay \$900 damages and withdraw copies of an LP, "Ten Years Of Offshore Radio," after it was claimed in the high court that it infringed the copyrights of various record companies.

Raymond Anderson, of Frinton-on-Sea, Essex, who trades as Jumbo Records And Tapes, and East Anglian Productions, released a double album which contained extracts from pirate radio broadcasts. However, it also featured recordings, including the former Radio Caroline theme tune "Caroline," by the Fortunes, which was owned by British Decca.

An injunction was issued on behalf of the record companies, which included Decca, EMI, WEA, Polydor and CBS to stop Anderson selling the album. He agreed to pay costs and damages and withdraw all remaining copies of the album.

## Polydor Into Rush-Release On Gaynor LP

LONDON—In an attempt to beat the record importers, Polydor has rush-released the first MGM album from chart name Gloria Gaynor.

The action was authorized by company managing director Freddie Haayer, and is the first time that Polydor has moved with such speed to pre-empt import sales. The album's journey from master tape to retail stores has taken only two weeks, and within a few days more than 6,000 copies were sold.

Polydor's reluctance to see sales of up to 20,000 copies—the figure is a company estimate—lost to importers was sharpened by its knowledge that large consignments of U.S. pressings were on the continent, awaiting dispatch to the U.K. It was also anxious to capitalize on the success of Gaynor's first single hit "Never Can Say Goodbye" while it was still on the charts.

U.K. release of the album, named after the single, was originally scheduled for March as part of a Polydor soul campaign week.

## International Turntable

Adrian Rudge, general manager of Intersong Music UK, has been appointed managing director and also appointed to the board of directors, which already comprises Steve Gottlieb and Heinz Voigt.

He joined Intersong on Jan. 1, 1973, having been promotion manager for Polydor U.K. for two years, and with earlier spells as an independent promotion man and with EMI. His main signings with Intersong have included Sandy Denny, Mike Hugg (ex-Manfred Mann), Terry Sylvester (Hollies), and currently he's working on a new singer-songwriter from Walsall, Dave Freeman.

Following the appointment of Brian Jeffrey as general manager of EMI's U.K. repertoire division comes a reshuffle in the junior management personnel within the division. Tim Heath, who has left EMI, where he was label management boss of third-party repertoire, to co-manage the group Pilot, is replaced by Robbie Dennis. Dennis is currently assistant to marketing manager Paul Watts.

New assistant to Watts is Jon Pope, at present a label manager in the EMI label office. And he is, in turn, replaced by U.K. Press officer John Bagnall.

Tony Owttrim, formerly with the Walt Disney Organization as manager of the U.K. record division, has joined Concert Hall Records, a division of Leisure Arts in the U.K., as record control manager.

Big reorganization within the a&r department at CBS, London. John Cooper is now head of a&r administration. Marion Mente has returned to the company as co-ordinator of copyright and new releases. New a&r co-ordinator is Penelope Dunkerley, who comes to the music industry after being an office administration head with a property and financial group. Sharon Blackgrove, whom she replaces is now head of business affairs administration.

John Cooper is now marketing and promotion manager for the EMI U.S. division, replacing Colin Burn, who is now manager of the division. Cooper was formerly business development manager in the international division.

And Johnny Gordon has been promoted to general promotion manager of the Keith Prowse Music group of publishing companies in the U.K., being responsible for radio and television promotion, plus artist liaison. Reporting to him will be John Gould, record promotion manager, and Roger Bowman.

Alan Black, formerly a BBC disk jockey with Radio One before their

recent cut-backs, has joined the a&r department at Polydor, London, working under George McManus. Black replaces Alan Stevens (who has joined John Fruin's State label), and is responsible for the development of the U.K. pop repertoire.

Composer Stanley Myers has, after a nine-month absence, returned to Air-Edel to write commercials. He has been writing film scores of late, the most recent being "The Apprenticeship Of Duddy Kravitz."

New group sales director of Garrod and Lofthouse, Europe's largest record-sleeve production company, is James Clement, aged 42, who has a long history in the printing industry.

H.B. Barnum, veteran composer, arranger and producer, has been appointed president of Power Exchange Records Inc. for the U.S. and Canada. A distribution deal for these territories is being negotiated. Barnum, who has over 160 Gold Disks for his work with Stevie Wonder, Marvin Gaye, Johnny Bristol, the Osmonds and others, will continue to record for the London-based Power Exchange.

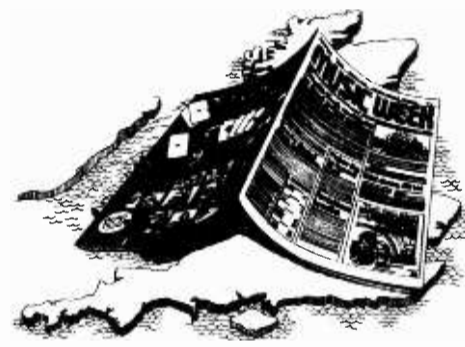
## EMI 'Sleeper': 'Treorchy' LP

LONDON—An album released here by EMI only nine months ago, featuring a relatively unknown artist and not given any special promotion, has already achieved sales of more than 80,000.

The LP, "Live At Treorchy," by Welsh singer-comedian Max Boyce, was released on EMI's mid-price One-Up label last May. Though his popularity has never spread beyond his home country, and he has had no major television exposure, the album has been selling enough to make the mid-price album chart.

EMI's middle-of-the-road marketing manager Vic Lanza says, "It is good to see regional acts like Boyce making a national impact. Boyce recorded the album some 18 months ago at Treorchy Rugby Football Club, and he has a big following among sports clubs."

But prior to the album, Boyce had never recorded before. His first major London appearance was last Saturday (St. David's Day) at the Royal Albert Hall.



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# Music Week Gives Best To the Best In U.K.

TOP LEFT—Top pop artists turned out in force to receive their certificates from guest of honor Sir Joseph Lockwood, former chairman of EMI at the Music Week Awards Lunch in London. Here, left to right: Ray Styles (Mud); Alvin Stardust; Dave Mount (Mud); A. Womble; Suzi Quatro; Sir Joseph Lockwood; Elton John; Mike Batt; Les Gray (Mud) and Rob Davis (Mud).



TOP RIGHT—A directorial line-up for the presentation of the leading company awards. Left to right: Michael Leven (Arcade); Dick Asher (CBS); Freddy Haayen (Polydor); Gerry Oord (EMI); Sir Joseph Lockwood; Bob Mercer (EMI) and Alan Kaupé (EMI).



BOTTOM LEFT—For the second year running, Bell is named the U.K.'s leading singles label. Chief executive Tony Roberts second from left receives his citation. Left to right: Geoff Hannington (RCA); Freddy Haayen (Polydor); Ian Howard (K-Tel); Maurice Oberstein (CBS); and Larry Levene (Arcade), all receiving awards on behalf of the leading labels.



BOTTOM RIGHT—The first Music Week Press Award for the "album of the year," based on a poll of leading music journalists, went to Joni Mitchell's "Court And Spark" (Asylum) and was handed to label manager Ronnie Fowler by Sir Joseph Lockwood.



## From The Music Capitals Of The World

• Continued from page 76

of **Blake Edwards'** movie feature "The Return Of The Pink Panther." ... British band **Renaissance** have their "Turn Of The Cards" album six months in the U.S. charts, released here at long last on **BTM Records**, new **RCA** subsidiary.

After more than eight years with **EMI**, U.K. balladeer **Vince Hill** signed with **CBS**, with debut single and album on the way. ... New **Island Records** group **Milk 'n' Cookies** visited for fast London promotional visit. ... **Bing Crosby** in London to record and make radio and TV appearances. ... Extra show added for **Helen Reddy's** concert debut on April 27 at the Theatre Royal Drury Lane because of ticket demand. ... **Slade** arrived at the premiere of their movie "Flame" on a fire engine.

PETER JONES

### PARIS

**Alfred Brendel** has received the first prize, given by record companies in France, for his recordings of two Brahms concertos on **Phonogram**. ... **Elgar's** "Pomp and Circumstance," from the Last Night of the Proms in London, distributed here by **Phonogram** and with the **BBC Orchestra** conducted by **Colin Davis** has been much broadcast over French radio over the past month. **Major Sympathy**, a Franco-American group, has recorded a first album for **Philips**. It is called "Tragedy" and is expected to make the charts following their earlier single release. ... **Eddie Constantine**, Franco-American singer of the 1950's, is appearing at La Belle Epoque Cabaret, and his first disk in years, "Quand Tu A Des Sous," on **Polydor**, is being played by **RTL**, **France-Inter** and **Radio Monte Carlo**.

French group of four brothers, **Zoo**, having "disappeared" for a while, now reappear as **Z.O.U.** with a Scottish girl singer named **Marie**. ... And there will be a single, "I

Love You," out under the new name on **Polydor**.

Opened recently, the **La Louisiane** jazz club is holding **Dixieland** nights and announce a series of appearances by leading U.S. jazz artists starting from the end of March, though names have not been finalized. ... To celebrate its 25th anniversary, a special cake, 8 ft. high and weighing 800 lbs., was baked for the Paris opening of "Holiday On Ice" and pieces distributed to the 4,000 spectators.

**Jean Jacques Reinhardt**, son of guitarist **Django Reinhardt**, arrested in Nice on charges involving the theft of checks. ... A mobile exhibition of hi fi equipment to tour France. It is organized by **Bernard Becker** and features equipment from 25 firms. ... **Dadi's Music House** is the name of a new shop specializing in guitars, banjos and dulcimers, and the proprietors can also arrange tuition as well as providing a selection of useful disks.

### HAMBURG

**Ariola's Michael Holm**, who has enjoyed great success with his vocal version of "Soleado," a single "Traenen Luegen Nicht," receives two important German trophies: the Golden Lion of Radio Luxembourg and the Golden Europe Award from **Saarlaendischer Rundfunk**.

**Maggie Bell**, U.K. singer, here this week for concerts in Hamburg and Frankfurt. ... And **Deep Purple** also visit for five dates later in March, with **Grand Funk Railroad** in for three April gigs. ... **Dr. Hans Joachim Manser** is the new director of **K-Tel International** in Frankfurt.

**Nikolai Anducic** to leave **Rudolf Slezak Musikverlag**, the Hamburg company, and joins the **Global Music Group** in Munich. ... **Jupiter Records** in Munich to produce a single for **Manuela**, a Berlin girl who has been recording for some 10 years with little luck.

New address for **Phonogram**: 2 Hamburg II, Rodingsmarkt 14, telephone 040/363091; telex, 02/15024. ... The German recording industry released 100 pop singles and 282 pop albums in February, 1975, of which 60 percent were international productions.

**Gitte** and **Michael Holm** to receive the Golden Lion from **Radio Luxembourg** as the most successful singing act of 1974, with the Silver Lion going to **Howard Cependale** and the Bronze to **George McCrae**, visitor here for three concerts. His single "Rock Your Baby" has sold more than 650,000.

**Polydor's Freddy Quinn** getting his own TV show, "My Friends The Artists." ... **James Last** and his orchestra sold out concerts in Hamburg and Berlin for the "James Last Party" production. ... **Karel Gott** sings the German version of "Kazablan" on a single called "Rosa, Rosa." ... "Pop Market" title of a **Deutsche Grammophon** album with "20 original hits," selling for \$7.75.

Irish singer **Dana** out with a new German single "Spiel Nicht Mit Mir Und Meinem Glueck." ... **Daliah Lavi** starts her next German tour April 8. ... **Lars Berghagen** from Sweden has produced his next German single, "Es War Einmal Eine Gitarre." ... **George Moustaki** touring here until the end of March.

**Lisa Salzer** from Sweden starting a German-slanted career with a **Polydor** single "Sammy." ... **Joy Fleming** (**WEA**) representing Germany with "Ein Lied Kann Eine Bruecke Sein" on the Eurovision Song Contest televised from Stockholm. ... **Katja Ebstein** has her first album for **EMI-Electrola**: "Wilde Rosén Und Andere Traume." ... Piano duettists **Marek** and **Vacek** from Poland recorded a live concert in Cologne and in March set up a 70-city tour. ... **Grand Funk Railroad** here for April concerts.

**B.B. King** visits for a Hamburg concert March 6. ... Rock group

**Triumvirat** producing "Spartacus," a new album, made in Cologne for the international market. ... **Electrola** out with a new sampler, "The Mighty Sound Of Soul," with **Willie Henderson**, **Lyn Roman**, **Even Stevens** and **Barbara Acklin**. ... And **Electrola** starts a marketing campaign for its country music catalog and repertoire with March album releases from **Buck Owens**, **Merle Haggard**, **Roy Clark** and **Ferlin Husky**.

**Salvador Adamo** produced a new double album with original material. ... **Helen Reddy** to visit Germany on promotional tour in April. ... Leading German old-time-jazz group **Jazz Lips** producing a third album for **Metronome** in **Windrose Studios** in Hamburg. ... Intersong director **Wolfgang Kretschmar** in talks with Mexican partners in Hamburg for new deals.

Orchestra leader **Frank Valdor** has set up a new contract with **RCA**. ... **Rudolf Gassner** is new sales manager of **Deutsche Grammophon Gesellschaft**. ... New single "Ich Suche Einen Schatz" for **BASF** duo **Cindy and Bert**. ... February figures show the Germany record industry released 102 classical albums, 60 percent international productions.

WOLFGANG SPAHR

### MILAN

**Fonit-Cetra** has started a new record series for children, inspired by **Warner Bros.** cartoon features and by **Mattel** toys, including the **Barbie** doll, but the production is an Italian original handled by noted producer-author **Sergio Bardotti**. **Fonit-Cetra** has simultaneously released a batch of 21 records, which have received warm support from retailers.

**Ducale**, a record and publishing company with a substantial industrial background, has been turned from a limited company into a joint stock company. ... **Interbeat** of **Rome** has assigned its record and

tape distribution to **Ampex Italiana** of **Milan**. ... **Carosello-Cemed**, launching a new label **Frog**, includes new signings **Reverscio Della Medaglia** (a group formerly with **RCA**) and **Piere E I Centerfold**, formerly with **Saar**.

**Ringo Starr's** **RingO** label will be distributed here by **EMI-Italiana**. ... **Luciano Montesion**, recently switched from **Walt Disney Productions** here to **CBS/Sugar**, to look after the **Disney** record catalog now licensed to **CBS/Sugar**, has also been given label management responsibilities for **CTI**, **Bradley's** and **Gull**. ... **Ducale** has renewed its licensee pact with **Arion** of **Paris** until 1979, the renewal coming long before expiration of the original deal, and has also signed former **Phonogram** singer **Patrick Samson**.

As part of an intensive continental promotion tour, **CBS** artist **Gigliola Cinquetti** has already visited **Frankfurt**, **Hamburg** and **Berlin**, taping television appearances in each place, and now visits **Brussels** and **Zurich**, also for TV promotional work. GERMANO RUSCITTO

### MOSCOW

Several public and professional organizations in **Russia**, including the **Union of USSR Composers**, have launched a contest to tie in with **International Women's Year** (announced by the **United Nations** for 1975) and to find the best songs by professional and amateur national writers, with entries accepted up to Dec. 1.

The **Stockholm University Chorus** on extended tour of **Russia** through **March**. ... Japanese vocal and instrumental group the **Royal Knights** here for a seven-city concert tour. ... New work by **Dmitri Shostakovich**, "Suite For Bass and Piano," premiered last month at **Moscow Conservatory**, main performer being the

(Continued on page 80)

# Juno Award Plans Move Slowly —Impasse Almost Imperiled Event

By MARTIN MELHUISM

TORONTO—Preparations for this year's Juno Awards, to be presented on March 24 in Toronto, are progressing slowly but surely. It had appeared that the event might be canceled after a brief impasse was met in contractual negotiations between the Canadian Music Awards Assn. and Juno Awards Ltd., the company representing RPM Music Weekly, the founders of the awards.

The CMAA is comprised of two members of the Canadian Recording Industry Assn.—George Struth of Quality Records Ltd. and Ross Reynolds of GRT of Canada Ltd.; two members of the Canadian Independent Record Producers Assn.—Mel Shaw of Music World Creations and Greg Hambleton of Axe Records; and two members of the Canadian Personal Managers Assn.—Martin Onrot and Leonard Rambeau.

The disagreement arose after the second draft of a proposed contract was presented for ratification to the CMAA by Walt Grealis and Stan Klees of the Juno Awards Ltd. The CMAA found many of the clauses unacceptable and indicated that unless the original concept for the awards were reinstated, they weren't going into it. A redraft was subsequently tabled which met with the CMAA's approval.

It had been decided that Juno Awards Ltd. would make a contract with the CMAA, and that the CMAA would, in turn enter into a contract with the Canadian Broadcasting Corp., the network that will televise the hour-long Juno special in Canada.

The artists are being hired by the CMAA to do the show. Theoretically most of them wouldn't agree to being hired by a profit-making company. Consequently, the artists have agreed to do the show for considerably less fees than accustomed.

There has been quite a bit of reticence by Juno Awards Ltd. to have the presentation taken out of their hands and most of the contractual disputes have centered around control of the awards.

This year, only subscribers to RPM Weekly are eligible to vote for the awards but there is a growing number of industry people who favor the establishment of a Canadian Academy of the Recording Arts to register all qualified industry personnel who are eligible to vote. It is generally felt that this is the direction the format of the awards will take in the coming years. Even Grealis has conceded that this is a likely extension of the current Juno Awards.

"My position in regard to the Junos has been somewhat lessened because of a promise I made last year to bring other members of the industry into the awards," says Grealis. "The idea has been brought forth by Mel Shaw that next year an academy be formed with a voting list to establish eligibility which would take it out of the hands of RPM. The onus has largely been taken off us for any mistakes that are made from now on and put on the CMAA."

Grealis indicates that he is concerned that the awards not be dominated by the CRIA, the industry association that is made up of largely foreign-owned subsidiaries of major record companies operating in Canada.

"I am more concerned about people like John Rodney of Rada Records and Jack Poswell of Mara-

thon Records who are not members of the CRIA," explains Grealis. "I just don't want to see any dominant factor in the awards. I know that the people with small country labels who don't belong to the CRIA are a little perturbed at the new awards setup. For this reason we have already indicated our intention of setting up a country music award system. The awards ran smoother when they were run by a dictatorship rather than a committee which has to be consulted on every detail."

Prior to last year's Juno Awards show, the CRIA announced their intention to establish a new industry awards system to be known as the Maple Music Awards which were going to be more consumer oriented and based more heavily on sales achievement. After a barrage of criticism had been levelled at the CRIA for the proposal by some of Canada's top artists and managers, the association agreed to defer its plans for the Maple Music Awards in order to work in conjunction with the Juno Awards.

George Struth, head of the wholly Canadian owned Quality Records Ltd., and a member of the CMAA, as well as the CRIA, feels that RPM's fear of CRIA domination of the Junos is unfounded. Says Struth: "We are a group that is trying to represent a cross section of the industry and it's pretty difficult. The point about the CRIA trying to dominate the awards really has nothing to do with it but I still think that RPM has the phobia in the back of their minds. I think that in their fear of losing their awards—which the association is not trying to take from them—they have been rather cautious and in areas where they are experienced and expertised they haven't given their guidance. You almost get the feeling that they want us to get in trouble."

In a previous story (Billboard,

## Electra Pushes 'Ann-Kristin'

STOCKHOLM—Grammofon AB Electra is running a heavy promotional campaign on the new British Decca album "Ann-Kristin," by Ann-Kristin Hedmark. The campaign, which took two months to plan, is the most costly yet to be tackled on behalf of a single Swedish recording artist.

The estimated cost, though not confirmed by Electra, is around \$12,000. The campaign features stickers, postcards, window-streamers, posters, 10,000 calendars, 100,000 plastic bags and specially-designed in-store displays, all using the album cover picture. Additionally advertisements are being run in all the major newspapers.

The album was released a few weeks ago and hit the local sales chart. Three weeks after release it qualified for a gold disk by selling more than 25,000 copies.

Ann-Kristin Hedmark has for several years been one of Sweden's most popular singers. Her first LP was in the fall of 1972. Last year she did a much-praised cabaret show at Berns, together with Lee Hazlewood, with whom she recorded some singles.

