

Pubs Again Score In Supreme Court

Variable Price Called Sales Aid At NARM

Promo Execs Project Professional Forum

By CLAUDE HALL

LOS ANGELES—A professional society of record promotion executives is on the drawing board. A letter of intent to form a National Promotion Forum has been sent to more than 20 key industry executives and at least 12 have indicated enthusiastic response.

The proposed society—dedicated to benevolent, philosophic and fraternal principles—has long been discussed among promotion people coast-to-coast and is an outgrowth essentially of the Record Promotion Men's Unassociation in Los Angeles. The so-called unassociation meets informally from time to time with speakers from radio stations, record distributors, retailers and the industry. (Continued on page 18)

By IS HOROWITZ

PHILADELPHIA—Dealer conviction that variable pricing, particularly with respect to new artist and catalog product, would help bolster static or lagging unit sales, was voiced prominently at NARM's first annual retailers conference here last week.

But the major concrete accomplishment of the conference, attended by more than 100 industry executives representing some 40 retail chains and 20 manufacturers, was a firm decision to push for a universal numbering system and product bar coding.

At the final session of the meeting was taken to form a NARM committee to meet with the RIAA on numbering and coding. It was felt that the matter could only be implemented by the manufacturers' group. (Continued on page 12)

Fan Fair's \$50,000 For Piracy Fight

By BILL WILLIAMS

NASHVILLE—The special Country Music Assn. task force fighting tape piracy presumably will be enriched by another \$50,000 or more as a result of this year's successful Fan Fair here.

The consumer-oriented summertime gathering of country music devotees got underway last week with a crowd that tripled in its third year of operation.

WSM, owners of the "Grand Ole Opry," again turned funds over to the CMA, and the CMA, as in the past, is expected to allocate at least \$25,000 of this to the task force and its special investigator. Last Year CMA received \$40,000 from the "Opry." The figure this year will be appreciably higher. WSM later last year donated another \$25,000.

(Continued on page 48)

Unauthorized Dupers Denied Ruling Review

By MILDRED HALL

WASHINGTON—The Supreme Court has again given music publishers a victory over unauthorized tape duplicators of pre-Feb. 15, 1972 recordings, who tried to claim legal shelter under the compulsory licens-

ing section of the copyright law.

The high court has refused to review a third circuit appeals court decision won by Jondora Music Publishing, against Melody Recordings, Inc., for infringement.

The 1974 case won by Jondora and 50 other music publishers is one of four similar favorable U.S. circuit courts of appeals decisions. All four have held that unauthorized duplication of non-copyrighted pre-Feb. 15, 1972 recordings made under compulsory licensing is illegal, whether or not the tapers paid or tried to pay mechanical royalties to the music copyright owners.

The tape duplicators of these older recordings claim legality under the compulsory licensing provisions, which lets anyone make a recording, once a first recording has been made of the music, and mechanical royalties paid. (Recordings

(Continued on page 12)

GRT Sets Open Case 8-Tr. Dealer Drive

NEW YORK—In a move to spur retail sales of 8-track tapes, GRT Corp. is readying a test program that will indemnify against pilferage a selected group of dealers who will display cartridges openly in stores for unrestricted customer browsing.

The industry has long felt that locked display cases and other in-store pilfer inhibitors have seriously held back the growth of tape marketing through retail channels. But statistical data has been notoriously vague. (Continued on page 80)



Ray Stevens' unique artistic talents as a singer and producer are exemplified vividly by his current single, "Misty," and his recently released LP, also entitled "Misty." The LP includes such cuts as "Indian Love Call," "Over the Rainbow" and "Young Love." Both the single and the LP are on the Barnaby label distributed by Chess/Janus. (Advertisement)

Chicago NARASers Howl To Keep TV Awards Show

By JIM MELANSON

NEW YORK—Strong dissent against moves to switch next year's Grammy broadcast site from Chicago to Los Angeles because of network television pressures is being voiced by the membership of the Windy City chapter.

In a letter sent out to Recording Academy national officers, trustees and chapter presidents, Chicago chapter president Murray Allen, with the "unanimous" backing of the local membership, charges that such a move without the chapter's approval would not only violate Academy bylaws but also insult the Chicago chapter's capabilities.

He writes that a recent conference call vote by trustees during which several approved of such a move are "out-of-order and are denying Chicago the rights legislated by the trustees." (Continued on page 69)

Canadians Launching New Licensing Group

By MARTIN MELHUISH

TORONTO—A company for the licensing and protection of mechanical rights is being set up as the Canadian Musical Reproduction Rights Agency by members of the Canadian Music Publishers Assn. To this point a major portion of mechanical rights in Canada have been administered by the Harry Fox Agency out of New York.

Franco Columbo, president of the CMPA and interim president of the CMRRA, indicates, "When or how this particular organization will be completely set up we don't know."

"The CMRRA was initiated by the will of the publishers through the

(Continued on page 69)



Step out of line with Don Felder, Bernie Leadon, Glenn Frey, Randy Meisner and Don Henley... the EAGLES. "One Of These Nights" is their newest album on Asylum Records. From the new hit title tune, to a new set of EAGLES' classics that reach a new standard for pure power and full-throttle sensuality, the night of the EAGLES is a bright one. "One Of These Nights"... for all your days, nights and those moments in between. On Asylum Records (7E-1039) & Tapes and on tour, coast to coast, Rotterdam and London. (Advertisement)

(Advertisement)

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Secondary Foreign Rights AGAC Goal

By ROBERT SOBEL

NEW YORK—The American Guild of Authors and Composers (AGAC) is stepping up its drive to secure secondary rights abroad for its writers.

The guild recently reconstituted its secondary lyrics committee and is embarking on a campaign to convince foreign writers of the feasibility of cooperation between lyricists on both sides of the Atlantic. Basically, the committee hopes to establish the legal means, with the aid of foreign writers, whereby a U.S. writer will get paid for mechanical and print use abroad of a foreign work he has adapted.

The AGAC group, called the New Language Committee, includes lyricist Bob Brittan, Robert I. Allen, Hector Strata, Judy Spenser and Ervin Drake, AGAC president. According to Brittan, AGAC is willing to give up money of its own to ac-

complish its goal. "We are willing to instruct our publishers to split our royalties three ways whenever a foreign writer puts his new language on our original work regardless of where the work is used. The money, we suggest, be divided evenly between foreign writer, the American writer and American composer.

According to Drake, there are several stumbling blocks in the path of AGAC's goal. He says that the guild has received very little support from the National Music Publishers Assn. (NMPA). The association claims, Drake says, that the securing of secondary rights is a writers' problem, with the key being writers in Europe who are unwilling to support their U.S. counterparts because they feel that American record production is swamping their market.

Thus, the writers are said to argue that a French song with an English lyric could return to France as a hit
(Continued on page 68)

Motown, EMI In New Contract Tie

By BRIAN MULLIGAN

LONDON—Motown has ended a 10-year licensing deal with EMI in the U.K. but has signed a new agreement with the British firm for pressing, distribution and sales.

The new binder, for an unspecified period, will take effect Sept. 1, 1975, and includes provision for Motown to introduce its own sales force. Motown U.K. managing director John Marshall says: "The economic situation and the time factor were the two main reasons which decided us against forming our own sales force from the start."

In effect, the new contract gives Motown complete autonomy in se-
(Continued on page 64)

LIEBERMAN BUY SOON?

CHICAGO—Lieberman Enterprises, the growing rack operation based in Minneapolis, is negotiating with Musical Isle, wholesaling arm of Transamerica Corp., Los Angeles, to acquire its Chicago racking operation. Musical Isle sold its distribution arm approximately six months ago to Milt Salstone, from whom it
(Continued on page 16)

Business And The Economy

Oregonian, 24, May Hit \$250,000 Gross

By DAVE DEXTER JR.