During the first part of March she was touring the U.S. with the Sandviken Big Band, which included a performance at an international jazz festival in Reno, Nev.

Feb. 15) it had been stated that nominations for the top composer category would be established by the top five placings of records on RPM's year end-chart. That has now been changed to the top ten which qualifies Gordon Lightfoot, Randy Bachman, Paul Anka, Andy Kim, Burton Cummings, Neil Young, Joni Mitchell and Steppenwolf. Terry Jacks is not eligible as first reported because "Seasons In The Sun" was written by Jacques Brel and Rod McKuen.

Performers at the awards will be Anne Murray singing "You Won't See Me"; Andy Kim singing "Rock Me Gently"; the Stampeders performing "Ramona"; Stompin' Tom Connors singing a song yet to be announced; Susan Jacks singing "I Thought Of You Again"; Terry Jacks singing "Seasons In The Sun", and Paul Anka who will be the host and sing "You're Having My Baby."

Awards will be presented by Gordon Lightfoot, Burton Cummings, Tommy Hunter, Valdy, the Mercey Brothers and others yet to be announced.

International artists nominated for awards include Paul McCartney, Charlie Rich, George McCrae, Paper Lace, Ray Stevens, Elton John and John Denver.

## Capital Radio Financial Plan Falls Through

LONDON—A plan for a group including Philip Solomon, onetime backer of Radio Caroline and television personality Hughie Green to invest a substantial sum of money in London's Capital Radio has fallen through.

This week, Solomon confirmed that towards the end of 1974 he was approached by Capital with the idea of putting up around \$625,000 to aid the station's finances. But after hearing his radical proposals, which included reducing salaries, changing programming and restructuring the board, Capital decided not to continue negotiations and instead accepted a similar investment from the Standard Broadcasting Co. of Canada.

Solomon adds that he was opposed to two Canadian companies (Standard, now Capital's largest single shareholder; and Selkirk at London Broadcasting) having a shareholding in both London's independent broadcasting stations.

Capital managing director John Whitney says that although the station's December advertising sales were \$2,400 down on the previous year, sales figures to date for 1975 were well up on target.

## Garretsen In Polydor Foreign Post

MONTREAL—Evert Garretsen, president of Polydor Ltd., will leave that company as of May 1 to return to the Netherlands where he will take up the position of general manager of Polydor B.V.

Garretsen had formerly held that position from 1966 until 1970 when he joined Polydor Ltd. in Canada.

In his new position, Garretsen will remain a member of Polydor International's International Management Committee. No successor to Garretsen has been named.

# Studio Spins Brightly; Design Keyed to Act

MORIN HEIGHTS, P.Q.—Le Studio, located just outside of the village of Morin Heights, just 40 miles north of Montreal, has become one of Canada's most in-demand studios in its short three months of operation.

Designed, conceived and constructed by Andre Perry and operated by Yael Brandeis, the recording studio, which boasts the only Trident Triad A Super Board in North America, has already attracted such artists as Cat Stevens, Billy Preston, Art Garfunkle, Nazareth, Leonard Cohen, Valdy, Rene Claude, Robert Charlebois, Jean Pierre Ferland, the O'Jays rhythm section, and others. Stevens has booked time for March and April and is currently working on his new album there.

"The concept of the studio was to take the needs of the artist and producer into account in the design," says Perry. "This type of thinking I think makes for a different kind of studio and the benefits are recognizable on the finished tape. You can't calculate that on the draft board when you're building a studio. We are not saying that we are the best in the world but we do have a distinct personality and as time goes on it is becoming more and more recognizable."

The studio is fully equipped and utilizes four JBL 4320s with Macintosh amplification as monitors. A unique feature of the studio is the presence of 12 different playback setups utilizing various systems ranging from small cheap speakers to the most expensive speakers available.

For visiting musicians either hotel accommodations are arranged or, if they prefer, a room in a small inn or

a chalet can be rented where the musicians can rehearse or just relax. The studio itself has a large living room with an espresso coffee machine, a panoramic view of the surrounding countryside and no business offices.

Perry and Brandeis also operate their own Good Noise record label from their home/office close to the studio and have three acts currently signed: Randy Bishop, Alan Gerber, and the Hotel Orchestra.

The Hotel Orchestra, a synthesizer-concept band that plays big band material, has just been signed to ATV/Pye in the U.S. and their first album has just been released with other foreign deals in the works.

Randy Bishop, who has had a couple of hits in Canada on Good Noise with his singles "Don't You Worry" and "Very Special Places," has just finished recording his album with a great interest being shown by a few major labels in the U.S. as well as England.

Alan Gerber, whose current single "Tied On" is gaining momentum in the Canadian market with especially strong reaction in the Montreal market, has just finished his follow-up single "Money Can't Save You" at Le Studio with the O'Jay's rhythm section backing him.

As well as working with his own label, Perry is handling some independent production for a number of artists from Quebec including Rene Claude for London Records and Pierre Lalonds for RCA.

Good Noise Records has an administrative deal with Yvan Gaudois of Barclay Records in Quebec which, in turn, is distributed by Polydor Ltd. in Canada.

## From The Music Capitals Of The World

### TORONTO

Westbound Records now distributed in Canada by RCA... Polydor Ltd. will co-host, with RPM music weekly the Canadian premier of the film "Tommy" on March 21 at the Varsity Two theater in Toronto. Polydor hopes to have the album out the same week... **A Foot In Coldwater** will be appearing on some U.S. dates with **Queen**. Both acts are on Elektra... **Jay Black**, formerly of **Jay and the Americans**, has been signed to **Bob Ezrin's** Migration label. Black, Ezrin and **Hal Kaplan**, Atlantic Records' midwest sales manager, recently gave a seminar on certain aspects of the music business to a class at Fanshawe College. Ezrin is chairman to the advisory board of the college... The **Johnson Family** have cut four sides for Migration. **Vincent Price** and **Alice Cooper** will be in Toronto from March 6-10 to tape a 90-minute television special for CTV. They will be the only two characters in the drama/musical... Phase One Recording Studios Limited, located at 30-15 Kennedy Road, Unit 10, Scarborough, Ont., held an open house recently to announce the opening of their new 16-track facility... **Rick Nickerson** has been appointed Ontario promotion representative for Capitol Records-EMI of Canada Ltd... **Rush** has finished their second album for Mercury Records entitled "Fly By Night"... Axe recording artist **Jay Telfer** is currently keeping company

with actress **Bonnie Bedelia** in Los Angeles where he moved recently. His new single for Axe is "I Write Your Name On The Wall Above My Bed"... The **Miracles** opened the new Zodiac 1 club in the Toronto Ramada Inn on Feb. 26. **Buddy Rich Quartet** featuring **Jimmy McGriff** follow them in on Monday (3). **Paper Lace** opened the new Scorpio 1 club in the Ramada Inn in London on Feb. 17 and were followed by **Ronnie Hawkins** the week of Feb. 24... Fiddle player **John Allen** has rejoined the **Good Brothers**.

**Rick Neufeld's** new album has musical contributions from **Burton Cummings**, **Bill Wallace** and **Garry Peterson**... **Rush** slated to do a special show for KSHE Radio in St. Louis in March before an estimated crowd of 75,000. The band will also play a number of dates with **Rod Stewart**... **Applejack**, a Canadian group produced by **Randy Bachman**, has been signed by Mercury Records with an album expected by May 1... Island band **Sparks** is getting heavy airplay at CFGO in Ottawa, backed up by intensive promotion by Island's **Jean Marie Heimrath**. Sparks will do five Canadian dates at the start of their North American tour in late April opening for **Kraftwerk**... **Rod Stewart** will appear at the Stampede Corral in Calgary on March 15; the Winnipeg Arena on March 17; and the Edmonton Fieldhouse on March 19.

MARTIN MELHUISM

# Billboard Hits Of The World

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## AUSTRALIA

(Coursery Radio 2SM)  
\*Denotes local origin

- This Week
- LIVING IN THE 70s (LP)—\*Skyhooks (Mushroom)
  - PLEASE MR. POSTMAN (Single)—Carpenters A&M (Holland)
  - QUATRO (LP)—Suzi Quatro (RAK)
  - SANTA NEVER MADE IT TO DARWIN (Single)—\*Bill & Boyd (Fable) (Cont.)
  - WHEN WILL I SEE YOU AGAIN (Single)—Three Degrees (DBS) (April)
  - HORROR MOVIE (Single)—\*Skyhooks (Mushroom) (Doo Dah)
  - MY LITTLE ANGEL (Single)—\*William Shakespeare (Albert)
  - ELTDN JOHN'S GREATEST HITS (LP)—(DJM)
  - YOU AIN'T SEEN NOTHING YET (Single)—Bachman-Turner Overdrive (Mercury) (Screen Gems)
  - LUCY IN THE SKY WITH DIAMONDS (Single)—Elton John (DJM) (Northern)
  - NOT FRAGILE (LP)—Bachman-Turner Overdrive (Mercury)
  - CAT'S IN THE CRADLE (Single)—Harry Hapin (Elektra) (Warner Bros.)
  - WONDERLAND (LP)—Stevie Wonder (Tamlia)
  - WILD ONE (Single)—Suzi Quatro (RAK) (Chapman)
  - PEPPERMINT TWIST (Single)—The Sweet (RCA) (Jewel)
  - I CAN HELP (Single)—Billy Swan (Monument) (Festival)
  - JOHN DENVER'S GREATEST HITS (LP)—(RCA)
  - JUST A BOY (LP)—Leo Sayer (Chrysalis)
  - LONG TALL GLASSES (Single)—Leo Sayer (Chrysalis) (Essex)
  - WANGARATTA WAHINI (LP)—\*Captain Matchbox Whoopee Band (Image)

## BELGIUM

(Courtesy of Belgium Radio & TV)  
SINGLES

- This Week
- I CAN HELP—Billy Swan
  - SUGAR CANDY KISSES—Mac & Katy Kisson
  - DE LIFDE VAN DE MAN GAAT DOOR DE MAAG—Ria Valk
  - MY BOY—Elvis Presley
  - THE SECRETS THAT YOU KEEP—Mud
  - 100 YEARS—Joey Dyer
  - DOWN DOWN—Status Quo
  - ROSAMUNDE—Donnie Christian
  - I WONDER—Jack Jersey
  - NEVER CAN SAY GOODBYE—Gloria Gaynor

## BRAZIL

(Courtesy IBOPE—Rio de Janiero)  
SINGLES

- This Week
- HAPPY MAN—Chicago (CBS)
  - TEARS—Christy (Young)
  - DON'T LET ME CRY—Mark Davis (MGM)
  - MACUNAIMA—C. Nunes, Silvinho do Pandeiro & Conj. Nosso Samba (Odeon)
  - KUNG FU FIGHTING—Carl Douglas (Chantecler)
  - NOI DUE PER SEMPRE—Wess & Dori Ghezzi (Young)
  - ROCKIN' SOUL—Hues Corporation (RCA)
  - SOLEADO—Manolo Otero (EMI)
  - ONLY YOU—Ringo Starr (Odeon)
  - AS DORES DO MUNDO—Hyldon (Polydor)

## BRITAIN

(Courtesy: Music Week)  
LPs

- | This Week | Last Week | LPs  |
|-----------|-----------|--|
| 1         | —         | ON THE LEVEL—Status Quo (Vertigo)                  |
| 2         | 1         | ENGELBERT HUMPERDINCK'S GREATEST HITS (Decca)      |
| 3         | 2         | ELTON JOHN'S GREATEST HITS (DJM)                   |
| 4         | 5         | BLOOD ON THE TRACKS—Bob Dylan (CBS)                |
| 5         | 6         | SIMON & GARFUNKEL'S GREATEST HITS (CBS)            |
| 6         | 3         | TUBULAR BELLS—Mike Oldfield (Virgin)               |
| 7         | 7         | SHEER HEART ATTACK—Queen (EMI)                     |
| 8         | 4         | THE SINGLES 1969-1973—Carpenters (A&M)             |
| 9         | 9         | CRIME OF THE CENTURY—Supertramp (A&M)              |
| 10        | 10        | CAN'T GET ENOUGH—Barry White (20th Century)        |
| 11        | 8         | THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)     |
| 12        | 13        | NOT FRAGILE—Bachman-Turner Overdrive (Mercury)     |
| 13        | 24        | STREETS—Ralph McTell (Warner Bros.)                |
| 14        | 19        | NEIL DIAMOND'S 12 GREATEST HITS (MCA)              |
| 15        | 16        | AND I LOVE YOU SO—Perry Como (RCA)                 |
| 16        | 14        | BAND ON THE RUN—Paul McCartney & Wings (Apple)     |
| 17        | 12        | BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS) |
| 18        | 17        | FREE AND EASY—Helen Reddy (Capitol)                |
| 19        | 15        | ROLLIN—Bay Rollers (Bell)                          |
| 20        | 11        | DAVID ESSEX (CBS)                                  |

- | This Week | Last Week | SINGLES   |
|-----------|-----------|---|
| 21        | 20        | ORCHESTRAL TUBULAR BELLS—Royal Philharmonic Orch./Mike Oldfield |
| 22        | —         | SLADE IN FLAME—Slade (Polydor)                                  |
| 23        | 28        | THE BEST OF BREAD (Elektra)                                     |
| 24        | 23        | SHOWADDYWADDY (Bell)  |
| 25        | 25        | GOODBYE YELLOW BRICK ROAD—Elton John (DJM)                      |
| 26        | —         | FOR EARTH BELOW—Robin Trower (Chrysalis)                        |
| 27        | 49        | MUD ROCK—Mud (RAK)  |
| 28        | 21        | PROMISED LAND—Elvis Presley (RCA)                               |
| 29        | 26        | DONNY—Donny Osmond (MGM)  |
| 30        | 36        | COP YER WHACK OF THIS—Billy Connolly (Polydor)                  |
| 31        | —         | THE WAY WE WERE—Andy Williams (CBS)                             |
| 32        | 22        | THE BEST OF JOHN DENVER (RCA)                                   |
| 33        | —         | OVERNIGHT SUCCESS—Neil Sedaka (Polydor)                         |
| 34        | 31        | MEDDLE—Pink Floyd (Harvest)                                     |
| 35        | 30        | ROCK YOUR BABY—George McCrae (Jayboy)                           |
| 36        | —         | FROM THE MOUNTAIN—Stylistics (Avco)                             |
| 37        | 27        | BACK HOME AGAIN—John Denver (RCA)                               |
| 38        | 32        | THE BAKER GURVITZ ARMY (Vertigo)                                |
| 39        | 46        | THE BEATLES 1962-1966 (Apple)                                   |
| 40        | —         | BEHIND CLOSED DOORS—Charlie Rich (Epic)                         |
| 41        | —         | THE BEATLES 1967-1970 (Apple)                                   |
| 42        | 45        | THIS IS THE MOODY BLUES (Threshold)                             |
| 43        | —         | TAPESTRY—Carole King (A&M)                                      |
| 44        | —         | AVERAGE WHITE BAND (Atlantic)                                   |
| 45        | 37        | I LOVE—COUNTRY MUSIC—Val Doonican (Philips)                     |
| 46        | 43        | WALLS & BRIDGES—John Lennon (Apple)                             |
| 47        | —         | DIANA & MARVIN—Diana Ross & Marvin Gaye (Tamlia Motown)         |
| 48        | 39        | SMILER—Rod Stewart (Mercury)                                    |
| 49        | —         | MAIN EVENT—Frank Sinatra (Reprise)                              |
| 50        | 35        | REMEMBER YOU'RE A WOMBLE—Wombles (CBS)                          |

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- | This Week | Last Week | SINGLES   |
|-----------|-----------|---|
| 1         | 1         | MAKE ME SMILE (COME UP AND SEE ME)—*Steve Harley & Cockney Rebel (EMI)—Trigram/Rak (Steve Harley/Alan Parsons)    |
| 2         | 23        | IF—Telly Savalas (MCA)—Screen Gems/Columbia (Snuff Garrett)   |
| 3         | 3         | PLEASE MR. POSTMAN—Carpenters (A&M)—Dominion (Carpenters)   |
| 4         | 5         | THE SECRETS THAT YOU KEEP—*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)                                    |
| 5         | 19        | ONLY YOU CAN—Fox (GTO)—Gurusama Music (Kenny Young)   |
| 6         | 7         | SHAME SHAME SHAME—Shirley & Co. (All Platinum)—B&C (Sylvia)   |
| 7         | 12        | MY EYES ADORED YOU—Frankie Valli (Private Stock)—KPM/Jobete London (Bob Crece)                                    |
| 8         | 4         | SUGAR CANDY KISSES—*Mac & Katie Kissoon (Polydor)—ATV (Wayne Bickerton)   |
| 9         | 2         | JANUARY—*Pilot (EMI)—Robbins (Alan Parsons)   |
| 10        | 9         | FOOTSEE—*Wigan's Chose Few (Pye Disco Demand)—Planetary Nome London Ltd.  |
| 11        | 15        | IT MAY BE WINTER OUTSIDE—Love Unlimited (20th Century)—Ed Kassner (Barry White)                                   |
| 12        | 13        | YOUR KISS IS SWEET—Syaeta (Tamlia Motown)—Jobete London (Stevie Wonder)   |
| 13        | 11        | GOOD LOVE CAN NEVER DIE—*Alvin Stardust (Magnet)—Bumper Songs (Peter Shelley)                                     |
| 14        | 8         | ANGIE BABY—Helen Reddy (Capitol)—Warner Bros. (Joe Wissert)   |
| 15        | 10        | BLACK SUPERMAN (MUHAMMED ALI)—*Johnny Wakelin & the Kinshasa Band (Pye)—Francis Day & Hunter (Robin Blanchflower) |
| 16        | 6         | GOODBYE MY LOVE—*Glitter Band (Bell)—Rock Artists (Mike Leander)  |
| 17        | 18        | PLEASE TELL HIM THAT I SAID HELLO—*Dana (GTO)—Hush/Chrysalis (Geoff Stephens)                                     |
| 18        | 14        | STAR ON A TV SHOW—Stylistics (Avco)—Avemb/Cyril Shane (Hugo & Luigi)  |
| 19        | 17        | I'M STONE IN LOVE WITH YOU—Johnny Mathis (CBS)—Gamble Huff/Carlin (Thom Bell)                                     |
| 20        | 16        | NOW I'M HERE—*Queen (EMI)—Trident/Feldman (Roy Thomas Baker/Queen)  |
| 21        | 24        | HOW DOES IT FEEL—*Slade (Polydor)—Barn (Slade Ltd.) (Chas Chandler)   |
| 22        | 32        | PICK UP THE PIECES—Average White Band (Atlantic)—Warner Brothers (Arif Mardin)                                    |
| 23        | 29        | SOUTH AFRICAN MAN—Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon)                                    |
| 24        | 36        | DREAMER—*Supertramp (A&M)—Delicate/Rondor (Ken Scott)   |
| 25        | 26        | MY LAST NIGHT WITH YOU—*Arrows (RAK)—RAK (Mickie Most)  |