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

ASHLAND, Ore.—Here in this verdant valley surrounded by snow-topped Cascade mountains the Rare Earth record store has increased its annual gross from \$3,000 less than five years ago to a likely \$250,000 in 1975.

Miss Elisabeth "Lis" Blackwell is the power behind Rare Earth's spec-

tacular success. Only 24, she bosses six employees in working a 65-hour week. Her store carries no singles.

"The major share of our business," she says, "is rock." Ashland is a friendly little city of almost 15,000 and another 4,000 persons attend Southern Oregon College. All those folk are overwhelmingly youthful.

"Jazz," she adds, "is on the upbeat here. Grover Washington and Herbie Mann are our big current sellers
(Continued on page 44)

London Label Revamping Its Distribution Network

Nucleus Will Be In Three Major Cities

By IS HOROWITZ

NEW YORK—London Records is in the final stages of restructuring its distribution web, retaining a tight nucleus of three branches and one sales office, expanding its net of independent distributors to 22, and setting up five regional district managers to work closely with the indie wholesalers.

Herb Goldfarb, marketing vice president, says the plan has been in the blueprint stage for over a year and will be fully implemented by the first of July.

The firm's Atlanta branch will be shuttered later this month. Cleveland was closed in May, and the Boston branch was terminated late last year.

Goldfarb stresses that the "super branches" in New York, Chicago and Los Angeles, as well as the London sales office in San Fran-

cisco, will be retained as key elements in the label's distribution complex. Other labels will continue to be handled in the branch setup.

District managers, each handling a crew of promotional staffers, will operate out of five geographical areas. In the Northeast, John Heider, headquartered in Baltimore, will be responsible for coordinating with independent distributors from the Washington-

Baltimore area south to Miami. Cy House in Atlanta (he was branch manager there) will handle the Southwest as far as Dallas. With an office in Charlotte, former branch manager Mel Kahn will oversee the Southeast. The far West is to be Stu Marlowe's beat. He is the former Los Angeles branch sales manager. A Midwest district manager is yet to be named. All will report to Sy Warner, London national sales manager.

Goldfarb says that economic considerations played a strong role in the restructuring rationale. He views the new setup as providing a better way to cope with the costs of shipping, product handling, accounts receivable and manpower requirements, while providing added strength to the firm's market position.

Troubadour Dark—How Long?

By FRANK BARRON

LOS ANGELES—The Troubadour, for 18 years one of the foremost clubs of its kind in the nation, closes its doors as of June 18, and owner Doug Weston admits whether it will remain shuttered or not depends on many factors, the main problem being bookings.

"I have to find a basis for reopening the club," he says. "I'm hopeful I can get it open again. I will reopen only when I can get bookings and a staff."

Weston noted his summer shows used to be set three months in advance, whereas at closing time, he had bookings only one week ahead. He was completely uncertain as to the future of the Troubadour and himself, although admitting he would like to become more heavily involved in television, having already done two pilots.

Although there were many contributing factors to the closing of the club, Weston blamed much of it on lack of bookings ("although I believe the talent is available"), contract problems of all types, and the overall gloomy economy.

He thinks he might go in for week-end-only bookings, and still use the club for the Monday night hootenannies. "I might let it out to a

record company on a wall-to-wall basis. I really don't know." He says the closing is an uncertain and indefinite thing. "I don't know how long we'll be closed. We could possibly open again next week."

Weston, who describes himself as "the oldest surviving club owner of this sort across the country," acknowledges that he has lost as much as \$12,500 a month in recent times.

Iowa 30th State To Have Antipiracy Law

LOS ANGELES—Iowa became the 30th state to pass an antipiracy law last week when Gov. Robert Ray signed Senate bill 309. The bill becomes effective July 1, 1975.

The Iowa statute provides \$100 fine and/or 30 days imprisonment for each offense, based upon the discretion of the court. All recorded performances are protected by the bill. The Oklahoma statute, passed the week before, covers only recorded performances after 1954 (Billboard, June 14).

Spearheading the almost two-year drive for an Iowa bill was Jack Silverman, vice president of ABC Records & Tape, Des Moines, and national chairman of NARM's antipiracy committee. Author of the bill was Sen. Earl M. Willits, Des Moines.

His club seating has been reduced from 450 to 300 due to stricter fire laws, and the weekly net was up to \$4,000 per week, with \$1,000 on advertising budgets.

"If we reopen," he says, "we will have to get the seating capacity back up."

Still partnered with Chuck Morris in the operation of the Ebbets Field nitery in Denver, Weston says that club is now operating in the black, despite some shaky weeks.

Weston decries acts which came in with riders in their contracts which he termed "concert riders," and un-
(Continued on page 68)

Audionics Offers New \$1,250 SQ Advanced Decoder

By STEPHEN TRAIMAN

CHICAGO—Does the industry really need a \$1,250 advanced SQ decoder? At least for studio and other broadcast applications, the proposition seems okay, but inventor Lynn Olson and Charles Wood, head of Seattle-based Audionics, feel the semi-professional audiophile market also is ready.

The U.S. distributor of high end Radford Audio Ltd. components from the U.K. demonstrated a prototype of its new Shadow Vector quad system at a hotel suite during the recent Consumer Electronics Show here. While it has a number of bugs to work out, in certain areas it is as promising as or offers more than the delayed Tate Audio DES SQ decoder now in advanced IC stage.

Main difference in the approach of Audionics is that Wood and Olson expect to go into the high end production version immediately, with a December target for the first units. "Both Sansui (QS) and JVC (CD-4) have high end decoders in the \$1,000 range, and there's no reason we shouldn't have an SQ version to compete," Wood says.

The \$1,250 model aimed for year-end production will have four VU meters for professional studio and
(Continued on page 57)

Ampex & London Records In Marketing Agreement

By RADCLIFFE JOE

NEW YORK—The Ampex Corp. and London Records have entered into an agreement that will extend Ampex's marketing and distribution license of London prerecorded tape products through April 30, 1975, the deadline for Ampex's phaseout of the prerecorded music business (Billboard, May 10).

According to Tom Davis, Ampex vice president and general manager of Ampex Music Division (AMD), under terms of the agreement, Ampex will gradually transfer all marketing and distribution responsibilities to London, thereby preparing London for the possible

establishment of its own in-house facility for marketing and distributing its prerecorded music tapes.

Ampex, meanwhile, continues to negotiate for custom duplicating rights to London product after the phaseout deadline. If the negotiations are successful, Ampex will maintain a similar business relationship with London as it now has with the WEA Group.

Ampex originally duplicated and marketed tape products for WEA. However, two years ago a new agreement was worked out which gave WEA marketing and distribution control over all its tape products,

while Ampex was retained as custom duplicator.

Sources close to Ampex indicate that the company is also trying to negotiate other licensing pacts with the smaller labels it still handles. "These will have to be negotiated on a one-to-one basis as the needs vary from label to label.

London Records was one of Ampex's original labels when the latter company entered the tape duplicating and marketing business 16 years ago. Davis feels that the new agreement will permit London to gradually enter the marketing and distribution of recorded tape music

using its own "established worldwide record distribution network."

Davis also feels that, under the new arrangement, each AMD distributor with which Ampex does business, will have adequate time to make whatever adjustments within its own organization are necessary to satisfy its special needs.

Davis further discloses that both London and Ampex are viewing this period as adequate time to make adjustments for a smooth transition from AMD to London Records, allowing Ampex to meet its announced departure from the music business.

Ex-Cap Employee Asks McCartney Pact Perusal

LOS ANGELES—Whether the widely heralded multi-year, multi-million-dollar Paul McCartney deal is good financially for Capitol Records domestically may be investigated by federal district judge William P. Gray here Monday (16).

Former Capitol marketing executive Rocco Catena has petitioned the court to look into the McCartney alleged \$8 million pact and also the label's current financial condition.