- | This Week | Last Week | SINGLES  |
|-----------|-----------|--|
| 26        | 41        | MANDY—Barry Manilow (Arista)—Screen Gems/Columbia/Grahple (Manilow/Dante/Davis)                          |
| 27        | 35        | ND. 9 DREAM—*John Lennon (Apple)—Lennon/ATV (John Lennon)  |
| 28        | 21        | THE BUMP—*Kenny (RAK)—Martin/Coulter (B. Martin/P. Coulter)  |
| 29        | —         | YOUNG AMERICANS—*David Bowie (RCA)—Mainman/Chrysalis (Tony Visconti)                                     |
| 30        | 44        | SWEETMUSIC—*Showaddywaddy (Bell) Bailey/DJM (Mike Hurst)   |
| 31        | 31        | SHOORAH SHOORAH—Betty Wright (RCA)—Warner Bros. (Willie Clarke)  |
| 32        | 30        | ROLL ON DOWN THE HIGHWAY—Bachman-Turner Overdrive (Mercury)—Screen Gems/Columbia (Randy Bachman)         |
| 33        | 34        | LOVE GAMES—Drifters (Bell)—Macaulay/Cookaway (Cookaway)  |
| 34        | 20        | PROMISED LAND—Elvis Presley (RCA)—Tristan  |
| 35        | 27        | HELP ME MAKE IT THROUGH THE NIGHT—John Holt (Trojan)—KPM (Tony Ashfield)                                 |
| 36        | 38        | MY HEART'S SYMPHONY—Gary Lewis & the Playboys (United Artists)—Warner Bros. (Snuff Garrett/Leon Russell) |
| 37        | 25        | MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond (MGM)—Warner Bros. (Mike Curb)                         |
| 38        | 43        | I'M ON MY WAY—*Dean Parrish (UK)—Robert Mellin (Eliot Greenberg/Doug Morris)                             |
| 39        | 40        | YOUR MAMA WON'T LIKE ME—*Suzi Quatro (Rak)—Chinnichap/Rak (Mike Chapman/Nicky Chinn)                     |
| 40        | 22        | PURELY BY COINCIDENCE—*Sweet Sensation (Pye)—M&M (Des Parson/Tony Hatch)                                 |
| 41        | 37        | BOOGIE ON REGGAE WOMAN—Stevie Wonder (Tamlia Motown)—(Stevie Wonder)                                     |
| 42        | 42        | LEGO SKANGA—*Rupie Edwards (Cactus)—Creole (Rupie Edwards)   |
| 43        | —         | HAVING A PARTY—Osmonds (MGM)—Chappells (Mike Curb)   |
| 44        | —         | THERE'S A WHOLE LOT OF LOVING—*Guys & Dolls (Magnet)—Arnold/Martin/Morrow (Ammo James)                   |
| 45        | 47        | THIS MONDAY MORNING FEELING—*Tito Simon (Horse)—B&C (F. Foster)  |
| 46        | 50        | Y VIVA ESPANA—Sylvia (Sonet)—Rune Ofwerman   |
| 47        | 45        | WE LOVE EACH OTHER—Charlie Rich (Epic)—London Tree (Bill Sherrill)                                       |
| 48        | 33        | NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)—Jobete London (Monardo/Bongiovini/Ellis)                       |
| 49        | 39        | MS GRACE—Tymes (RCA)—Hall (Billy Jackson)  |
| 50        | 28        | SOMETHING FOR THE GIRL WITH EVERYTHING—*Sparks (Island)—Island (Muff Winwood)                            |

## WEST GERMANY

(Courtesy of Musikmarkt)  
\*Denotes local origin

- This Week
- GRIECHISCHER WEIN—\*Udo Jurgens (Ariola)
  - YOU AIN'T SEEN NOTHIN' YET—Bachman-Turner Overdrive (Mercury)
  - LONGFELLOW SERENADE—Neil Diamond (CBS)
  - I CAN HELP—Billy Swan (Monument)
  - TRANEN LUGEN NICHT—\*Michael Holm (Ariola)
  - ES WAR EINMAL EIN JAGER—\*Katja Ebstein (EMI)
  - KUNG FU FIGHTING—Carl Douglas (Pye-Ariola)
  - JUKE BOX JIVE—Rubettes (Polydor)
  - ICH TRINK AUF DEIN WOHL, MARIE—\*Frank Zander (Ariola)
  - YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Philips)
  - DANCE THE KUNG FU—Carl Douglas (Pye-Ariola)
  - WHEN—John Kincaid (Penny Farthing-Bellaphon)
  - KILLER QUEEN—Queen (EMI Electrola)
  - ROSAMUNDE—\*Denny Christian (Hansa-Ariola)
  - DOWN DOWN—Status Quo (Vertigo-Phonogram)

## ITALY

(Courtesy Germano Ruscitto)  
SINGLES

- This Week
- UN CORPO & UN'ANIMA—Wess & Dori Ghezzi (Durium)
  - SERENO E'—Drupi (Ricordi)
  - UN'ALTRA DONNA—I Cugini di Campagna (Pull/Fonit/Cetra)
  - KUNG FU FIGHTING—Carl Douglas (Durium)
  - ROMANCE (Beethoven '74)—James Last (Polydor/Phonogram)
  - SUGAR BABY LOVE—Rubettes (Polydor/Phonogram)
  - E LA VITA LA VITA—Cochi & Renato (Derby/MM)
  - BELLISSIMA—Adriano Celentano (CBS/MM)
  - PER TE QUALCOSA ANCORA—I Pooh (CBS/MM)

- | This Week | Last Week   | SINGLES |
|-----------|---|---------|
| 10        | VERDE—G. & M. Orchestra (RCA)                           |         |
| 11        | CAN'T GET ENOUGH—Barry White (Phonogram)                |         |
| 12        | TAMURRIATA NERA—Nuova Compagnia Di Canto Popolare (EMI) |         |
| 13        | YOU LITTLE TRUSTMAKER—Tymes (RCA)                       |         |
| 14        | LU MARITIELLO—Tony Santagata (Carosello/Ricordi)        |         |
| 15        | DH DOCTOR—Richard Myhill (EMI)                          |         |

## JAPAN

(Courtesy: Music Labo, Inc.)  
\*Denotes local origin

- This Week
- SHITETSU ENSEN—\*Goro Noguchi (Polydor)—Tokyo
  - AI NO MAYOIGO—\*Agnes Chan (Warner)—Watanabe
  - 22 SAI NO WAKARE—\*Kaze (PANAM)—PMP, CMP
  - HAJIMETE NO DEKIGOTO—\*Junko Sakurada (Victor)—Sun
  - KOGARASHI NO FUTARI—\*Sakiko Itoh (Toshiba)—NTV, Union
  - PLEASE MR. POSTMAN—Carpenters (A&M)—Taiyo
  - SARABA HAISEIKO—\*Sueo Masuzawa (Polydor)—Diamond
  - ONNA NO YUME—\*Aki Yashiro (Teichiku)—Ai
  - FUJU NO IRO—\*Momoe Yamaguchi (CBS/Sony)—Tokyo
  - SMOKIN' BUGI—\*Down Town Bugi-Ugi Band (Express)—PMP
  - KAREN NA UWASA—\*Finger 5 (Philips)—Nichion, Tokyo Mus
  - RYOSHU—\*Midori Nishizaki (Minoruphone)—FBI
  - HAJIMETE NO HITO—\*Mineko Nishikawa (Victor)—Fuji, PMP, JCM
  - AMADARE—\*Hiromi Ohta (CBS/Sony)—Watanabe
  - MIKAN IRO NO KOI—\*Zutorubi (Ai)
  - WAGA YOKI TOMOYO—\*Hiroshi Kamayatsu (Express)—Nichion
  - WATASHI INOTEMASU—\*Toshi Iton And Happy & Blue (Union)—Watansbe
  - AIRENKI—\*Kiyoshi Itsuki (Minoruphone)—Noguchi
  - SHOWA KAREUSUKI—\*Sakura And Ickiro (Polydor)—Diamond
  - HIASOBI—\*Kiyoshi Nakajo (Canyon)—Nichion, Yomi Pack

## MEXICO

(Courtesy Radio Mil)  
SINGLES

- This Week
- TE JURO QUE TE AMO—Los Terricotas (Gamma)
  - QUIFRES SER MI AMANTE—Camilo Sesto (Ariola)
  - LOS HOMBRES NO DEBEN LLORAR—King Clave (Orfeon)
  - MUNDO DE JUGUETE—Lupita D'Alessio (Orfeon)
  - ONLY YOU—Ringo Starr (Apple)
  - MI PLEGARIA—Cesar (Capitol)
  - EL REY—Jose Alfredo Jimenez (RCA) Hnas. Huerta (CBS)
  - FEELINGS—Morris Albert (Gamma)
  - TE NECESITO TANTO AMOR—Elio Roca (Polydor)
  - TOMAME O DEJAME—Mecedades (Ariola)

## NEW ZEALAND

(Courtesy N.Z.B.C.)  
SINGLES

- This Week
- I CAN HELP—Billy Swan
  - PLEASE MR. POSTMAN—Carpenters/Pat Boone Family
  - KILLER QUEEN—Queen
  - LOVELY LADY—John Hanlon
  - I'M DOWN—Hollies
  - YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive
  - LONGFELLOW SERENADE—Neil Diamond (CBS) (Laetrec)
  - LUCY IN THE SKY WITH DIAMONDS—Elton John
  - JUNIOR'S FARM—Paul McCartney & Wings
  - DOWN ON THE BEACH TONIGHT—Drifters

## SOUTH AFRICA

(Courtesy Springbok Radio)  
SINGLES

- This Week
- YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury) (Laetrec)
  - SHE'S A WOMAN—Neil Herbert (MVN) (April)
  - LONGFELLOW SERENADE—Neil Diamond (CBS) (Laetrec)
  - HELP ME MY LOVE—After All (Reprise) (EMI/Brigadiers)
  - YOU ASK ME TO—Bobby Angel (Plum) (Laetrec)
  - YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (20th Century) (Sa-Vette/January)
  - JUNIOR'S FARM—Paul McCartney & Wings (Apple) (Northern)
  - BEACH BABY—First Class (Decca) (Yackamo)
  - WHEN WILL I SEE YOU AGAIN—Three Degrees (Philadelphia International) (April)
  - I CAN'T LEAVE YOU ALONE—George McCrae (RCA) (Southern)

## SPAIN

(Courtesy El Gran Musical)  
SINGLES

- This Week
- DDO EL TIEMPO DEL MUNDD—Manolo Otero (EMI) (EGO)
  - ENTRE DOS AGUAS—Paco de Lucia (Philips-Fo) (Fontana)
  - QUIERES SER MI AMANTE—Camilo Sesto (Ariola) (Arabella/Armonico)
  - ROCK YOUR BABY—George McCrae (RCA) (Musica del Sur)
  - BANDOLERO—Juran Carols Calderon (CBS) (April)
  - CANDILEJAS—Jose Augusto (EMI) (Ivan Mogull)
  - PENAS—Juan Bau (Zafiro) (Nycros)

## YUGOSLAVIA

(Courtesy Radio TV Revue And Studio)  
SINGLES

- This Week
- ONA SPAVA—Zdravko Colic (RTB)
  - NE MOGU DA TE ZABORAVIM—Miso Kovac (Suzy)
  - DA SAM PEKAR—Bijelo Dugme (Jugoton)
  - KAKO TI JE IME DEVOJCICE—Miki Jevremovic (RTB)
  - KOLIKO TE VOLIM—Boba Stefanovic (RTB) (Jugoton)
  - PONOVO BI RUKE HTFLE—Tereza Kesovija (Jugoton)
  - CEKALA SAM—Jadranka Stojakovic (RTB) (Studio B)
  - TI NISI MOJE SUNCE—Misa Markovic (Studio B)
  - KRAJ MOJE TUGE—Betj Djordjevic (RTB)
  - LAKU NOCK KATARINA—Djarko Domijan (Jugoton)

LPs

- This Week
- BIJELO BUGME—(Jugoton)
  - BAD COMPANY—(Jugoton)
  - 461 OCEAN BOULEVARD—Eric Clapton (RTB)
  - TWO ORIGINALS OF LED ZEPPELIN—(Suzy)
  - MAD DOGS AND ENGLISHMEN—Joe Cocker (Jugoton)
  - IT'S ONLY ROCK 'N ROLL—Rolling Stones (Suzy)
  - ROLLIN—Bay City Rollers (RTB)
  - SAMO ZENA—Gabi Novak (Jugoton)
  - MY ONLY FASCINATION—Demis Roussos (RTB)
  - SMILER—Rod Stewart (RTB)

# From The Music Capitals Of The World

Continued from page 78

Bolshoi Opera's soloist Yevgeni Nesterenko.

Among recent and immediate future international classical acts booked by Gosconcert here: organists Greta Krog, Alena Vesela and Hubert Bergant; U.S. pianists Schura Cherkasski, Ralph Votapek and Edward Auer; conductors Jose Rodrigues Faure (Argentine) and Rainer Miedel; and the Pro Musica chamber orchestra from Belgrade, Yugoslavia.

Top Czechoslovakian pop singer Eva Pilarova again here on an extended tour. . . Sessions of the USSR Composer's Union, devoted to contemporary national pop songs, held in Kiev in February, with more than 600 performers featured in four gala concerts in the 3,500-seater Ukraina concert hall. Among the artists were Yuri Guliayev, Tamarax Siniavskaya, Musilim Magomayev, Eduard Hill, Joseph Kobzon, Edita Piaekha, Victor Vuyatchich, Drushba vocal ensemble and the Pseniary rock group.

London Symphony Orchestra booked for concert tour of Russia this summer. . . U.K. pianist John Ogdon on his seventh tour of Russia in 12 years; in 1962 he won first prize at the Tchaikovsky Competition in Moscow.

VADIM YURCHENKOV



**Smile.  
You're on Elektra Records  
Now!**



**!Tony Orlando & Dawn.  
Premiering on Elektra Records  
with their newest single,  
"He Don't Love You  
(Like I Love You)"**

E45240



# 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 JOHN LENNON, ROCK & ROLL, Apple:** WKTK, WRAS, KMT, KSHE, WIOT, WZZQ, WSDM, WMMS, WLIR, KZAP, KZEW, WORJ, WOUR, KMYR, KFMV, KGB, KSML, KLOL, KLB, KOME, WMMR, WZMF, CJOM, WNEW, WQFM, WBAB, KSNAN
- 2 ACE, FIVE-A-SIDE, Anchor:** KSHE, KOME, KSML, WBRU, WLIR, KBPI, KZEL, WORJ, KSNAN, WKTK, WMMR, KMET, WIOT, WSDM, KZAP, WABX, WBAB, WZMF, WOUR, KMYR, KFMV, WRAS, WZZQ, CJOM, WQFM
- WET WILLIE, DIXIE ROCK, Capricorn:** WBRU, CJOM, KSHE, WLIR, KLOL, WZZQ, WORJ, WBEU, WIOT, WMMR, KBPI, WRAS, KMET, WMMS, KZAP, WBAB, KTYD, WOUR, KFMV, KSML, WYVS, KLB, KZFW, WKTK, WQFM
- 3 JOHN MAYAL, NEW BAND, NEW YEAR, NEW COMPANY, ABC:** CJOM, WABX, WLIR, WBAB, WBRU, WRAS, KMET, WIOT, WMMS, KZAP, KFMV, KLOL, WYVS, WPLR, KOME, WZZQ, WORJ, WKTK, WOUR, WQFM
- 4 LOUDON WAINWRIGHT III, UNREQUITED, Columbia:** KLOL, WAER, WBRU, WMMR, WRAS, WIOT, WABX, WOUR, KFMV, KZEL, WPLR, KOME, KMET, KLB, WORJ, CJOM, WKTK, WLIR
- 5 BUTTS BAND, HEAR & NOW, Blue Thumb/ABC:** KZEL, KZAP, WRAS, WLIR, KBPI, KFMV, WBRU, CHUM, WIOT, WABX, WORJ, WBAB, WOUR, KMET, KTYD
- DOG SOLDIER, United Artist:** KOME, WMMS, WABX, CJOM, KSHE, WORJ, WAER, KSML, KMYR, WIOT, KZEW, KLOL, WYVS, WRAS, KSNAN
- LED ZEPPLIN, PHYSICAL GRAFFITI, Swan Song:** WZZQ, KMET, KGB, KSHE, KBPI, KZEW, WRAS, WZMF, CJOM, WMMS, WABX, WNFV, WLIR, WIOT, WBAB
- NILLS LOFGREN, A&M:** WAER, KSNAN, KMYR, KZAP, KBPI, KLOL, WORJ, CJOM, WMMS, WABX, WOUR, WNEW, WLIR, WIOT, KTYD
- OLD & IN THE WAY, Round Records:** WABX, WLIR, WBRU, KZAP, KTYD, WOUR, KMYR, KFMV, KSML, KZEL, WPLR, KBPI, WRAS, KCFR, WORJ
- LON & DERREK VAN EATON, WHO DO YOU OUT DO, A&M:** KLOL, KMYR, KSML, KZAP, WMMR, WSDM, KBPI, WRAS, KZEL, CJOM, WMMS, WLIR, WIOT, WQFM, KSNAN
- 6 JOHN DENVER, AN EVENING WITH, RCA:** CHUM, WLIR, KZEW, WORJ, WBAB, KGB, KLOL, WYVS, KLB, WRAS, WNEW, WIOT, WQFM
- CAROLE KING, REALLY ROSIE/TV SOUNDTRACK, Ode:** WMMR, WOUR, KSML, KZEL, KLB, KMYR, KZAP, WSDM, WKTK, WMMS, WIOT, WQFM, KTYD
- PAVLOV'S DOG, PAMPERED MENIAL, ABC:** KSHE, WLIR, WABX, WZMF, WOUR, KZEL, KMYR, KBPI, WRAS, WNEW, WBAB, KSNAN, WIOT
- 7 EMMY LOU HARRIS, PIECES OF THE SKY, Reprise:** WBRU, WLIR, KSML, WAER, KLOL, WPLR, WMMR, KFMV, KZEL, WORJ, WOUR, WNEW
- 8 BONAROO, Warner Brothers:** CJOM, WRAS, WIOT, WLIR, KZAP, KFMV, KLOL, KMYR, WSDM, WNEW, KSNAN
- KEITH & DONNA GODCHEAUX, KEITH & DONNA, Round Records:** KBPI, WBRU, WMMS, KZAP, WOUR, KTYD, KMYR, KFMV, KSML, WAER, KOME

- 9 BLACK SHEEP, Capitol:** WMMR, WAER, KPBI, WLIR, WZMF, KSML, WOUR, KMET, WIOT, KSNAN
- KRAAN, ANDY NOGGER, Passport:** WLIR, KSHE, WYVS, WRAS, CJOM, WBAB, KMYR, KCFR, WOUR, WIOT
- SKY KING, SECRET SAUCE, Columbia:** KZAP, WIOT, WABX, WORJ, KTYD, WAER, WZZQ, WYVS, WLIR, WBAB
- 10 ROYAL PHILHARMONIC ORCH/MIKE OLDFIELD, DAVID BEDORD, ORCHESTRAL TUBULAR BELLS, Virgin:** WLIR, WMMR, WIOT, WAER, KLB, WPLR, WSDM, WRAS, WABX
- 11 FOCUS, DUTCH MASTERS, Sire:** KFMV, WMMS, WRAS, WMMR, WBAB, WIOT, KMYR, WQFM
- BILLY PAUL, GOT MY HEAD ON STRAIGHT, Philadelphia Inter.:** WOUR, WAER, WMMS, KZAP, KSML, KMET, WABX, KTYD
- 12 RUSS BALLARD, Epic:** WABX, WBAB, WORJ, WLIR, WMMR, CJOM, WIOT
- CHICK COREA, NO MYSTERY, Polydor:** KCFR, KOME, KSML, KZAP, WSDM, WYVS, WNEW
- 13 TRUTH, Roulette:** WMMR, WKTK, WBRU, CJOM, WABX, WIOT
- 14 JOE FARRELL, CANNED FUNK, CTI:** WBRU, WABX, WAER, KZAP, WOUR
- ORLEANS, LET THERE BE MUSIC, Asylum:** KMYR, KZEL, WABX, WOUR, WLIR
- RUSH, FLY BY NIGHT, Mercury:** WMMS, WRAS, KSHE, CJOM, WOUR
- JEREMY STEIG, TEMPLE OF BIRTH, Columbia:** WIOT, WPLR, KMYR, WSDM, WMMS
- GROVER WASHINGTON JUNIOR, MR. MAGIC, Kudu:** WABX, KTYD, WAER, KZEL, WIOT
- DIONE WARWICKE, THEN CAME YOU, Warner Brothers:** WABX, CHUM, KFMV, KSML, KZAP
- 15 VERNON BURCH, I'LL BE YOUR SUNSHINE, United Artist:** KMEL, WMMS, WMMR, WORJ
- CHAMBERS BROTHERS, RIGHT MOVE, Avco:** KZAP, KFMV, WLIR, WBRU
- VASSAR CLEMENTS, Mercury:** WABX, KMYR, WRAS, WOUR
- DRUICK & LORANGE, Ear:** WIOT, WMMS, WORJ, CJOM
- DONNIE FRITTS, PRONE TO LEAN, Atlantic:** KBPI, KFMV, WZMF, WQFM
- LANI HALL, HELLO IT'S ME, A&M:** WSDM, WORJ, CHUM, KTYD
- MAHAVISHNU JOHN McLAUGHLIN ORCH., VISIONS OF THE EMERALD BEYOND, Columbia:** WMMR, WMMS, WOUR, WNEW
- NEIL MERRYWEATHER, KRYPTONITE, Mercury:** KOME, KFMV, WRAS, WMMS
- 16 BACHMAN-TURNER OVERDRIVE, AS BRAVE BELT, Reprise:** KMET, CJOM, WQFM
- RORY BLOCK, Victor:** WIOT, WORJ, WMMS
- JOHN COLTRANE, ALTERNATE TAKES, Atlantic:** WAER, KMYR, WIOT
- PHIL EVERLY, "PHIL'S DINER," Pye:** KZAP, KSML, WOUR
- DAVID HENTSCHEL, STA\*RTLING MUSIC, Ring O'Records:** WLIR, WRAS, WSDM
- HUMBLE PIE, STREET RAT, A&M:** WNEW, WRAS, WABX
- CHARLES MINGUS, LIVE AT CARNEGIE HALL, Atlantic:** WAER, WIOT, KMYR
- ORCHESTRA LUNA, Epic:** KZAP, KCFR, WBRU
- SOUL SURVIVORS, TSOP:** WOUR, WMMR, WAER
- APRIL WINE, (Import) Aquarius:** KFMV, CJOM, WBAB