Earlier Catena had filed a class action against Capitol in December 1970, claiming that the label hoodwinked stockholders by filing misleading financial statements with the Securities & Exchange Commission.

Based upon information filed with the court by Catena, he alleges that the McCartney deal might be as unprofitable for Capitol as was the Invictus Records agreement of 1969 to approximately 1972. Court records show that from May 7, 1969, through May 20, 1970, Capitol loaned Invictus \$1,475,000 and was repaid \$175,391. A product profitability analysis of an Invictus release, "Give Me Just A Little More Time" by the Chairmen Of The Board in December 1969, sold 536,100 copies in 90 days. The pre-tax loss was \$51,600, while the percentage of loss on net sales was 20.4 percent.

Catena's argument through 13 volumes of pre-trial exchange has been that Capitol's assets were funneled out of the country to EMI. He asks the court to investigate the McCartney deal to find out if the contract puts the proportionate financial pressure on Capitol and EMI, as was not the case with the Invictus deal, where he claimed Capitol carried the primary responsibility.

Catena asks the court to study the

(Continued on page 44)

19 CENTS A POUND

Mailing Records? It Will Cost You More Next Month

WASHINGTON—The Postal Service has announced that effective July 6, special fourth class rates for mailing records, books, sheet music and films will go to 19 cents a pound, 9 cents each additional pound. Library rate for cultural and educational materials will go to 7 cents a pound, 3 cents each additional. Second and third class newspaper and magazine rates will also go up.

The rate raise represents the next step in scheduled rate increases for certain classes of mail, being phased in over periods of 8 years for the special book and record fourth class, and 16 years for the library rate, on

mailings of educational and cultural materials.

The original plan of the Postal Service was to make these classes of mail self-supporting, by annual increases beginning in 1971. Records, books et al mailed commercially were given 5 years, and noncommercial fourth class mailings 10 years, to reach the self-support goal.

But congress decided the financial bite for these and other classes was too steep, and voted last year to stretch the phase-in periods. Rec-

(Continued on page 12)

Danish Stores Try TV Promo

By KNUD ORSTED

COPENHAGEN—Nordisk Polyphon has begun using video to promote records in record shops throughout Denmark. The first show was screened to 51 shops, and the second one, which will go out shortly, will feature such artists as Status Quo, the Osmonds, the Who, 10cc, Fox, Neil Sedaka, Bachman-Turner Overdrive, Hayward and Lodge, Barry White, Maggie Bell, Nazareth, Popul Vuh, Slade, Maureen McGovern and Paper Lace.

The video presentation is mainly composed of promotional film clips from the licensor companies, and shots of current releases are edited

(Continued on page 65)

BBC, Commercial Radio War Heats Up

By PETER JONES

LONDON—The continuing battle here between the British Broadcasting Corp. and the commercial radio stations is once again heating up, with both sides releasing sets of audience figures for London that completely contradict each other.

In the joint London Broadcasting Co. and Capitol Radio survey for a weekly cumulative figure, Radio 1 (BBC) registers 52 percent of the audience; Radio 2 (BBC) 41 percent; Capital Radio 37 percent; Radio 4 (BBC) 36 percent; and London Broadcasting 21 percent.

Radio London, the BBC local station, hits 13 percent; Radio 3 (BBC) has 15 percent; and Radio Luxembourg 7 percent.

The BBC's figures are compiled by different research methods and in a slightly different area but their figures say that 33.6 percent listen to Radio 1; 26.8 percent to Radio 2; 2.9 percent to Radio 3; 25.7 percent to Radio 4.