- 17 ARGENT, CIRCUS, Epic:** WMMS, WZMF
- STEVE ASHLEY, STROLL ON, Gull:** KMYR, KCFR
- PAT BURTON, WE'VE BEEN WAITING FOR THIS, Flying Fish:** KSML, WOUR
- BOBBY HUTCHERSON, LINGERLANE, Blue Note:** KSML, WSDM
- JANIS IAN, BETWEEN THE LINES, Columbia:** WRAS, WNEW
- JAZZERZ, COME AGAIN, Wooden Nickel:** CJOM, WIOT
- KEITH JARRETT, DEATH & THE FLOWER, ABC:** WPLR, WQFM
- JAY & THE AMERICANS, THE VERY BEST OF, United Artist:** KZAP, WOUR
- KANSAS, SONG FOR AMERICA, Kirshner:** WMMR, WZMF
- MICHAEL LONGO, 900 SHARES OF THE BLUES, Groove Merchant:** WSDM, WIOT
- HARVEY MANDEL, BEST OF, Janus:** KFMV, WZZQ
- MELBA MOORE, PEACH MELBA, Budah:** KZEL, KTYD
- ALPHONSE MOUZON, MIND TRANSPLANT, Blue Note:** KSML, KZEL
- RON NIGRINI, London:** CHUM, CJOM
- OSANNA, LANDSCAPE OF LIFE, P.I.:** KSHE, WOUR
- RANDY PIE, HIGHWAY DRIVER, (Import) Polydor:** WBAB, WRAS
- JESS RODEN, (Import) Island:** WLIR, WOUR
- SADISTIC MIKA BAND, Harvest:** KSML, WMMS
- TOM SCOTT, TOM SCOTT IN L.A., Flying Dutchman:** WQFM, KTYD
- 18 BLUE OYSTER CULT, ON YOUR FEET OR ON YOUR KNEES, Columbia:** WOUR
- BOA, SCHIZOID, Wooden Nickel:** CJOM
- RON CARTER, SPANISH BLUE, CTI:** WOUR
- CHRIS CHRISTMAN, WOMAN OF THE WORLD, Capricorn:** WOUR
- ROY CLARK & BUCK TRENT, A PAIR OF FIVES, ABC:** KSML
- COUNTS, FUNK PUMP, GRC:** WBRU
- CAROL DOUGLAS, CAROL DOUGLAS ALBUM, Midland International:** WMMS
- ENO, BURNING AIRLINE, Island:** KSNAN
- BILL EVANS, SYMBIOSIS, BASF:** KCFR
- HOLLIES, VERY BEST OF, United Artist:** WMMS
- ROGER MOON, NOBODY KNOWS MY NAME, Capitol:** WLIR
- SONNY ROLLINS, THE BRIDGE, Victor:** WABX
- EVIE SANDS, ESTATE OF MIND, Haven:** WLIR
- HORACE SILVER, SILVER 'N BRASS, Blue Note:** KSML
- SISTER SLEDGE, CIRCLE OF LOVE, ATCO:** WMMS
- LONNIE LISTON SMITH/COSMIC ECHOES, EXPANSIONS, Flying Dutchman:** KTYD
- SNAFU, SITUATION NORMAL (Import) WWA:** WLIR
- VARIOUS ARTISTS, STRIKE UP THE BAND, Flying Dutchman:** WIOT
- BIG MOMMA THORNTON, SASSY MOMMA, Vanguard:** WMMS
- STANLEY TURRENTINE, THE SUGAR MAN, CTI:** KZAP
- MAYNARD WILLIAMS, TEN SONGS, MCA:** KZEL
- SONNY BAY WILLIAMS, KING BISCUIT TIME, Arhoolie:** KMYR

# Disco Action

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By TOM MOULTON

NEW YORK—Discos are not only a place to dance, they're also a place to see your favorite disco group at a reasonable price. The trend toward live entertainment (with DJs still spinning records) in discotheques is becoming the big thing, not only in New York but in other cities.

The average price of admission to clubs here is \$5—a reasonable price to dance to your favorite songs and, on occasion, to be able to see them performed by the artists themselves.

A recent example here was the showcasing of the Philly Devotions at the Superstar Discotheque, Feb. 21-22. In what was the group's performing debut in the metropolitan area, two one-hour shows were performed each night. The Philadelphia-based quintet played such tunes as "Rock The Boat," "Mighty Love," "The Look Of Love," "The Long And Winding Road" and their current disco hit "I Just Can't Say Goodbye."

In Boston, Ron Robin, air personality on WBVF, who has his "Disco Show" Sunday nights, reports that the top six disco hits (compiled by listener response and area DJs) are: "Shame, Shame, Shame," "Express," "Lady Marmalade," "Reach Out, I'll Be There," "Hi-jack" and "I Just Can't Say Goodbye."

Ken Capurson of the Mailbox disco and Max Haven of Yesterday are getting strong response to two records which didn't make it the first time out of the gate. They are "Gut Level" by

the Blackbyrds and "A Date With The Rain" by Eddie Kendricks. The Kendricks disk is several years old. Robin says that he is also getting a lot of requests to play the Kendricks song, as well as "Stairway To Heaven." The latest bit of news from Boston is that the hottest newcomer, according to audience response and local DJs, is "Save Me" by Silverbird.

Frankie Valli's "My Eyes Adore You" LP will be out in two weeks, and it has a strong disco cut in "Swearin' To God." The cut is 10:09 in length and is produced by Bob Crewe.

Tony Silvester and Bert De Coteaux have produced another great disco single with "Flattery" by Jeree Palmer. The disk is scheduled for release the middle of this month by Columbia. . . . Spring Records has just released Joe Simon's "Get Down, Get Down (Get On The Floor)." It's the most commercial disco record Simon has come up with to date, and it should prove successful.

Ike and Tina Turner's forthcoming single "Baby, Baby Get It On" (UA) has all the excitement and sound of the Rolling Stones' "Funky Rock 'n' Roll." The duo could have a big disco winner on its hands with this one. . . . Hotline Records, a Las Vegas-based company, has a record called "Call Me Your Anything Man" by Bobby More. It's a record that most club DJs speed up to play. It has a vocal and instrumental side and has the combination of a "Rock Your Baby"/Barry White sound.

### By Audience Response Top 15

- This Week
- 1 BAD LUCK—Harold Melvin & The Blue Notes—Phila. Intl (LP)
  - 2 HIJACK—Herbie Mann—Atlantic
  - 3 HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT—Gloria Gaynor—MGM (LP)
  - 4 I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia
  - 5 WHERE IS THE LOVE—Betty Wright—Alston (LP only)
  - 6 E-MAN BOOGIE—Jimmy Castor Bunch—Atlantic (LP only)
  - 7 CRYSTAL WORLD—Crystal Grass—(Not Available In U.S.) French Import
  - 8 SHAME, SHAME, SHAME—Shirley And Company—Vibration
  - 9 PROTECT OUR LOVE/PAIN RELIEVER—Sister Sledge—ATCO (LP only)
  - 10 GLASS HOUSE—Temptations—Gordy (LP only)
  - 11 LOVE CORPORATION—The Hues Corp.—RCA
  - 12 HELPLESSLY—Moment Of Truth (Disco-Mix)—Roulette
  - 13 AND YOU CALL THAT LOVE—Vernon Burch—UA (LP only)
  - 14 I'LL BE HOLDING ON—Al Downing—Chess
  - 15 ONE BEAUTIFUL DAY—Ecstasy, Passion And Pain—Roulette

### Best Sellers (New York) Colony Records

- This Week
- 1 HIJACK—Herbie Mann—Atlantic
  - 2 BAD LUCK—Harold Melvin & The Blue Notes—Phila. Intl (LP only)
  - 3 LOVE CORPORATION—The Hues Corp.—RCA
  - 4 I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia
  - 5 HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT—Gloria Gaynor—MGM (LP)
  - 6 AND YOU CALL THAT LOVE—Vernon Burch—UA (LP Only)
  - 7 ONE BEAUTIFUL DAY—Ecstasy, Passion And Pain—Roulette
  - 8 MY LITTLE LADY—Bloodstone—London
  - 9 WHERE IS THE LOVE—Betty Wright—Alston (LP only)
  - 10 LOOK BUT DON'T TOUCH—Donny Beaumont—Mercury
  - 11 NEFFERTITI—Wisdom—Adelia
  - 12 I WAS BORN THIS WAY—Valentino—Gaiee
  - 13 SAVE ME, AGAIN—Silverbird—Midland Intl
  - 14 I'LL BE HOLDING ON—Al Downing—Chess
  - 15 I'LL NEVER BE THE SAME—Chapter Three—New Moon

### Best Sellers (New York) Downstairs Records

- This Week
- 1 SAVE ME—Silverbird—Midland Intl
  - 2 LOOK BUT DON'T TOUCH—Donny Beaumont—Mercury
  - 3 BAD LUCK—Harold Melvin & The Blue Notes—Phila. Intl
  - 4 ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain—Roulette
  - 5 REACH OUT, I'LL BE THERE—Gloria Gaynor—MGM
  - 6 I WAS BORN THIS WAY—Valentino—Gaiee
  - 7 RUN & HIDE—Philadelphia Flyers—Casablanca
  - 8 HOOK IT UP—The Choice Four—RCA
  - 9 LOVE CORPORATION—Hues Corp.—RCA
  - 10 YOU'RE MY ONLY WORLD—The 21st Century—RCA
  - 11 NEFFERTITI—Wisdom—Adelia
  - 12 L-O-V-E (Love)—Al Green—Hi
  - 13 LOVE IS EVERYWHERE—City Limits—TSOP
  - 14 ONCE YOU GET STARTED—Rufus—ABC
  - 15 WHAT AM I GONNA DO WITH YOU—Barry White—20th Century

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

- This Week
- 1 BAD LUCK—Harold Melvin & The Blue Notes—Phila. Intl
  - 2 GET DOWN—The Kaygees—Gang
  - 3 E-MAN BOOGIE—Jimmy Castor Bunch—Atlantic (LP only)
  - 4 WHAT AM I GONNA DO WITH YOU—Barry White—20th Century
  - 5 LOVE CORPORATION—The Hues Corp.—RCA
  - 6 X-RATED SYMPHONY—Joe Bataan—Salsoul (LP only)
  - 7 SAVE ME—Silverbird—Midland Intl
  - 8 SHAME, SHAME, SHAME—Shirley And Company—Vibration
  - 9 PROTECT OUR LOVE/PAIN RELIEVER—Sister Sledge—ATCO (LP only)
  - 10 HIJACK—Herbie Mann—Atlantic
  - 11 I DIDN'T KNOW—The Three Degrees—Phila. Intl
  - 12 I WAS BORN THIS WAY—Valentino—Gaiee
  - 13 GLASS HOUSE—Temptations—Gordy (LP only)
  - 14 A HURRICANE IS COMING TONITE—Carol Douglas—Midland Intl (LP only)
  - 15 REACH OUT, I'LL BE THERE—Gloria Gaynor—MGM

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

- ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack: 1, 2, 5, 6, 8, 9, 11, 14, 15, 16, 17, 18
- ATLANTA, GA.: WRAS-FM, Jim Morrison: 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 14, 15, 16, 17
- AUSTIN, TEXAS: KLBJ-FM, Greg Thomas: 1, 2, 4, 6, 10
- BABYLON, LONG ISLAND: WGB-FM, Bernie Bernard: 1, 2, 3, 5, 6, 9, 11, 12, 16, 17
- BALTIMORE, MD.: WKTK-FM, John Reeves: 1, 2, 3, 4, 6, 13
- BEAUFORT, S.C.: WBFU-FM, Bill Calvert: 2
- CHICAGO, ILL.: WSDM-FM, Burt Burdeen: 1, 2, 5, 6, 8, 10, 12, 14, 15, 16, 17
- CLEVELAND, OHIO: WMMS-FM, John Gorman: 1, 2, 3, 5, 6, 8, 11, 14, 15, 16, 17, 18
- DALLAS, TEXAS: KZEW-FM, Mike Taylor: 1, 2, 5, 6
- DENVER, CO.: KBPI-FM, Jean Valdez: 2, 5, 6, 8, 9, 15
- DENVER, CO.: KCFR-FM, Bob Stecker: 5, 9, 12, 16, 17, 18
- DETROIT, MICH.: WABX-FM, John Petrie: 2, 3, 4, 5, 6, 9, 10, 11, 12, 13, 14, 15, 16, 18
- DETROIT, MICH.: CJOM-FM, Dave Lonco: 1, 2, 3, 4, 5, 8, 9, 12, 13, 14, 15, 16, 17, 18
- EUGENE, ORE.: KFMV-FM, Randy Chase: 1, 2, 3, 4, 5, 7, 8, 11, 14, 15, 16, 17
- EUGENE, ORE.: KZEL-FM, Stan Garrett: 2, 4, 5, 6, 7, 14, 17, 18
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 14, 15, 16, 17, 18
- HOUSTON, TEXAS: KLOL-FM, Jim Hilty: 1, 2, 3, 4, 5, 6, 7, 8
- JACKSON, MISS.: WZZQ-FM, Keith Carter: 1, 2, 3, 5, 9, 17
- KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford: 1, 2, 5, 6, 7, 8, 9, 11, 12, 13, 14, 16, 17, 18

- LOS ANGELES, CALIF.: KMET-FM, Joe Collins: 1, 2, 3, 4, 5, 9, 11, 15, 16
- MILWAUKEE, WISC.: WZMF-FM, John Houghton: 1, 2, 5, 6, 9, 15, 17
- MILWAUKEE, WISC.: WQFM-FM, Mark Bielinski: 1, 2, 3, 5, 6, 11, 15, 16, 17
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth: 3, 4, 5, 7, 10, 14, 17
- NEW YORK, N.Y.: WNEW-FM, Dennis Elias: 1, 5, 6, 7, 8, 12, 15, 16, 17
- ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 3, 4, 5, 6, 7, 9, 12, 15, 16
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 2, 4, 5, 6, 7, 9, 10, 11, 12, 13, 15, 16, 17
- PROVIDENCE, R.I.: WBRU-FM, Peter Masi: 2, 3, 4, 5, 7, 8, 13, 14, 15, 16, 18
- SACRAMENTO, CALIF.: KZAP-FM, Robert Williams: 1, 2, 3, 5, 6, 8, 9, 11, 12, 14, 15, 16, 17, 18
- SAN DIEGO, CALIF.: KGB-FM, Art Schroeder: 1, 5, 6
- SAN FRANCISCO, CALIF.: KSAN-FM, Bonnie Simmons: 1, 2, 5, 6, 8, 9, 18
- SAN JOSE, CALIF.: KOME-FM, Ed Romig: 1, 2, 3, 4, 5, 8, 12, 15
- SANTA BARBARA, CALIF.: KTYD-FM, Laurie Cobb: 2, 5, 6, 8, 9, 11, 14, 15, 17, 18
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman: 1, 2, 5, 6, 9, 14, 17
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington: 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 14, 15, 16, 17, 18
- SYRACUSE, N.Y.: WAER-FM, George Gilbert: 4, 5, 7, 8, 9, 10, 11, 14, 16
- TOLEDO, OHIO: WIOT-FM, Niel Lasher: 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18
- TORONTO, CANADA: CHUM-FM, Benjy Karch: 5, 6, 14, 15, 17
- VALDOSTA, GA.: WYVS-FM, Scott Crane: 2, 3, 5, 6, 9, 12

MARCH 8, 1975, BILLBOARD

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# Billboard's Top Album Picks

MARCH 8, 1975

Number of LPs reviewed this week **57** Last week **54**

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**EARTH, WIND FIRE—That's the Way of the World**, Columbia PC 33280. A very tightly produced and performed package by a group that is coming closer and closer to stardom. EW&F has some of the finest musicians in any band and the compositions are all top-notch. They also have a number of directions to turn from rock to soul to Latin to gospel, because each vocalist is capable of conveying a different kind of music. Many new listeners should be gathered in from this record, especially since it is the soundtrack from the movie of the same title.

**Best cuts:** "Shining Star," "Happy Feelin'," "All About Love," "Yearnin' Learnin'," "Africano."

**Dealers:** Let consumers know this is a movie soundtrack as well as a new LP.

**MAHAVISHNU ORCHESTRA—Visions of the Emerald Beyond**, Columbia, PC 33411. McLaughlin should score heavily on all fronts with this tightly packaged set of 13 cuts. The arrangement of the group is his guitar work surrounded by Jean-Luc Ponty's violin as well as keyboards, bass, drums, a three-member string section and two-member horn section. Oddly enough the direction of the group has slightly changed and there are several very commercial jazz-rock-soul tunes. McLaughlin's guitar still stands out front and center and this album definitely displays how great he truly is.

**Best cuts:** "Eternity's Breath," "Can't Stand Your Funk," "Faith," "Cosmic Strut," "Be Happy," "On The Way Home To Earth."

**Dealers:** A very popular, established act, this album should be played, displayed and given a fair shake.

**BLUE OYSTER CULT—On Your Feet Or On Your Knees**, Columbia PG 33371. A two-disk package recorded live, this effort could be billed as the "best" of B.O.C. as several cuts are on previously released LPs. Nevertheless, the over-all effort races along well, sparked by the musical electricity readily identified with the group. Newer material also adds solid support. Production and arrangements are rich, especially with recording work having been done at several locations.

**Best cuts:** They're all typically B.O.C. and good.

**Dealers:** You know about past sales from the group, so take the appropriate action.

**BOB MARLEY & THE WAILERS—Natty Dread**, Island ILPS 9281. There is a feeling among many in this country that if reggae in its true form is ever to make it here, Bob Marley, the man who penned "I Shot The Sheriff," "Stir It Up" and "Guava Jelly," will be responsible. Well, the Wailers' third LP is another gem, this time incorporating a bit more commercial than previous efforts but losing none of the faithfulness to reggae. Unique and excellent music throughout, a music that is deceptive in its simplicity and songs that deal, like country and soul, with the realistic things in a life that is not always the most pleasant. Perhaps after the continued exposure U.S. audiences have had to our own and British artists handling reggae, the real thing will be able to make its breakthrough. Expect pop and soul play from this superb example of quality music.

**Best cuts:** "Lively Up Yourself," "Them Belly Full (But We Hungry)," "Natty Dread," "Bend Down Low," "Talkin' Blues."

**Dealers:** Play in store and let consumers know just who Marley is.

**DONALD BYRD—Stepping Into Tomorrow**, Blue Note BN-LA368-G (United Artists). Byrd's trumpet and flugelhorn are surrounded by lissome, soft and romantic background voices. They provide a soft overcoat for the music which is always moving forward with a very rhythmic flow. Producer Larry Mizell has himself in for additional points by contributing five tunes, so the LP really carries his imprimatur. The voices run right into Byrd (as on "We're Together") and they are designed to provide a commercial feel to the music. There is a spectacular rhythmic-sound-funk feeling to "Makin' It" which more than compensates for some of the weakness on side one.

**Best cuts:** "Makin' It," "You Are The World," "I Love The Girl."

**Dealers:** Byrd's trumpet is well known in jazz circles but this attempt at greater commercialization should move him before newer audiences.

**MICKEY NEWBURY—Lovers**, Elektra 7E-1030. From one of the finest storytellers, writers and singers in music today comes yet another masterpiece, much closer to the critically acclaimed Mercury material he did nearly six years back than anything he's done since. Full of the kind of slow, moving story ballads Newbury handles best, replete with perfect string backup and some flowing passages between the cuts. As always, there will be the usual question as to where to place Newbury—in country or pop. The answer is that he belongs in both, and is one of the few widely appealing artists around today. Superb vocal arrangements on every cut, and the artist continues his tradition of being able to communicate his most personal feelings in a workable and often commercial manner. Expect heavy FM play and hopefully action in other areas.

**Best cuts:** "Apples Dipped In Candy," "Sail Away," "When Do We Stop Starting Over," "If You Ever Get To Houston," "You've Always Got The Blues" (destined to become a standard).

**Dealers:** Newbury is known in country and pop?

**ORLEANS—Let There Be Music**, Asylum 7E 1029. At long last, a near-perfect album by one of our most underrated rock

## Spotlight



**LED ZEPPELIN—Physical Graffiti**, Swan Song SS2-200 (Atlantic). Long awaited double package from the group many feel is the best rock band in the world is a tour de force through a number of musical styles from straight rock to blues to folk acoustic to becoming orchestral sounds. Certainly the most versatile thing the foursome

has yet come up with, with Robert Plant's distinctive vocals and Jimmy Page's absolutely brilliant guitar work the highlights. Yet don't overlook bassman and keyboardist John Paul Jones and drummer John Bonham, also two of rock's finest. Zeppelin, known as the epitome of hard rock, don't so much play a song as they attack it—be the song a rocker or a ballad. The difference between this and some of the earlier LPs is that the attack is always well planned. The set is certainly the most controlled they have yet come up with, the songs may offer the best indication of the scope of their talents and the package is one of the few double sets of the past several years that actually merits being a double set. There is going to be the usual criticism, for Zeppelin have always been a band that people like to criticize. People will say there aren't enough rockers, there aren't enough ballads, there aren't enough old things, new things, etc. The band when one comes down to it, is now one of the most universally appealing rock acts in history, has changed admirably with the times and recovered beautifully from one somewhat below par LP several years back to become the premier rock band of today.

**Best cuts:** "In My Time Of Dying," "Houses Of The Holy," "Trampled Underfoot," "Bron-Yr-Aur," "Down By The Seaside," "Ten Years Gone," "Black Country Woman," "Boogie With Stu," "Sick Again"

**Dealers:** Zeppelin sells itself. To help out, however, they are barnstorming the country for the first time in two years

and roll bands. This first effort on a new label has all the ingredients of a winner and showcases the musical and vocal expertise of each group member. As usual John and Johanna Hall have outdone themselves with diverse material and they touch on many different types of music. It's been too long for this group and with a little bit of luck, this will push them over the top and expand their already large, loyal legion.

**Best cuts:** Take your pick, each tune is different from soft rockers to reggae to soul to disco. Standouts include "Let There Be Music" and "Ending Of A Song."

**Dealers:** A must for in-store play and you'd be surprised at the size of the group's following.

**TOM SCOTT & THE L.A. EXPRESS—Tom Cat**, Ode SP 77029 (A&M). Where does a man like Tom Scott find a home musically? Should he be a soul designate because he receives strong airplay in this genre? Should he be jazz because of his obvious liking for that form and the influence of it on his music? Or should he be pop, because these fans know him too? Well, pop means popular so that's where Scott will go for now, though he is a man of such wide appeal it's a shame to have to categorize him at all. On this outstanding and for him, move commercial to date, LP, he moves through all of the above mentioned musical forms, serving up some of the finest sax, synthesizer and woodwind work heard from anyone in a long while. With a band that will match any in the business (guitarist Robben Ford and keyboardist Larry Nash in particular), Scott will get disco play, soul jazz and Top 40 radio play and FM action with no contradictions. Primarily an uptempo set.

**Best cuts:** "Rock Island Rocket," "Tom Cat, Day Wait," "Good Evening Mr. & Mrs. America & All The Ships At Sea," "Blackface Cattin'," "Mondo" (eight excellent minutes).

**Dealers:** Unique, superb cover art.

**MELANIE—From The Beginning/Twelve Great Performances** ABC ANBD 879. Kind of a longshot for pick status here, but Melanie was and is one of the few artists who appeals to the Top 40 "commercial" crowds as well as the more "sophisticated" FM audiences. Most of her major hits are indeed included here, with the concentration on the past several years. The music is familiar to most in the business, but, as mentioned above, it has been some time since such a package was issued on the lady. She is also receiving a big push from her current label (Arista) and this could help this LP along. Acoustic and electric, Melanie remains one of the most distinctive and finest vocalists on today's music scene.

**Best cuts:** "Brand New Key," "Bitter Bad," "Ring The Living Bell," "Look What They've Done To My Song, Ma," "Beautiful People," "Candles In The Rain."

**Dealers:** Truly a greatest hits effort.



**COMMODORES—Caught In The Act**, Motown M6-820S1. The "Machine Gun" group is back with their second LP, a remarkably versatile set mixing straight disco dance cuts, instruments, fine ballads, soul from the "smooth" school and an instrumental backup (often highlighted by synthesizers and strings) that works perfectly with each song. Music is the kind that lends itself easily to soul or pop airplay. Equally skilled are the cuts handled by all six singers in a fine harmony arrangements or the material in which one of the group steps out on his own. The kind of conglomeration that really can't be categorized except as good music, and one of the few new groups of the past few years who have managed to make a dent in the charts without copying someone else.

**Best cuts:** "Wide Open," "The Bump," "This Is Your Life," "Let's Do It Right," "You Don't Know That I Know."

**Dealers:** Place in soul, pop and disco sections.

**RON BANKS AND THE DRAMATICS—The Dramatic Jackpot**, ABC BCD-867. First effort on ABC for this powerful group that picks up on the best of the current trends without directly imitating anyone. Backed by booming orchestration, Banks is a strong lead voice that avoids moving into the falsetto range so popular today and is more at home and more effective with the controlled yet raw vocals that characterized the best of the early Motown artists. Some good disco cuts here, but the Dramatics have always been far more than a dance group—they are one to listen to as well. Side one is primarily uptempo material, side two primarily mid tempo and ballads. Both work, both should receive soul and pop play. Excellent production, as the Dramatics move closer to that category occupied by the Spinners and a few others—good music that defies categorization.

**Best cuts:** "Good Things Don't Come Easy," "I Cried All The Way Home," "Never Let You Go," "Me, Myself And I," "Me And Mrs. Jones."

**Dealer:** Group is already an established one, and this is their first for ABC, so expect good push.

**MARLENA SHAW—Who Is This Bitch, Anyway?**, Blue Note BN-LA397G (United Artists). Blue Note has helped several artists most notably associated with jazz into soul and pop of late, and Ms. Shaw, known mainly as a jazz singer, would seem to be the next in line to do it in a big way. Her true skill lies in her ability as a stylist. From a classic kind of rap between a prostitute and a john with somewhat less than sufficient funds to powerful ballads to some well known ballads reworked in a funky way, the artist has hit a formula which should please current fans and attract many new ones. By far the most commercial entry yet from this fine singer who is as home with a torch song as with a rap, and one that should draw extremely heavy soul airplay. Instrumental backup, a mix of jazz, soul and funk is also superb throughout.

**Best cuts:** "Street Walkin' Woman," "Davy," "Feel Like Makin' Love," "You," "Loving You Was Like A Party."

**Dealers:** Place in soul and use fine cover photograph for display.



**C.W. McCALL—Wolf Creek Pass**, MGM 4989. The very clever man with the lyrics continues to turn out hits from Omaha, and this album will give him all sorts of new exposure. With two hit songs on his hands already, C.W. Has the potential here for many more.

**Best cuts:** "Night Rider," "Classified," "Four Wheel Drive," and "Rocky Mountain September," the latter an entirely new approach for him.

**Dealers:** This man has the potential to become a giant.

**DEL REEVES—Strings & Things**, UA 364. The best album Del has had in a long while, with producer Larry Butler bringing him back to his peak. There are songs of every style here, and he handles them professionally.

**Best cuts:** "I Would Like To See You Again," "Everybody Wants To Sing A Good-Time Song," "Puttin' in Overtime At Home," and "Homemade Love."

**Dealers:** Reeves is at his best again, and that's good news for his many fans.

**MEL TILLIS AND THE STATESIDERS—MGM 4987**. Mel Tillis can sell a song. Make no doubt about it. And Jim Vienneau can produce him as no one can. So the two are at it again, with another fine LP containing mixture of old and new, and even a touch of bluegrass.

**Best cuts:** "Uncle Pen," "Woman In The Back Of My Mind," and "Dear Love."

**Dealers:** With all his TV exposure and his steady sales, this should be another natural.

**SUNDAY SHARPE—I'm Having Your Baby**, UA 362. The very attractive lady includes four of her singles in this album, and embellishes it with some things which are new and strong.

**Best cuts:** "My legs Won't Walk Away From You," "I've Never Loved Anyone More," and "I Gave Everything I Had To Him."

**Dealers:** The cover picture should enhance sales.

**DAVID HOUSTON—A Man Needs Love**, Epic 33350. Every David Houston album is a good one, but this has something special. It's a duet he did with the late Gene Austin a few years ago, and which was forgotten until this LP was put together. It's one of many fine tunes on the session, which also includes a duet with Barbara Mandrell, and some real changes of pace for the versatile performer.

**Best cuts:** "Soft As A Rose," "Flower of Love," "Ain't It Good," and the Austin duet, "His Arms Around You."

**Dealers:** It's another which should move well for many reasons.

**DAVE DUDLEY—Special Delivery**, UA 366. Appropriately, this album is divided into what the label calls uppers and downers, the former being the up-beat tunes, the latter the ballads. Dudley does well with both, of course, but the down side has to have these best bets: "Blue Bedroom Eyes," "I Keep Looking Back."

**Dealers:** Very clever packaging of album automatically draws attention to it. Give it good display



**RETURN TO FOREVER Featuring CHICK COREA—No Mystery**, Polydor PD 6512. The hit, molten fire of this quartet, which is always laced with intense solo improvisations, remains one of the best examples of how jazz and rock cross pollinate into a modern pop band. All the sounds by leader Corea and Stanley Clarke are on keyboards of some sort (acoustic piano, electric piano, clavinet, organ, synthesizer). So the sounds are contained without the creative skills of the two as they generate offbeat effects. The underlying background is totally rhythmic with guitarist Al DiMelo joining the sonic flight.

**Best cuts:** "Dayride," "No Mystery," "Jungle Waterfall."

**Dealers:** Hit, electric funk for young listeners who crave some jazz with their pop.

**BENNY GOODMAN—The Complete Goodman Vol 1 1935**, RCA AXM2-5505. These recordings are a reissue of the classic 1935 Bluebird performances. Featured with the clarinet master on these sides are Teddy Wilson, Bunny Berigan, Gene Krupa, and singers Helen Ward, Joe Harris and Buddy Clark. Anyone interested in the informative years of this artist, will be totally delighted with this one.

**Best cuts:** Classic tunes by a classic artist.

**Dealers:** You should stock all of the Bluebird reissues in a wall display.

**LONNIE LISTON SMITH & THE COSMIC ECHOES—Expansions**, Flying Dutchman, BDL 1-0934 (RCA). Jazz pianist Lonnie Liston Smith has produced another rhythm-oriented album that deserves to be heard. He has again picked sidemen that have the most empathy for his melodic style of playing and they include bassist Cecil McBee, reedman Dave Hubbard and Smith's brother Donald on flute and vocals. A first-rate effort by an artist filled with expression and emotion, that is reflected in his playing.

**Best cuts:** "Expansions," "Desert Nights," "Summer Days," "Voodoo Woman," "My Love."

**Dealers:** The cover art is also very eye-catching.

**THE CHRIS HINZE COMBINATION—Sister Slick**, Columbia KC 33363. Flautist mixes in free form and traditional styles to come up with a set that has extremely strong commercial potential. In addition to the long, skilled solos that abound throughout, Hinze turns things over to guitarist Phillip Catherine from time to time while keyboards shuffle in and out noticeably but unobtrusively. Vocal chorus is also effective on one of the cuts. It is material of this type (albeit on different instruments) from the likes of Herbie Hancock and Freddie Hubbard that has moved into pop in recent months.

**Best cuts:** "Easy Answering," "The Second Coming," "Unity."

**Dealers:** Display in pop and new artists as well as jazz.



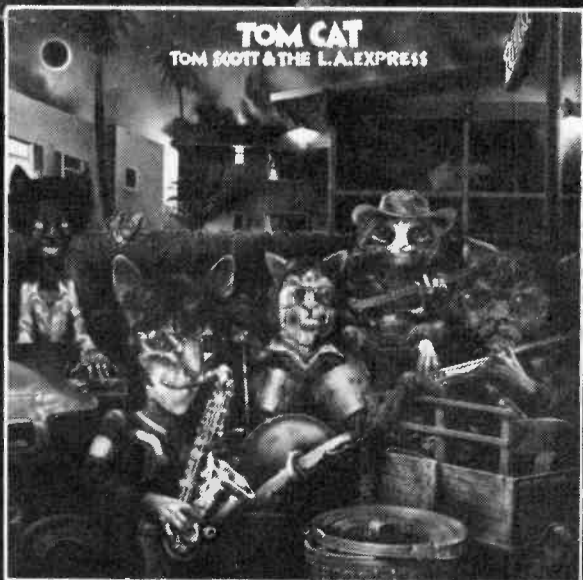
**MAGGIE & TERRE TOCHE—Seductive Reasoning**, Columbia KC 33232. Remarkably well done and versatile album from the sisters, shifting from soft, beautifully constructed story ballads to country oriented uptempo cuts to folk material. Highlights are the masterful arrangements and the excellent,

(Continued on page 86)

**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—to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegol, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.



**TOM CAT**  
TOM SCOTT & THE L.A. EXPRESS



**A new album from the most talked about,  
seen about, and critically acclaimed about new  
instrumental group in recent years.  
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**THE ELTON JOHN BAND—Philadelphia Freedom (5:38);** producer: Gus Dudgeon; writers: Elton John-Bernie Taupin; publishers: Big Pig/Leeds, ASCAP. MCA 40364. Another change of pace for Elton as he switches to a smooth, string-backed cut that still features the strong bottom that characterize most of his releases. One of the few automatic hit-makers around today, lots of stations already on this one and you can be sure he's set for another major hit.

**BOB DYLAN—Tangled Up In Blue (5:31);** producer: not listed; writer: Bob Dylan; publisher: Ram's Horn, ASCAP. Columbia 3-10106. Cut from his "Blood On The Tracks" LP. Dylan comes up with the most powerful and at the same time commercial single he's had in years. The haunting, rough Dylan vocals many of us remember from the early days so well are featured here, along with a strong acoustic background. Should re-establish artist as a Top 40 threat.

**TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (3:26);** producers: Hank Medress and Dave Appell; writers: J. Butler-C. Carter-C. Mayfield; publisher: Conrad, BMI. Elektra 45240-A. First release for the trio on Elektra is the old Jerry Butler "He Will Break Your Heart" with a new title. Excellent, soulful vocals not expected from the group, fine arrangements and possibly the best AM oriented cut the group has come up with yet. Moves them even further away from the "Tie A Yellow Ribbon" type song, and the new direction is a good one.

**PAUL ANKA—I Don't Like To Sleep Alone (3:14);** producer: Rick Hall; writer: P. Anka; publisher: Spanka, BMI. United Artists XW615-X. Anka pulls a fine story ballad out of his hat this time, the kind of love song he handles best. Singing is more mellow than his past two smashes, and the change works. Cut builds throughout, and should have no trouble following his last two into the top 10.

**GLORIA GAYNOR—Reach Out, I'll Be There (3:07);** producers: Tony Bongiovi, Meco Monardo and Jay Ellis; publisher: Stone Gate, BMI. MGM 14790. The lady whose "Never Can Say Goodbye" established her as one of the queens of the disco set comes back with the old Four Tops tune done with a pounding, disco oriented arrangement. Watch for pop, soul and disco action. Cut is pulled from her best selling LP.

**ANDY KIM—The Essence Of Joan (3:20);** producer: Andy Kim; writer: Andy Kim; publisher: Joachim, BMI. Capitol 4032. Kim moves into a milder vein this time, leading the song off with a ballad type arrangement and building it slowly into a fine, mid-tempo rocker. Good story line and perfect for AM play.

**THE MARSHALL TUCKER BAND—This Ol' Cowboy (3:37);** producer: Paul Hornsby; writer: Toy Caldwell; publisher: No Exit, BMI. Capricorn CPS 0228 (Warner Bros.). Top Southern rock band moves into a more melodic vein here with this excellent, acoustic oriented mid tempo cut with fine story line. Watch for strong action here, much along the lines of the Doobie Brothers when they pulled a change of pace with "Black Water."

## recommended

**MICHAEL MURPHEY—Wildfire (3:15);** producer: Bob Johnston; writers: M. Murphey-L. Cansler; publisher: Mystery, BMI. Epic 8-50084 (CBS).

**SEALS & CROFTS—I'll Play For You (3:47);** producer: Louie Shelton; writers: James Seals-Dash Crofts; publisher: Dawnbreaker, BMI. Warner Bros. 8075.

**LOBO—Don't Tell Me Goodnight (3:03);** producer: Phil Gernhard; writer: K. LaVoie; publisher: Famous, ASCAP. Big Tree 16033 (Atlantic).

### Continued from page 84

perceptive writing of Maggie Roche. For the most part quite different than anything happening in a big way today, but certainly a strong commercial possibility. The songs deal with reality, clothed though they may sometimes be in arrangements not generally equated with pop material. Watch for FM action first, but expect this pair to become one of the major new acts of 1975.

**Best cuts:** "Down The Dream," "West Virginia," "Machy's," "The Mountain People," "Jill Of All Trades."

**Dealers:** Pair has already received favorable press and Columbia is going to push them.

**STEVE ASHLEY—Stroll On, Gull GU6-401S1 (Motown).** Ashley is a member of the British folk school, in the tradition of Fairport Convention (several members of which appear here) who comes up with a fine set, mainly acoustic, full of rich "British" vocals, excellent backup vocals and superb instrumental work. A bit more commercial in parts than most of the material of this type, with some resemblance to the music that came out of our early folk boom in the early '60s (not surprising since most of this was derived from the British).

**THE SOUTHER, HILLMAN, FURAY BAND—Border Town (3:22);** producer: Richie Podolor; writer: J.D. Souther; publishers: Golden Spread/Benchmark, ASCAP. Asylum 45217-X.

**DION—Make The Woman Love Me (3:25);** producer: Phil Spector; writers: B. Mann-C. Weil; publishers: Screen-Gems-Columbia/Summerhill Songs. BMI. Warner-Spector 0403.

**LULU—Take Your Mama For A Ride (3:49);** producer: Wes Farrell; writer: Kenny Nolan; publishers: Kenny Nolan/Chelsea, BMI. Chelsea 3011.

**LINDA LEWIS—The Old Schoolyard (3:18);** producer: James Gregan; writer: C. Stevens; publisher: Freshwater. Arista 0109.



**HAROLD MELVIN AND THE BLUE NOTES—Bad Luck (Part 1) (3:10);** producers: Gamble-Huff; writers: V. Carstarphen-G. McFadden-J. Whitehead; publisher: Mighty Three, BMI. Philadelphia International ZS8 3562 (CBS). Pulled from their new LP, which many are calling the best thing they've ever done, Harold & the Blue Notes come up with a fine mid tempo rocker using the title as a hook effectively throughout. Excellent chance for crossover to pop and good shot at disco action. Flip: Bad Luck (Part 2) (3:31); info same in all categories.