And for the others, the issued figures are: 3.7 percent to BBC local ra-

(Continued on page 65)

Executive Turntable



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Dr. George Butler, formerly general manager, is upped to vice president of Blue Note Records, Los Angeles. He will be responsible for the acquisition and development of artists and will supervise all Blue Note sessions. . . . Esmond Edwards named general manager, Impulse Records. He got his start in the industry with the Prestige label. . . . Larry Saul resigned last week as vice president and general manager of Capricorn Records, declaring he could "see no opportunity for advancement." . . . After six years with Warner Bros. Records in Burbank, Pete Johnson shifts from editorial director to a&r executive producer. . . . Ron Saul named Motown's national director of pop music. He is a former employee of Warner Bros. and ABC. . . . Susan Markheim accepts new responsibilities at Island Records, Los Angeles. In addition to coordinating pre-production chores on all albums, she will be in charge of advertising placement and coordinating travel arrangements for Island's artists.

John Rosica named director of product merchandising at RCA Records. He served with the company from 1959 through 1967, but prior to this new job he was vice president of marketing at ABC Records. . . . Earleen Fisher named Midwest r&b regional director at Buddah Records, not national director as reported here last week. Alan Lott holds the national position. . . . Danny Yarborough appointed field sales manager of CBS Records in New York. . . . Don Shain has joined The New York Times Music Corp. as West Coast professional manager.

Jack Bratel, for 12 years with Liberty and UA Records, departs his post as assistant to the vice president of UA's international division. . . . Pam Starke has joined ABC Records' creative services department as national media director. . . . New Cleveland branch manager for Buena Vista Records, the Disney distribution subsidiary, is Gerry Pokorski. He succeeds David Beaupain, who moved to San Francisco to be the label's Bay area branch manager. . . . Edwenna Edwards set as vice president of Rainbow Productions, Detroit. She doubles as a songwriter.

Carol A. Haubert named president of Caedmon Records. Prior to this she was marketing manager for this large spoken word label. . . . Charlie Brown, former jazz disk jockey at New York's WRVR, has become head of Atlantic Records' jazz division. . . . Mary DeCioccio appointed field promotion representative for RCA Records in Cincinnati. . . . Candace Leeds joins Grey & Davis as an account executive. She was formerly assistant director of Town Hall. . . . William T. Buschman appointed vice president of marketing for the Southern sales region of GTE Sylvania.

(Continued on page 80)

EDDIE RAY AS DEAN Recording Arts College Opening Memphis Branch

LOS ANGELES—Although the College For Recording Arts in San Francisco is only a year old, president Leo Kulka discloses that a branch of the young school soon will be opened in Memphis with veteran producer Eddie Ray of Los Angeles serving as dean.

The new wing will function at the Sounds of Memphis Studio in the Tennessee city, Kulka says.

Ray for more than a decade was an a&r producer at Capitol and MGM Records here.

"We also are negotiating with Stan Ross of Gold Star in Los Angeles for a Southern California branch to open next fall," says Kulka.

Kulka's classes are patterned after the German Ten-Meister school of professional education. Three 14-week semesters are conducted annually in San Francisco. The summer semester was to start June 16 with courses in audio engineering, music production, interpretation of contracts, and music and copyright law all listed in the CRA curriculum.

Guest lecturers from various segments of the music industry frequently appear in classrooms, Kulka says, to lend credence and authority to highly specialized subjects.

"A student must complete 600 hours of study to graduate," Kulka declares. "Once they qualify, we

then assist them by contacting record company executives throughout the nation, supplying each firm with detailed resumes of the graduates' qualifications."

Kulka asserts that "the most effective advertising for our young school is the enthusiasm and word of mouth praise that emanates from each graduate. At CRA we wipe off the glitter and give each student a realistic view of the industry he hopes to enter."

Two new courses have been added at CRA recently.

One is a studio electronics class; another is a course in electronic music production in which Kulka employs a modified ARP 2600 with an Ampex 8-track recorder.

Kulka is pleased with the harmonious relationship his school enjoys with NARAS and points out that CRA is owned and operated by the Bicultural Foundation Inc., a tax-exempt, non-profit California organization.

"We are set up so that we solicit scholarship fund donations to make it possible for conscientious young persons, men and women alike, to benefit from our courses," says Kulka. "Each donor may specify his own conditions and restrictions. A repayment system makes our scholarship fund self-perpetuating to assure a continuation of the benefit of a tax-deductible donation."