**BLUE MAGIC—Love Has Found Its Way To Me (3:27);** producers: Baker, Harris, Young; writers: B. Eli-A. Waldman; publishers: WIMOT/Friday's Child, BMI. Atco 45-7014 (Atlantic). Quite possibly the best thing this fine group has yet come up with. Using their trademarked smooth sound, much like the Spinners in parts, they move through a song ideally suited to soul and pop radio as well as disco action. Top notch harmony vocals spotlight this mid tempo rocker. Flip: When Ya Coming Home (3:34); producers: same; writers: T. Mills-A. Felder; publishers: WIMOT/Mystic Dragon/Golden Fleece, BMI.

**FIRST CHOICE—Love Freeze (3:05);** producer: Stan Watson; writers: Allan Felder-Norman Harris; publishers: Silk/Golden Fleece/Mighty Three, BMI. Philly Groove 204 (Arista). Good, disco oriented cut with excellent female lead vocals and a good take off on the current economic situation, as the title should indicate. Smooth arrangement but still a rocker.

**THE MAIN INGREDIENT—Rolling Down A Mountainside (3:20);** producers: Gooding and Simmons; writers: Jacqueline Dalya Hilliard-Leon Ware; publisher: Better-Half, ASCAP. RCA JH-10224. Veteran soul group moves into the ballad bag here with this rather dramatic song that offers them their strongest commercial shot at soul and Top 40 play in some time. Singing is solid as always, but the song itself is a truly excellent one. Some very interesting changes in the arrangement.

**CARL CRAVES—The Next Best Thing (3:28);** producer: John Florez; writers: P. McManus-L. Pedroski; publisher: Tiny Tiger, ASCAP. A&M 1673. Followup to "Baby Hang Up The Phone" is a smooth ballad that also centers around the telephone, letters and other indirect means of communication. The initial effort from Graves moved into pop, and this one sounds like an even better bet to do the same.

## recommended

**BILLY PAUL—Billy's Back Home (3:27);** producers: Gamble-Huff; writer: D. Wansel; publisher: Mighty Three, BMI. Philadelphia International ZS8 3563 (CBS).

**JOE SIMON—Get Down, Get Down (Get On The Floor) (3:47);** producers: Raeford Gerald and Joe Simon; writers: Raeford Gerald-Joe Simon; publishers: Gaucho/Belinda, BMI. Spring 156 (Polydor).

This type of music has met with a kind of mystifying lack of interest except for loyal consumers who will buy anything of the genre, but this set appears to have a better chance than most of making it. Artist bends slightly to the winds of commercialism, but not much.

**Best cuts:** "Fire And Wine," "Silly Summer Games," "Monkey Puzzle Tree," "Lord Bateman," "Follow On."

**Dealers:** Several artists of this type, notably Al Stewart, are now making it.

**ISOTOPE—Illusion, Gull GU6-402S1 (Motown).** British quartet serve up an interesting and far better than average mix of jazz, rock and electronics with emphasis on the excellent synthesizer and guitar work. LP is totally instrumental, there is a good mix of long and short cuts and the material is most likely to appeal to the FM disk jockey and listener. Big in Britain for some time, the group shows more commercial promise than most other bands of this type. This is not "space rock" but a well handled hybrid leaning more toward U.S. commercial standards.

**Best cuts:** "Illusion," "Spanish Sun," "Golden Section," "Temper Tantrum."

**Dealers:** One of first two Gull releases in this country, so

**RUFUS THOMAS—Do The Double Bump (3:07);** producer: Tom Nixon; writer: Rufus Thomas; publisher: Rufon, ASCAP. Stax 0236.

**RETURN TO FOREVER Featuring CHICK COREA—Jungle Waterfall (2:35);** producers: Shelly Yakus and Chick Corea; writers: Chick Corea-Stanley Clarke; publisher: Litha, ASCAP. Polydor 15099.

**JIMMY "OKERA" HIGHTOWER—I Can't Have You (3:06);** producer: Nemo Production; writers: J. Hightower-L. Perry-L. Hoggatt-M. Turner; publishers: Bridgeport/Hot & Heavy, BMI. 20th Century/Westbound 5002.

**LITTLE BEAVER—Let The Good Times Roll Everybody (2:55);** producer: Willie Clarke; writers: W. Hale-W. Clarke; publisher: Sherlyn, BMI. Cat 1995 (T.K. Productions).

**THE MOMENT OF TRUTH—Helplessly (3:20);** producers: Reid Whitelaw and Norman Bergen; writers: Reid Whitelaw-Norman Bergen; publishers: Planetary/Brookside/Ceberg, ASCAP. Roulette 7164.

**JONES GIRLS—I Turn To You (3:40);** producer: Tony Camillo; writer: Tony Camillo; publisher: Etude, BMI. Curton 0102 (Warner Bros.).

**RAY STEVENS—Misty (2:53);** producer: Ray Stevens; writers: Erroll Garner-Johnny Burke; publisher: Vernon, ASCAP. Barnaby 614 (Janus).

**STATUS QUO—Down Down (3:52);** producer: Status Quo; writers: Rossi-Young; publishers: Duchess/Shawbury, BMI. Capitol 4039.

**SIR DOUGLAS QUINTET—Roll With The Punches (3:35);** producers: D. Sahn & N. Bogart; writer: Doug Sahn; publisher: Douglas Sahn, BMI. Casablanca 828.

**PHIL EVERLY—Old Kentucky River (3:25);** producers: Phil Everly and Terry Slater; writers: Everly-Slater; publisher: Bowling Green, BMI. Pye 71014 (ATV).

## First Time Around

**EMMY LOU HARRIS—Too Far Gone (3:30);** producer: Brian Ahern; writer: Billy Sherrill; publisher: Al Gallico, BMI. Reprise 1326 (Warner Bros.). Talented lady takes country tune and brings her own unique style to it. Her debut LP is receiving fine reviews and label is pushing her. Expect pop and country action here from this excellent singer.

**ANNIE BLUE—Lay Me Down (3:17);** producer: Joe Wilson; writer: Ed Struzick; publishers: Colgems/Joe M. Wilson, ASCAP. 20th Century 2157. Good soul cut from girl with a bit of a little girl voice that works well against the soft arrangement.

**TAGGETT—Time (2:36);** producer: Tony Hicks; writer: Colin Horton-Jennings; publishers: Ackee/Malpass. ASCAP. United Artists XW607-X. British quartet comes up with pleasant easy rocker filled with good harmonies that sound a bit like the Hollies at times, which is not surprising since Hollie Tony Hicks handled the production.

**JERRY COLE & TRINITY—Susanna's Song (In The California Morning) (2:51);** producer: A Midget Production; writer: M. Franks; publisher: Moppet, BMI. Midget 102. Pleasing smooth rocker in the laid back vein. Good harmony vocals throughout and a fine chance for Top 40 play.

**BROCKINGTON SINGERS—Stretch Out (3:28);** producer: Bruce Hawes; writers: I. Brockington-B. Hawes; publisher: Mighty Three, BMI. TSOP 758 4763 (CBS). Good soul cut with excellent, fiery harmony vocals and alternating leads.

expect push from Motown.

**TAGGETT—United Artists UA-LA407G.** First effort from British quartet produced by Hollie Tony Hicks is a mix of interesting ballads, raucous rockers and some humorous and poignant lyrics. Some "laid back" type material here as well, and even a few country oriented things. Good harmony and



**RONNIE MILSAP—Too Late To Worry, Too Blue To Cry (3:05);** producer: Tom Collins & Jack D. Johnson; writer: Al Dexter; Hill & Range/Elvis Presley, Noma (BMI); RCA 10228. Another old one brought up to modern standards by Milsap, with fine vocal and string background. It has everything going for it. Flip: No info available.

**HENSON CARGILL—Deep In The Heart Of Dixie (3:14);** producer: not listed; writers: Mark Sherrill, Don Goodman; Al Gallico/Screen Gems (BMI); Elektra 45234. Unquestionably the best thing he's had since his monstrous "Skip A Rope" of a few years back. Powerful lyric here, well delivered. Flip: No info available.

**DAVE KIRBY—Morning Train To Cleveland (3:03);** producer: Pete Drake; writers: D. Kirby, J. Allen; Tree (BMI); Capitol 4038. His first record for Capitol is a winner. Good production, good song, and other superlatives. Flip: No info available.

**THE POINTER SISTERS—Live Your Life Before You Die (3:32);** producer: David Rubinson & Friends; writers: A. & B. Pointer; Polo Grounds (BMI); ABC-Blue Thumb 262. This could go many ways, but there's plenty of country in it. The girls have been up on the country charts before, and have become favorites in Nashville. Flip: No info available.

**CHARLIE LOUVIN—When You Have To Fly Alone (2:52);** producer: Larry Butler; writer: Red Lane; Tree (BMI); UA 14402. Butler has the knack of bringing out the best in people, and this is Charlie Louvin's kind of song. He sings it with everything he has, and it has all sorts of promise. Flip: No info available.

**TOMMY CASH—The One I Sing My Love Songs To (2:33);** producer: Pete Drake; writer: Wayland Holyfield; Jack (BMI); Elektra 45241. A lot of good things happen here. Tommy takes a good song, works with a producer who obviously has the right vibes with him, and then proceeds to sing it with style and class. It's his first for the new label, and could launch a good many things. Flip: No info available.

**DOYLE HOLLY—Funky Water (2:15);** producer: Ken Mansfield; writer: Kris Kristofferson; Buckhorn (BMI); Barnaby 612. It's a familiar song under a slightly different title, and the production and arrangement by Mansfield really make it happen. Holly, of course, adds his integral part. Flip: No info available.

## recommended

**SHELIA TILTON—Brass Buckles (2:25);** producer: Bill Walker; writer: Bobby Borchers; Tree (BMI); Con Brio 101.

**JERRY HOUSE—My Song (2:20);** producer: Mel Tillis; writer: Jerry House; Sawgrass (BMI); MGM 14784.

**JIMMY ELLEDGE—One By One (2:55);** producer: Joe Johnson; writers: Kelly Bach & Jean Lane; Four Toy (BMI); 4-Star 5-1003.

**MARGO SMITH—There I Said It (2:03);** producer: Jim Vienneau; writer: Margo Smith; Jidobi (BMI); 20th Century 2172.

**JODY MILLER—The Best In Me (2:40);** producer: Norro Wilson; writer: D. Hall; Algee (BMI); Epic 8-50079.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

## Billboard LPs

### pop

**JANIS IAN—Between The Lines, Columbia PC 33394.** Janis Ian has become one of songwriting's most important powers and stylists. Sit down and listen to the words this sensitive vocalist puts down. Several cuts could catch airplay, and many will be covered by other artists. Still, her voice has a very appealing quality to it and she deserves to make it with this album. **Best cuts:** "When The Party's Over," "From Me To You," "Watercolors," "Between The Lines."

lead vocals throughout, and best description of the music on the whole is that it is an amalgamation of the most popular styles of the past few years. Side two is heads above side one, so don't give up before you flip it over.

**Best cuts:** "(I'll Be Your) Anchor Man," "New On A Blue Day," "In The Days When I Was Young," "An Old Bird Song."

**Dealers:** Attractive cover and UA is going to push this one.

## Billboard's Recommended LPs

**DAVE MASON—At His Best, ABC/Blue Thumb ABTD 880 (ABC).** Third "best of" type of LP of Mason's material from the Blue Thumb group, but the other two have sold respectably and made the charts and there is no reason to believe this one will not. Mason has become one of the major names in pop music over the past several years, and many feel the songs included here should be counted among his best. A unique writer, stylist and singer with almost a decade of fans behind him. **Best cuts:** "Only You Know And I Know," "Can't Stop Worrying, Can't Stop Loving," "Shouldn't Have Taken More Than You Gave."

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# Billboard HOT 100

**\*Chart Bound**

HE DON'T LOVE YOU (Like I Love You) — Tony Orlando & Dawn (Elektra 45240)  
 I DON'T LIKE TO SLEEP ALONE — Paul Anka (United Artists 615)  
 REACH OUT, I'LL BE THERE — Gloria Gaynor (MGM 14790)  
 SEE TOP SINGLE PICKS REVIEWS, page 86

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	7	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (John Farrar), J. Farrar, MCA 40349	34	34	6	I'VE BEEN THIS WAY BEFORE—Neil Diamond (Tom Catalano), N. Diamond, Columbia 3-10084	68	78	3	LOVE FINDS ITS OWN WAY—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), J. Weatherly, Buddah 453
2	3	12	BLACK WATER—Doobie Brothers (Ted Templeman), P. Simmons, Warner Bros. 8062	35	40	6	PART OF THE PLAN—Dan Fogelberg (Joe Walsh), D. Fogelberg, Epic 8-50055 (Columbia)	69	42	7	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT—Millie Jackson (Brad Shapiro, Millie Jackson), H. Bunks, R. Jackson, C. Hampton, Spring 155 (Polydor)
3	4	16	MY EYES ADORED YOU—Frankie Valli (Bob Crewe), B. Crewe, K. Nolan, Private Stock 45003	36	47	5	EMMA—Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16031 (Atlantic)	70	79	5	KILLER QUEEN—Queen (Roy Thomas Baker, Queen), Mercury, Elektra 45226
4	8	10	LADY MARMALADE—LaBelle (Allen Toussaint, B. Crewe, K. Nolan), Epic 8-50048 (Columbia)	37	37	7	I GET LIFTED—George McCrae (H.W. Casey, R. Finch), H.W. Casey, R. Finch TK 1007	71	83	3	LINDA ON MY MIND—Conway Twitty (Not Listed), C. Twitty, MCA 40339
5	6	11	LOVELY PEOPLE—America (George Martin), Peck & Peck, Warner Bros. 8048	38	46	5	SUPERNATURAL THING Part 1—Ben E. King (Tony Silvester, Bert Coteaux), P. Grant, G. Guthrie, Atlantic 3241	72	82	2	IT'S A MIRACLE—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, M. Panzer Arista 0108
6	10	13	LADY—Styx (John Ryan For Chicago Kid Prod.), D. De Young, Wooden Nickel 10102 (RCA)	39	28	13	FIRE—Ohio Players (Ohio Players), J. Williams, C. Satchel, I. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73643 (Phonogram)	73	84	3	LIKE A SUNDAY MORNING—Lana Cantrell (Joel Diamond), J. Diamond, A. Kenneth, Polydor 14261
7	1	15	BEST OF MY LOVE—Eagles (Glyn Johns), Henley, Frye, J.D. Souther, Asylum 45218	40	48	6	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (Huey P. Meaux), V. Keli, B. Peters, ABC/Dot 17540	74	NEW ENTRY	6	TANGLED UP IN BLUE—Bob Dylan (Bob Dylan), B. Dylan, Columbia 3-10105
8	22	8	LOVIN' YOU—Minnie Riperton (Scorbu Prod.), M. Riperton, R. Rudolph, Epic 8-50057 (Columbia)	41	50	6	GOOD TIMES, ROCK & ROLL—Flash Cadillac & The Continental Kids (Toxey French, Ed Martinez), R.B. Burns, Private Stock 45006	75	54	6	I FOUGHT THE LAW—Sam Neely (Bobby Hart, Danny Janssen), S. Curtis, A&M 1651
9	7	14	PICK UP THE PIECES—Average White Band (Arit Mardin), R. Bail, H. Stuart, Average White Band, Atlantic 45-3229	42	52	6	BUTTER BOY—Fanny (Vini Poncia), Millington, Casablanca 814	76	NEW ENTRY	6	WHAT AM I GONNA DO WITH YOU—Barry White (Barry White), B. White, 20th Century 2177
10	11	12	CAN'T GET IT OUT OF MY HEAD—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 573	43	53	5	THE SOUTH IS GONNA DO IT—Charlie Daniels Band (Paul Hornsby for Don Rubin Prod.), C. Daniels KAMA Sutra 598 (Buddah)	77	NEW ENTRY	6	LIVING A LITTLE, LAUGHING A LITTLE—Spinners (Thom Bell), T. Bell, L. Creed, Atlantic 3252
11	15	14	DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta (Frank Slay), J. Corbetta, J. Carter, Claridge 402	44	29	11	SWEET SURRENDER—John Denver (Milton Okun), J. Denver, RCA 10148	78	89	2	WE'RE ALMOST THERE—Michael Jackson (Brian Holland), B. Holland, E. Holland, Motown 1341
12	12	11	I'M A WOMAN—Maria Muldaur (Joe Boyd, Lenny Waronker), J. Leiber, M. Stoller, Reprise 1319	45	49	6	WOLF CREEK PASS—C.W. McCall (Don Sears, Chip Davis), W. Fries, L.F. Davis, MGM 14764	79	90	3	DON'T LET GO—Commander Cody & His Lost Planet Airmen (John Boylan, J. Stone, Warner Bros. 8073)
13	16	7	EXPRESS—B. T. Express (Jeff Lane), B.T. Express, Roadshow 7001 (Scepter)	46	56	5	WALKING IN RHYTHM—Blackbyrds (Donald Byrd), B. Perry, Fantasy 736	80	86	2	LEONA—Wet Willie (Tom Dowd), J. Hall, J. Hall, Capricorn 0224 (Warner Bros.)
14	14	8	ROLL ON DOWN THE HIGHWAY—Bachman-Turner Overdrive (Randy Bachman), C.F. Turner, R. Bachman, Mercury 73656 (Phonogram)	47	13	13	#9 DREAM—John Lennon (John Lennon), J. Lennon, Apple 1878 (Capitol)	81	85	3	REALITY—James Brown (James Brown), J. Brown, S. Wesley, G. Wesley, Polydor 14268
15	17	10	POETRY MAN—Phoebe Snow (Dino Airdi), P. Snow, Shelter 40353 (MCA)	48	58	5	SATIN SOUL—Love Unlimited Orchestra (Barry White), B. White, 20th Century 2162	82	88	4	BUMP ME BABY, Part 1—Dooley Silverspoon (Sonny Casella), S. Casella, Cotton 636 (Arista)
16	24	9	YOU ARE SO BEAUTIFUL—Joe Cocker (Jim Price), B. Preston, B. Fisher, J. Webb, A&M 1641	49	51	6	MY ELUSIVE DREAMS—Charlie Rich (Billy Sherrill), C. Putnam, B. Sherrill, Epic 8-50064 (Columbia)	83	NEW ENTRY	6	WHO'S SORRY NOW—Marie Osmond (Sonny James in conjunction with Mike Curb Prod.) Synder, Kalmar, Ruby, Kolob 14785 (MGM)
17	20	10	UP IN A PUFF OF SMOKE—Polly Brown (Philip Swern, Gerry Shury), G. Shury, P. Swern, GTO 1002 (ABC)	50	35	17	BOOGIE ON REGGAE WOMAN—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54254 (Motown)	84	95	2	THE PILL—Loretta Lynn (Owen Bradley), L. Allen, D. McHan, T.D. Bayless, MCA 40358
18	21	12	TO THE DOOR OF THE SUN (Alle Porte Del Sole)—Al Martino (Peter De Angelis), Pace, Panzeri, Dilat, Conti, Newell, Capitol 3987	51	63	4	SHINING STAR—Earth, Wind & Fire (Maurice White), M. White, P. Bailey, Columbia 3-10090	85	60	15	I BELONG TO YOU—Love Unlimited (Barry White), B. White, 20th Century 2141
19	19	8	MOVIN' ON—Bad Company (Bad Company), M. Ralphs, Swan Song 70101 (Atlantic)	52	62	4	DANCE THE KUNG FU—Carl Douglas (Biddu for Subiddu), C. Douglas, Biddu, 20th Century 2168	86	92	3	ANGEL (What In The World's Come Over Us)—Atlanta Rhythm Section (Buddy Buie), Buie, Mix, Bailey, Polydor 14262
20	23	7	MY BOY—Elvis Presley (B. Martin, P. Coulter, C. Francois, J.P. Bourtyre), B. Martin, RCA 10191	53	NEW ENTRY	3	PHILADELPHIA FREEDOM—Elton John Band (Gus Dudgeon), E. John, B. Taupin, MCA 40364	87	87	3	I'LL BE HOLDING ON—Al Downing (Tony Bongiovi, Meco Monardo, Jay Ellis), A. Downing, L. Quinn, A. Smith, Chess 2158 (Chess/Janus)
21	25	9	SAD SWEET DREAMER—Sweet Sensation (Tony Hatch, Des Parton), D. Parton, Pye 71002 (ATV)	54	65	3	THE BERTHA BUTT BOOGIE Pt. 1—Jimmy Castor Bunch (Jimmy Castor, J. Pruitt), J. Castor, J. Pruitt, Atlantic 3232	88	96	2	AIME—Pure Prairie League (Robert Alan Ringe), C. Fuller, RCA 10184
22	26	8	I AM LOVE Part 1 & 2—Jackson 5 (Jerry Marcellino, Mel Larson), M. Larson, J. Mane, D. Fencetone, R. Rancifer, Motown 1310	55	59	7	DEVIL IN THE BOTTLE—T. G. Shepard (Jack Gilmer, Bill Browden, Don Crus), B. David, Melodyland 6002 (Motown)	89	NEW ENTRY	6	HOW LONG—Ace (John Anthony), P. Carrack, Anchor 21000 (ABC)
23	27	9	SHAME, SHAME, SHAME—Shirley & Company (Sylvia), S. Robinson, Vibration 532 (All Platinum)	56	33	15	DOCTOR'S ORDERS—Carol Douglas (Ed O'Loughlin—OCA Prod.), G. Stephens, Greeaway, Cook, Midland International 10113 (RCA)	90	94	2	SHOWDOWN—Odia Coates (Rick Hall), J. Lynn, United Artists 601
24	9	10	NIGHTINGALE—Carole King (Lou Adler), C. King, D. Palmer, Ode 66106 (A&M)	57	67	5	JACKIE BLUE—Ozark Mountain Daredevils (Glyn Johns, David Anderle), L. Lee, S. Cash, A&M 1654	91	91	4	SMOKIN' ROOM—Carl Carlton (Bob Monaco), D. Belfield, ABC 12059
25	31	5	NO NO SONG/SNOOKEROO—Ringo Starr (Richard Perry), H. Axton, D. Jackson, Apple 1880 (Capitol)	58	69	2	L-O-V-E (Love)—Al Green (Willie Mitchell), A. Green, W. Mitchell, M. Hodges, Hi 2282 (London)	92	98	2	TOBY/THAT'S HOW LONG—Chi-Lites (Eugene Record), E. Record, B. Acklin, A. Powerll, T. Boyd, Brunswick 55515
26	18	14	YOU'RE NO GOOD—Linda Ronstadt (Peter Asher), C. Ballard Jr., Capitol 3990	59	70	3	LONG TALL GLASSES (I CAN DANCE)—Leo Sayer (Adam Faith, David Courtney), L. Sayer, Warner Bros. 8043	93	99	2	TURN TO STONE—Joe Walsh (Joe Walsh, John Stronach), J. Walsh, ABC/Dunhill 15026
27	36	6	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas (Chips Moman), C. Moman, L. Butler, ABC 12054	60	32	12	LOOK IN MY EYES PRETTY WOMAN—Tony Orlando & Dawn (Hank Medress, Dave Appell), D. Lambert, B. Potter, Bell 45620 (Arista)	94	100	2	ONLY ONE WOMAN—Nigel Olsson (Gus Dudgeon), R. Gibb, B. Gibb, M. Gibb, Rocket 40337 (MCA)
28	45	4	ONCE YOU GET STARTED—Rufus (Bob Monaco), G. Christopher, ABC 12066	61	43	10	DON'T TAKE YOUR LOVE FROM ME—Manhattans (Bobby Martin and Manhattan Prods.), A. Felder, B. Sigler, R. Kensey, Columbia 3-10045	95	NEW ENTRY	6	SHAVING CREAM—Benny Bell (Benny Bell), B. Bell, Vanguard 35133
29	30	8	NEVER LET HER GO—David Gates (David Gates), D. Gates, Elektra 45223	62	44	16	PLEASE MR. POSTMAN—Carpenters (Richard & Karen Carpenter), B. Holland, F. Gorman, R. Bateman, A&M 1646	96	NEW ENTRY	6	LIVE YOUR LIFE BEFORE YOU DIE—Pointer Sisters (David Robinson & Friends), A. Pointer, B. Pointer, ABC/Blue Thumb 262
30	5	13	SOME KIND OF WONDERFUL—Grand Funk (Jimmy Ienner), J. Ellison, Capitol 4002	63	73	3	HUSH/I'M ALIVE—Blue Swede (Ben Palmer), J. South, I. James, P. Lucia EMI 4029 (Capitol)	97	NEW ENTRY	6	SWING YOUR DADDY—Jim Gilstrap (Kenny Nolan), K. Nolan, Roxbury 2006
31	38	6	CHEVY VAN—Sammy Johns (Jay Senter, Larry Knechtel), S. Johns, GRC 2046	64	74	3	LOVE CORPORATION—Hues Corporation (David Kerchenbaum), W. Holmes, RCA 10200	98	NEW ENTRY	6	EVERYBODY WANTS TO FIND A BLUEBIRD—Randy Edelman (Michael Stewart), R. Edelman, 20th Century 2155
32	39	5	EMOTION—Helen Reddy (Joe Wissert), V. Sanson, P. Dahlstrom, Capitol 4021	65	75	4	I HAVE A DREAM—Donny Osmond (Mike Curb, Don Costa), S. Burke, S.H.S.S. Burke, Kolob 14781 (MGM)	99	NEW ENTRY	6	YOU'RE A PART OF ME—Susan Jacks (Harry Hinde), K. Carnes, Mercury 73649 (Phonogram)
33	41	3	HARRY TRUMAN—Chicago (James William Guercio), R. Lamm, Columbia 3-10092	66	76	4	SHOESHINE BOY—Eddie Kendricks (Frank Wilson, Leonard Caston), H. Booker, L. Allen, Tamla 54257 (Motown)	100	NEW ENTRY	6	BLACK SUPERMAN—Muhammad Ali, Johnny Wakein & The Kinshasa Band (Robin Blanchflower), J. Wakelin, Pye 71012 (ATV)
				67	77	4	I WANNA LEARN A LOVE SONG—Harry Chapin (Paul Leka), H. Chapin, Asylum 45236				

★ 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)**

Aime (McKenzie/Dunbar, BMI)	88	Dance The Kung Fu (Carrere/Woolfson, MCPS)	52	I'll Be Holding On (Heavy/Elbomo/Diagonal, BMI)	87	Lonely People (Warner Bros., ASCAP)	8	#9 Dream (Lennon/ATV, BMI)	47	Shaving Cream (Madison, BMI)	95	To The Door Of The Sun (Alle Porte Del Sole) (April, ASCAP)	18
Angel (What In The World's Come Over Us) (Low-Sal, BMI)	86	Devil In The Bottle (Sunbar, SESAC)	56	I'm A Woman (Yellow Dog, ASCAP)	12	Long Tall Glasses (Chrysalis, ASCAP)	5	Once You Get Started (Sufur, ASCAP)	28	Shinng Star (Sagittale, ASCAP)	61	Turn To Stone (ABC/Dunhill/Barnstorm, BMI)	93
Before The Next Teardrop Falls (Fingerlake, BMI)	40	Doctors Orders (Cookaway, ASCAP)	55	It's A Miracle (Kamikazi, BMI)	72	Look In My Eyes Pretty Woman (ABC/Dunhill, BMI)	59	Only One Woman (Casseroles, BMI)	94	Shoeshine Boy (Stone Diamond, BMI)	94	U In A Puff Of Smoke (Almo, ASCAP)	17
The Bertha Butt Boogie Pt. 1 (Jimpire, BMI)	54	Don't Call Us, We'll Call You (Claridge/Corbetta, ASCAP)	11	I've Been This Way Before (Stonebridge, ASCAP)	34	L-O-V-E (Love) (Jec/Ai Green, BMI)	60	Part Of The Plan (Hickory Grove, ASCAP)	35	Swing Your Daddy (Kenny Nolan/Hearst's Deight, BMI)	91	Walking In Rhythm (Blackbyrd, BMI)	46
Best Of My Love (Kicking Bear/Benchmark, ASCAP)	7	Don't Let Go (Rosewell, BMI)	79	I Wanna Learn A Love Song (Story Songs, ASCAP)	27	Love Corporation (Jimi Lane/J. Ensign, BMI)	64	Philadelphia Freedom (Big Pig/Leads, ASCAP)	53	What Am I Gonna Do With You (Sa Vette/January, BMI)	76	Who's Sorry Now (Mills, ASCAP)	83
Black Water (Landowne/Warner Bros., ASCAP)	2	Don't Take Your Love From Me (Mighty Three/Golden Fleece, BMI)	61	Jackie Blue (Lost Cabin, BMI)	57	Love Finds Its Own Way (Keca, ASCAP)	64	Pick Up The Pieces (AWB, BMI)	9	Some Kind Of Wonderful (Dandelion/Crash, BMI)	30	We're Almost There (God Forever/Stone Diamond, BMI)	78
Black Superman—Muhammad Ali (Drummer Boy, BMI)	100	I Am Love (Jobete, ASCAP/Stone Diamond, BMI)	36	Killer Queen (Feldman/Triand, BMI)	70	Love Finds Its Own Way (Keca, ASCAP)	68	The Pill (Coal Miners/Guaranty, BMI)	84	Swing Your Daddy (Kenny Nolan/Hearst's Deight, BMI)	91	What Am I Gonna Do With You (Sa Vette/January, BMI)	76
Boogie On Reggae Woman (Jobete/Black Bull, ASCAP)	50	I Belong To You (Sa Vette/January, BMI)	22	Lady (Wooden Nickel, ASCAP)	6	My Boy Colgems (ASCAP)	4	Realty (Dynamite/Beinda/Unchappell, BMI)	8	Tangled Up In Blue (Rams Horn, ASCAP)	15	Wolf Creek Pass (American Gramophone, SESAC)	45
Bump Me Baby Part 1 (Springfield, ASCAP)	82	If Loving You Is Wrong I Don't Want To Right Right (East/Memphis/Kloridike, BMI)	69	Lady Marmalade (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)	85	My Elusive Dreams (Tree, BMI)	49	Roll On Down The Highway (Eventide, CAPAC/Ranbach/Top Soil, BMI)	3	Sweet Surrender (Walt Disney, ASCAP)	21	You're A Part Of Me (Chappell/Brown Shoes, ASCAP)	99
Butter Boy (Trinkle Tunes/Briantree, BMI)	42	I Fought The Law (Acuff-Rose, BMI)	13	Linda On My Mind (Twitty Bird, BMI)	71	My Eyes Adored You (Strong Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)	3	Sad Sweet Dreamer (Leeds, ASCAP)	21	Toby/That's How Long (Julio/Brian/Ocean Blue/Tamerlane, BMI)	48	You're No Good (Edwin H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)	26
Can't Get It Out Of My Head (Yellow Dog, ASCAP)	31	I Got Lifted (Sherlyn, BMI)	37	Never Let Her Go (Kipahulu, ASCAP)	29	Never Let Her Go (Kipahulu, ASCAP)	29	Satin Soul (Sa Vette/January, BMI)	48				
Chevy Van (Act One, BMI)	31	I Have A Dream (First Central/The Kids, BMI)	65	Nightingale (Colgems, ASCAP)	24	No No Song/Snoookeroo (Lady Jane, BMI)	25	Shame, Shame, Shame (Gambi, BMI)	23				

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.



# AL GREEN GREATEST HITS

- Look What You Done For Me
- Call Me
- Let's Stay Together
- Here I Am
- Tired Of Being Alone



- Let's Get Married
- How Can You Mend A Broken Heart
- You Ought To Be With Me
- I'm Still In Love With You
- I Can't Get Next To You

SHL 32089



Also available on Ampex Tape

Produced by Willie Mitchell and Al Green



*A Smash Hit Single!*

# BENNY BELL "SHAVING CREAM"

45 RPM — VRS • 35183



**VANGUARD  
RECORDS**

Watch for the  
**NEW HIT ALBUM**  
VSD • 79357

## HEAVY AIR PLAY!

WNBC — New York  
WYSL — Buffalo  
WKBW — Buffalo  
WIP — Philadelphia  
WIBG — Philadelphia  
WMEX — Boston

KIMM — Denver  
OK102½ — Seattle  
KQV — Pittsburgh  
WQXI — Atlanta  
WAKY — Louisville  
WBBF — Buffalo

WNDR — Syracuse  
WFBR — Baltimore  
WCBM — Baltimore  
WLPL-FM — Baltimore  
WIXY — Cleveland  
WMMS — Cleveland

KEZY — Anaheim, Calif.  
DR. DEMENTO — SHOWS  
KWST — Los Angeles  
KSFO — San Francisco  
WLEE — Richmond, Va.

# TOP LPs & TAPE

POSITION  
107-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	117	3	<b>BOB DYLAN</b> Greatest Hits, Vol. 2 Columbia KG 31120	6.98		7.98		7.98
108	109	60	<b>BACHMAN-TURNER OVERDRIVE</b> Mercury SRM 1-696 (Phonogram)	6.98		7.95	7.95	7.95
109	94	12	<b>BILLY COBHAM</b> Total Eclipse Atlantic SD 18121	6.98		7.97		7.97
110	180	2	<b>HOT CHOCOLATE</b> Cicero Park Big Tree BT 89503 (Atlantic)	6.98		7.97		7.97
111	122	4	<b>MICHAEL JACKSON</b> Forever, Michael Motown MG 82551	6.98		7.98		7.98
112	95	11	<b>BLUE MAGIC</b> The Magic Of The Blue Atco 36103	6.98		7.97		7.97
113	96	12	<b>MARSHALL TUCKER BAND</b> Where We All Belong Capricorn 2C 0145 (Warner Bros.)	11.98		13.97		13.97
114	126	5	<b>MICK RONSON</b> Play Don't Worry Mainman APL1-0631 (RCA)	6.98		7.95		7.95
115	145	3	<b>JETHRO TULL</b> Aqualung Chrysalis CH 1044 (Warner Bros.)	6.98	7.97	7.97	7.97	7.97
116	102	27	<b>BARRY WHITE</b> Can't Get Enough 20th Century T 444	6.98		7.98		7.98
117	105	35	<b>AMERICA</b> Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97
118	106	31	<b>STEVIE WONDER</b> Fulfillingness' First Finale Tamla T6 33251 (Motown)	6.98		7.98		7.98
119	81	22	<b>JOHN LENNON</b> Walls And Bridges Apple SW 3416 (Capitol)	6.98		7.98	7.98	7.98
120	131	5	<b>LEO SAYER</b> Just A Boy Warner Bros. BS 2836	6.98		7.97		7.97
121	123	3	<b>JOE WALSH</b> The Smoker You Drink The Player You Get ABC/Dunhill DSK 50140	6.98	7.95	7.95	7.95	7.95
122	142	2	<b>MELISSA MANCHESTER</b> Melissa Arista AT4031	6.98		7.98		7.98
123	108	46	<b>OHIO PLAYERS</b> Skin Tight Mercury SRM 1-705 (Phonogram)	6.98		7.95	7.95	7.95
124	135	4	<b>DAVID GATES</b> Never Let Her Go Elektra 7E 1028	6.98		7.97		7.97
125	88	56	<b>TONY ORLANDO &amp; DAWN</b> New Ragtime Follies Bell B 1130 (Arista)	5.98		6.98		6.98
126	112	73	<b>ELTON JOHN</b> Goodbye Yellow Brick Road MCA 40148	11.98		12.98	12.98	12.98
127	73	14	<b>DEEP PURPLE</b> Stormbringer Purple PR 2832 (Warner Bros.)	6.98		7.97		7.97
128	115	7	<b>GLENN MILLER &amp; HIS ORCHESTRA</b> Legendary Performer RCA CPM2-0693	9.98		10.95		10.95
129	119	39	<b>RICHARD PRYOR</b> That Nigger's Crazy Partee PBS 2404 (Stax)	6.94		7.95		7.95
130	120	19	<b>ROLLING STONES</b> It's Only Rock 'N Roll Rolling Stones COC 79101 (Atlantic)	6.98		7.97		7.97
131	193	2	<b>AL STEWART</b> Modern Times Janus JXS 7012 (Chess/Janus)	6.94		7.94		7.94
132	121	20	<b>DAVID BOWIE</b> Live At The Tower Philadelphia RCA CPL2 0771	11.98		12.95		12.95
133	177	2	<b>COMMANDER CODY AND HIS LOST PLANET ARMEN</b> Warner Bros. BS 2847	6.98		7.97		7.97
134	83	13	<b>ANNE MURRAY</b> Highly Prized Possession Capitol ST 11354	6.98		7.98		7.98
135	124	27	<b>ISLEY BROS.</b> Live It Up T-Neck PZ 33070 (Columbia)	6.98	7.98	7.98	7.98	7.98
136	125	151	<b>ROLLING STONES</b> Hot Rocks, Vol. 1 London ZPS 6067	11.98		11.98		11.98
137	113	78	<b>GODSPELL (Musical based on the Gospel according to St. Matthew)/ORIGINAL CAST</b> Bell 1102 (Arista)	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	136	17	<b>KIKI DEE BAND</b> I've Got The Music In Me MCA 458	6.98		7.98		7.98
139	133	22	<b>LOVE UNLIMITED</b> In Heat 20th Century T 443	6.98		7.98		7.98
140	154	5	<b>AL MARTINO</b> To The Door Of The Sun Capitol ST 11366	6.98		7.98		7.98
141	118	45	<b>MAC DAVIS</b> Stop And Smell The Roses Columbia KC 32582	5.98	7.98	6.98	7.98	6.98
142	103	12	<b>ARETHA FRANKLIN</b> With Everything I Feel In Me Atlantic SD 18116	6.98		7.97		7.97
143	134	21	<b>CHEECH &amp; CHONG'S WEDDING ALBUM</b> Ode SP 77025 (A&M)	6.98		7.98		7.98
144	176	2	<b>HAROLD MELVIN &amp; THE BLUENOTES</b> To Be True Philadelphia International KZ 33148 (Columbia)	6.98		7.98		7.98
145	132	6	<b>KINKY FRIEDMAN</b> ABC ABCDP 829	6.98		7.95		7.95
146	149	8	<b>JAMES COTTON BLUES BAND</b> 100% Cotton Buddah BDS 5620	6.98		7.95		7.95
147	158	4	<b>SERGIO MENDES</b> Elektra 7E 1027	6.98		7.97		7.97
148	137	23	<b>RANDY NEWMAN</b> Good Old Boys Reprise MS 2193	6.98	7.97	7.97	7.97	7.97
149	160	4	<b>RONNIE MILSAP</b> A Legend In My Time RCA APL1-0846	6.98		7.95		7.95
150	167	43	<b>AEROSMITH</b> Get Your Wings Columbia KC 32847	5.98		6.98		6.98
151	151	5	<b>RAY MANZAREK</b> The Whole Thing Started With Rock & Roll And Now It's Out Of Control Mercury SRM-1-1014 (Phonogram)	6.98		7.98		7.98
152	127	14	<b>EDDIE KENDRICKS</b> For You Tamla T6-335 (Motown)	6.98		7.98		7.98
153	129	12	<b>KRIS KRISTOFFERSON &amp; RITA COOLIDGE</b> Break Away Monument PZ 33278 (Columbia)	5.98		7.98		7.98
154	161	11	<b>SUPERTRAMP</b> Crime Of The Century A&M SP 3647	6.98		7.98		7.98
155	166	4	<b>THE BAKER GURVITZ ARMY</b> Janus JXS 7015 (Chess/Janus)	6.94		7.95		7.95
156	146	21	<b>J. GEILS BAND</b> Nightmares... And Other Tales From The Vinyl Jungle Atlantic SD 18107	6.98		7.97		7.97
157	147	130	<b>CHICAGO</b> Volume II Columbia KGP 24	6.98		7.98		7.98
158	169	3	<b>BLOODSTONE</b> The Riddle Of The Sphinx London PS 654	6.98		7.95		7.95
159	159	42	<b>QUINCY JONES</b> Body Heat A&M SP 3617	6.98	7.98	7.98	7.98	7.98
160	148	19	<b>SANTANA</b> Boholetta Columbia PC 33135	6.98	7.98	7.98	7.98	7.98
161	NEW ENTRY		<b>GORDON LIGHTFOOT</b> The Very Best Of United Artists UA-LA243-G	6.98		7.98		7.98
162	174	2	<b>PRETTY THINGS</b> Silk Torpedo Swan Song SS 8411 (Atlantic)	6.98		7.97		7.97
163	NEW ENTRY		<b>STRAWBS</b> Ghosts A&M SP 4506	6.98		7.98		7.98
164	157	102	<b>BREAD</b> The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	8.95
165	NEW ENTRY		<b>WET WILLIE</b> Dixie Rock Capricorn CP 0149 (Warner Bros.)	6.98		7.97		7.97
166	170	24	<b>TRAFFIC</b> When The Eagle Flies Asylum/Island 7E-1020	6.98		7.97		7.97
167	178	3	<b>RORY GALLAGHER</b> Sinner... And Saint Polydor PD 6510	6.98		7.98		7.98
168	179	2	<b>JIMMY CASTOR BUNCH</b> Butt Of Course Atlantic SD 18124	6.98		7.97		7.97
169	165	3	<b>BOB DYLAN</b> Blonde On Blonde Columbia C25 841	9.98		10.98		10.98

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
170	144	28	<b>PAUL ANKA</b> Anka United Artists UA-LA 314G	6.98		6.98		6.98
171	181	2	<b>AEROSMITH</b> Columbia KC 32005	5.98		6.98		6.98
172	183	2	<b>NEIL SEDAKA SINGS HIS GREATEST HITS</b> RCA APL1-0928	6.98		7.95		7.95
173	NEW ENTRY		<b>GROVER WASHINGTON JR.</b> Mister Magic Kudu JU-20 S1 (Motown)	6.98		7.98		7.98
174	168	24	<b>GINO VANNELLI</b> Powerful People A&M SP 3630	6.98		6.98		6.98
175	186	2	<b>MANHATTANS</b> That's How Much I Love You Columbia KC 33064	5.98		6.98		6.98
176	188	2	<b>MAHOGANY RUSH</b> Maxoom 20th Century T 463	6.98		7.98		7.98
177	198	2	<b>FOCUS</b> Dutch Masters Sire SASD 7505 (ABC)	6.98		7.95		7.95
178	NEW ENTRY		<b>KOOL &amp; THE GANG</b> Greatest Hits De Lite DEP 2015 (PIP)	6.98		7.98		7.98
179	190	3	<b>BONNIE BRAMLETT</b> It's Time Capricorn CP 0148 (Warner Bros.)	6.98		7.97		7.97
180	164	21	<b>STANLEY TURRENTINE</b> Pieces of Dreams Fantasy F-9465	6.98		7.98		7.98
181	NEW ENTRY		<b>JIMMY WITHERSPOON</b> Love Is A Five Letter Word Capitol ST 11360	6.98		7.98		7.98
182	182	205	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	6.98	7.98	7.98	7.98	7.98
183	NEW ENTRY		<b>BACHMAN-TURNER-BACHMAN</b> BRAVE AS BELT Reprise MS 2210 (Warner Bros.)	6.98		7.97		7.97
184	NEW ENTRY		<b>MARIE OSMOND</b> Who's Sorry Now MGM M3G 4979	6.98		7.98		7.98
185	NEW ENTRY		<b>RICHARD TORRANCE &amp; EUREKA</b> Belle Of The Ball Shelter SR 2134 (MCA)	6.98		7.98		7.98
186	NEW ENTRY		<b>DIONNE WARWICKE</b> Then Came You Warner Bros. BS 2846	6.98		7.97		7.97
187	184	57	<b>JONI MITCHELL</b> Court And Spark Asylum 7E-1001	6.98	7.97	7.97	7.97	7.97
188	NEW ENTRY		<b>STANLEY TURRENTINE</b> The Sugar Man CTI 6052 S1 (Motown)	6.98		7.98		7.98
189	NEW ENTRY		<b>GODFATHER PART II/SOUNDTRACK</b> ABC ABCDP 856	6.98		7.95		7.95
190	196	2	<b>FLEETWOOD MAC</b> Vintage Years Sire SASH 3706-2 (ABC)	7.98		8.95		8.95
191	171	23	<b>HERBIE HANCOCK</b> Thrust Columbia PC 32965	6.98	7.98	7.98	7.98	7.98
192	163	27	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> So Far Atlantic SD 18100	6.98		7.97		7.97
193	139	20	<b>B.B. KING &amp; BOBBY BLUE BLAND</b> Together For The First Time ABC/Dunhill DSY-50190-2	9.98	10.98	10.98	10.98	10.98
194	156	45	<b>LYNYRD SKYNYRD</b> Second Helping MCA/Sounds of the South 413	5.98		7.98		7.98
195	185	64	<b>PAUL McCARTNEY &amp; WINGS</b> Band On The Run Apple SO 3415 (Capitol)	6.98		6.98	7.98	6.98
196	172	4	<b>FLORA PURIM</b> Stories To Tell Milestone 9058 (Fantasy)	6.98		7.98		7.98
197	189	34	<b>BEACH BOYS</b> Endless Summer Capitol SVBB 11307	6.98		7.98		7.98
198	200	95	<b>CHARLIE RICH</b> Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98
199	138	4	<b>IRON BUTTERFLY</b> Scorching Beauty MCA 465	6.98		7.98		7.98
200	141	6	<b>GEORGE DUKE</b> Feel BAS/MPS MC 25355	6.98		7.98		7.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	150, 171
America	117
Paul Anka	170
Average White Band	2
Babe Ruth	79
Bachman-Turner	41, 108, 183
Bad Company	91
Baker-Gurvitz Army	155
Beach Boys	197
George Benson	104
Blackbyrds	39
Bloodstone	158
Blue Magic	112
David Bowie	93, 132
Bonnie Bramlett	179
Bread	164
James Brown	57
Shirley Brown	98
Jackson Browne	28
B.T. Express	7
Jimmy Buffett	61
Eric Burdon	75
George Carlin	51
Jimmy Castor Bunch	168

Harry Chapin	62
Cheech & Chong	143
Chicago	87, 157
Stanley Clarke	76
Billy Cobham	109
Joe Cocker	81
Commander Cody	133
James Cotton Blues	146
Jim Croce	72
CSNY	192
Crusaders	85
Charlie Daniels	42
Mac Davis	33, 141
Deep Purple	127
John Denver	21, 37, 55
Neil Diamond	32
Doobie Brothers	6, 52
Carl Douglas	67
George Duke	200
Bob Dylan	1, 105, 107, 169
Eagles	49
Electric Light Orch.	27
Fleetwood Mac	190
Focus	177
Dan Fogelberg	17
Aretha Franklin	142
Kinky Friedman	145
Rory Gallagher	167
David Gates	124
Gloria Gaynor	25

J. Geils Band	156
Genesis	66
Grand Funk	29
Al Green	

# "What is Love"

BDA 448

A NEW SINGLE BY A NEW ARTIST

## Michael Wendroff

from the album



BDS 5609

on Buddah Records and Ampex Tapes  
from The Buddah Group



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# Inside Track



**AND STILL NUMBER ONE**—Roulette Records' *Ecstasy, Passion & Pain* pose at Billboard's office to accept the #1 Award Top New Soul Singles Artists For 1974. Pictured standing are, left to right, Roulette vice president of sales Joe Kolsky; group members Ron Foster and Caroline Campbell; group manager Phil Braxton; lead vocalist Barbara Roy; Billboard staffer Jeff Smerin; group producer Bobby Martin; group members "Cookie" Smith and Gary Brooks and Billboard New York bureau chief Is Horowitz. Kneeling are, left to right, group member Joseph Williams; Roulette national promotion director Joe Isgro; Roulette a&r director Fred Bailin and group member Carl Jordan.

## RCA Cuts Catalog Prices

• Continued from page 1

known that at least a half dozen more labels are closely watching the situation before making moves to stay competitive.

At RCA Jack Kiernan, division vice president, marketing, gives credit to the success of actions by CBS, which in effect cut \$2 off some 500 catalog LPs for an effective \$2.98 list (Billboard, Jan. 25), and United Artists' 20-volume "Very Best Of" series which carries a \$4.98 list (Billboard, Feb. 1).

With a "baker's dozen" offer to rackjobbers and dealers at NARM (buy 12, get 13), the profit spread for the RCA series will be close to that of Columbia and UA. The 13 for 12 retailer's price comes to about \$2.17 for LPs and \$2.61 for tapes in the initial RCA 18-album release, and it is understood that key dealers are paying about \$1.93 for both the CBS and UA LP product.

Typical is the experience of one major mid-Jersey retailer whose Columbia product is moving nicely at \$2.97, with UA doing well at \$3.97 (on specials at \$2.97 also).

Stressing the "bargain" versus "budget" line that will carry the RCA Victor label, Kiernan and Ethel Gabriel, veteran producer who has helmed the low-priced Camden label for more than 20 years, anticipate selling a "tremendous quantity" of product in the full-release contemporary, country, rock and semi-classical offerings. She believes publishers and artists, some on a lower-priced series for the first time, will be satisfied with projected volume sales even though royalties are less as pricing drops.

Kiernan emphasizes it is not a one-shot line that will disappear when a hot item "sells out," and RCA is committed for the rest of this year. Gabriel has about 50 more al-

## 20th Century Music Assembles In L.A.

LOS ANGELES—20th Century Music holds a series of meetings with staff executives and writers this week. Agenda will consist of discussion and person to person product meetings between Herb Eiseman, president; Larry Marks, director of professional activities; Don Oriolo, New York representative and Chris Christian, Nashville representative plus writers Paul Williams, Gayle Cauldwell, Michael Chain, Tim Martin, Walt Meskill, Ed Villareal, Wanda Watkins, Carol Carmichael, Dean Parks, Dan Bravin, Stephen Geyer, Chris Bond, Mike Post, John Madara, Cecilio & Kaponno and Rick Sandler.

bums ready to go, probably on a quarterly release basis. "We want a good solid line," Kiernan notes, "so if some of the initial product doesn't move, we'll yank it."

A combination of biggest hits, reissues and newly recorded product, the 18-releases include:

**Reporters assisting in this roundup include Claude Hall, Nat Freedland and Bob Kirsch.**

- "Pure Gold" collections of Elvis Presley, Henry Mancini, Perry Como, Glenn Miller and Harry Belafonte;

- Newly recorded songbook-type sets of the music of Elton John (by Benny & The Jets), Jim Croce (by The Fourth Generation), Stevie Wonder (by Bert de Coteaux) and a new "Disco Soul" (by The Brothers);

- Reissued hit albums by The Guess Who ("Canned Wheat"), "Charley Pride In Person," Chet Atkins ("Chet Picks The Best") and "Victory At Sea, Vol. 1," one of the top 10 Red Seal best-sellers;

- Other special hit collections, "Orange Blossom Special" by Danny Davis & The Nashville Brass, "Remember Diana" by Paul Anka, "Oh Carol & Other Big Hits" by Neil Sedaka, "Troglodyte—The Best Of The Jimmy Castor Bunch," and "Peter Nero Plays The Best."

At MCA marketing vice president Rick Frio confirms that a decision is imminent. Sales vice president Sam Passamano notes that one move under consideration is moving product not turning over at \$6.98 to its dormant Coral budget line, or to a new label entirely. "It's no longer possible to sell budget material at \$2.49," he says, "and why should we have cutouts when we could bring that product down to a mass consumer price level and merchandise it?"

A&M sales chief Bob Fead says, "We discussed the whole thing and decided not to cut price on any catalog titles at this time, but if the practice becomes an industry standard, we'd have to re-evaluate our position."

"If we did go into it," emphasizes Warner Bros. sales topper Ed Rosenblatt, "We would establish a budget line with its own name. But Warner is a long way from deciding to implement that policy."

Denials of plans for price cuts on any catalog titles now were expressed by Elektra/Asylum president Mel Posner, Capitol executive vice president Brown Meggs, ABC vice president John Rosica and Motown's Herb Belkin, vice president creative operations, but all acknowledge they are studying the competitive situation.

Tickets for **Bill Graham's** benefit at Kezar Stadium in San Francisco to aid the San Francisco school system will be \$5, not \$2 as he previously announced. And the first bands agreeing to play include **Santana, Tower of Power, Jefferson Starship, Jerry Garcia and Friends, Joan Baez, Mimi Farina and Graham Central Station.** ... Speaking of Joan Baez, noted jazzmen **Tom Scott and Hampton Hawes** have been playing on her new LP date.

Arista's party to welcome its president **Clive Davis** and artists **Barry Manilow, Melissa Manchester and Gil Scott-Heron** to the West Coast, turned the staid Bel-Air Hotel into a lively discotheque last Monday (24). Jean Brinton's portable discotheque operation turned the Garden Room into a lights blinking, rock music extravaganza from 10 p.m. until 2:30 a.m. Over 300 industry guests attended the bash which drew **Alice Cooper, Ringo Starr, Stevie Wonder, Nilsson, John Denver, Keith Moon, Bernie Taupin, Martha Reeves, the Eagles, Bonnie Raitt, Bill Graham, Loggins and Messina, Richard Perry, David Cassidy, Elliot Murphy, members of America and Earth, Wind & Fire, Mo Ostin, Jerry Weintraub, Sylvia Miles, Paul Morrissey, John Phillip Law and Barry Sullivan.**

MCA Inc. is seeking over \$10 million in tax refunds, dating back to the mid-sixties, in Los Angeles federal court ... **Eric Burdon** is suing **Martin Cohen, Barbara Doyle, Paul Almond and Maurice J. Attes**, Hollywood attorneys, claiming malpractice in a suit they handled for him.

Buffy Sainte-Marie didn't care for Kinky Friedman doing a number in an Indian headdress when they were double-billed at the San Francisco Boarding House. So she came onstage and removed his war bonnet.

Audioteks System Inc. will spin off jazz and country records out of its Minneapolis headquarters. ASI has set up distribution with such independents as Seaboard, Boston; Beta, New York; Apex-Martin, New Jersey; Universal, Philadelphia; Zamolski, Baltimore; Action, Cleveland; Arc-Jay, Detroit; Supreme, Cincinnati; Southland, Atlanta; Heilicher, Miami; Minneapolis, Chicago and Texas; R.R. Los Angeles.

Among the LPs being repackaged by RCA on the Bluebird label is **Billy Boyd and his Cowboy Ramblers** which contains vintage hits including: "Under The Double Eagle," "New Steel Guitar Rag," "Hop Off The Train." ... **Jimmie Haskell** arranging **Bette Midler's** Broadway revue, "Clams On A Half Shell."

Contrary to rumors, New York's jazz station, WRVR, is not selling to GAF and will keep its format instead of

switching to classical. ... **Suzi Quatro** will guest on the 60-city **Alice Cooper** tour beginning on April Fool's Day.

**Roy Orbison** is in the middle of a tour of Australia and New Zealand. ... **Minnie Riperton's** next album will feature The Crusaders. ... **Earl Scruggs'** next album features **Alvin Lee, David Bromberg, Linda Ronstadt and Jim Messina.** ... **Gloria Gaynor** will be crowned "Queen Of The Discos" Monday (3) and New York mayor **Abe Beams** has sent a citation of congratulations. ... **Billy Swan's** "I Can Help" has sold more than 800,000 singles in Europe and was the first time a CBS International song was No. 1 on the French charts. It also went to the top of the German charts.

**Bette Midler** "Clams on the Half Shell" revue broke the record for one-day sale on Broadway with a gross of \$200,000. ... **Average White Band** is back in the studio with new drummer **Steve Ferrone.** ... **Rich Derringer** has released a new modern version of "Hang On Sloopy" featuring **Johnny and Edgar Winter, Chick Coates** and others. ... Singer **Asha Puthli** gave birth to a boy only hours after completing recording sessions for her new album. ... **Etta James** was incorrectly reported as recording for Westbound instead of Chess/Janus.

**Frank Sinatra** succeeds the late Ed Sullivan as 10th abbot of the Friars Club. He has been a member of the show business fraternal organization for 16 years. ... Recording contractor **Pat Calello**, father of ace arranger **Charlie Calello**, died in New Jersey.

**LATE SIGNING: Bob Seger** to Capitol. The Detroit heavy metal pioneer recorded for several labels previously.

**Justin Howard-John Lodge LP** "Bluebirds" being previewed in playback at Carnegie Hall Monday (10) with over 7,500 requests for the free tickets offered in radio promotions. ... **Jackson 5** set a Radio City Music Hall concert record gross of \$430,000 for eight performances.

No romance between **Rod Stewart** and **President Ford's** daughter Susan, despite some overseas reports after she attended Faces concert in D.C. ... **Bobbie Gentry** suing *Movie Stars* magazine for \$2 million in Los Angeles Superior Court, claiming that the fan mag last year gave a false impression that she was pregnant by Elvis.

"Midnight Special" going on location to University of Chicago to film **Ohio Players** and a bunch of other acts. ... **Otis Redding** Bridge dedicated in Macon, Ga. hometown of the late singer. ... **Johnny Rodriguez** hosting Corpus Christi cerebral palsy telethon ... London celebrating 24th annual "March On **Mantovani** Month."

## KLOS Chief Seeks New Market Areas

• Continued from page 4

man believes that his station is "probably in the top 10 in billings this past year in Los Angeles ... including the AM giants."

When corporate headquarters—the station is owned by ABC—orders tighter budgets, Winnaman says "I fight like hell. Because we're in a highly competitive radio market and we have a good station."

"When my program director Tom Yates and I started up the station, we set out to run it as if it belonged to us ... and we still do, even though we know we must operate within the confines of a major corporation."

"But when it comes to cutting, who knows where to shave? We haven't any fat in our budget. And when you look at a budget you have to look at the costs of doing business; you can't alter the payroll of the air staff because of union contracts; a research director is essential to sales because advertising agencies are looking for more detailed information today; it's difficult to whack your promotion budget because people have to be reminded that you're there and there's a strong tendency in Los Angeles to use billboards heavily because it's a mobile market."

So, Winnaman has cut down travel expenses and other "little things. It doesn't amount to a whole lot of money that we're saving."

ABC has been very good in letting him make his own judgments about the station ... "they know that we don't fatten the budget just to give them a chance to have something to trim."

And, in spite of the economy, "we're right on our projection for

1976. From the first quarter of this year, you'd never know that these were national hard times."

But KLOS is doing well and meeting its projection largely because Winnaman and his staff have concentrated on finding new additional sources of advertising income. At a sales meeting recently, he talked about the new lifestyle crowd. "People may be wearing bluejean suits, but these people also get married, rent tuxedos, buy wedding rings. So, we're opening up new advertising vistas ... checking the ads in diving publications and going to the same people to help them sell their product on radio."

"Hey, what about horses? I've never heard anyone trying to sell horses on radio, but why not? And boots and saddles. We can sell a horse to our audience. And the whole camping picture is like the tip of an iceberg."

"So, we're trying to create new approaches. Television doesn't really get these potential advertisers and the special-appeal magazines simply do not reach the mass audience that KLOS does."

He says that the station is operating with the same budget it had in 1974 even though some costs—like that for billboards—has increased dramatically. The station has a staff of 39.

"Today, everybody who manages a business has to be on his toes to make sure costs don't close in on the profit margin."

"Frankly, I feel that mankind is trying to move himself forward in technology. In humanity. This means that the businessman must look at tradition very hard ... because people are creatures of habit

and gravitate toward comfort zones.

"How can we do things more effectively in business, yet equate with the bottom line?"

"Why must we do things like we have been doing them the past 20 years?"

"Does our current national economic and energy failures mean a whole redirection of the entire business system is necessary?"

In any case, Winnaman believes that man will come out ahead. "Man can adjust — animals can't — to change. I'd bet on that ability to adjust as the salvation of everything."

There might be a need for new guidelines to doing business. "Without a profit motive, business is thrown off. Jobs suffer."

"But maybe hard times may be a blessing in disguise ... it may sober up the country. Anyway, nothing is more stagnant than the status quo."

KLOS rises to the occasion. It has built one of the largest audiences ever on FM. Over a four-book ARB survey period, the station ranks sixth in the market behind all of the giant AM powerhouses ... and was eighth in cume audience. A one-minute AAA spot costs \$100.

Winnaman says that the last thing he would want to cut would be the on-air product. "We're all business people and we know that the major thing we have going for us is our on-air product."

Instead, the answer to the economy lies in creating new marketing avenues, he believes.

And that goes for any radio station in the nation, regardless of the market size.

"And I will never discount man's ability to rise to the occasion ... even now."

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This single is currently NOT available on any Elton John album

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