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No Truce In Cable TV, C'right Owners Imbroglia

WASHINGTON—The war between cable TV versus copyright owners and broadcasters over proposed statutory CATV royalty fees showed no signs of a truce during last week's hearings on the House copyright revision bill.

First year cable TV royalty total, to be collected and disbursed by the Copyright Office, was estimated at about \$6.7 million by cable TV spokesmen.

Chairman Robert W. Kastenmeier (D., Wis.) and members of his subcommittee on Courts, Civil Liberties and the Administration of Justice, will have to decide whether cable TV is as hard-pressed as it claims to be—or whether the copyright owners rightly claim they will be ripped off by still another technological use given low compulsory licensing rates in the copyright revision.

At Wednesday's (11) hearing, Rex A. Bradley, chairman of the National Cable TV Assn., said the cable service is a struggling industry, with great potential for bringing variety in TV programming to the public. But he said the industry can not survive and grow unless it is granted the low compulsory licensing rates in the present revision bill (H.R. 2223).

Bradley said the industry must also be freed from the specter of future royalty rate increases by the

copyright tribunal setup in the bill to review all statutory rates. Cable TV wants total exemption from an "open-end" tribunal review that could raise rates and "discourage" lenders and investors.

Cable interests want royalty exemptions for systems making less than \$25,000 a year. They want no change in the present bill's sliding scale of royalty. This begins at 1/2 percent on gross receipts of up to \$40,000, with percentages increasing to 2 1/2 percent of gross receipts from subscribers totalling more than \$160,000 annually.

Subcommittee members seemed cool to the idea of exempting cable fees from future tribunal review. Also, they closely questioned cable TV claims that their operating costs run to 62 percent of revenue; interests costs are 14 percent and pre-taxed profit rate is only about 5 percent for average systems.

Spokesmen for CBS, NBC, the National Assn. of Broadcasters, and representatives of movie and TV film production, were questioned just as closely by the subcommittee members on their arguments that cable TV should pay more. Both broadcasters and copyright owners insisted that continuing review of cable rates by the copyright royalty tribunal is essential.



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Vol. 87 No. 25

NARM PROFILE Members Sold More LPs, Fewer 45s And Cassettes

CHERRY HILL, N.J.—The typical NARM member sold more albums and less singles last year than in 1973; more country, classical, jazz and children's albums and less pop/rock/soul and MOR product; more prerecorded 8-tracks and fewer cassettes; more records and tapes and less equipment, musical instruments, accessories, books and posters.

NARM rackjobbers serviced more department/discount/variety stores and retail outlets, and less drug stores, supermarkets, military PXs and other miscellaneous outlets.

This information and other key facts and figures is provided in the 1974 NARM Study on the phonograph record and tape business of its regular members, released by executive director Jules Malamud.

In member company dollar volume, the most dramatic increase has come in firms with \$1 to \$2 million gross sales, up 4 percent to 23 percent of all members from the prior year, with corresponding 3 and nearly 5 percent dips for firms grossing \$2 to \$3 million (now 16 percent) and \$5 to \$15 million (now 18 percent). The biggest group of members (nearly 27 percent) grosses \$3 to \$5 million.

Four years ago department/dis-

count stores accounted to nearly 55 percent of rackjobber business, and variety stores like Woolworth and Kresge nearly 15 percent. Last year, Woolco and K mart have become super-variety types and shifted to the department discount store group, accounting for almost 71 percent of business, with less than 3 percent at "variety" stores. In the same time span, retail outlets serviced are up 4 percent to more than 18 percent.

For recorded product only, phonograph records were 71 percent of total volume and tapes 29 percent, little changed since 1971.

All NARM members did 3 percent more dollar volume in albums (87.3 percent of business) and nearly 3 percent less in singles (12.7 percent) in 1974 than the prior year. For retailers, nearly 93 percent of dollar volume came from albums; for rackjobbers/one-stops (grouped together by NARM for the first time), album volume was nearly 84 percent. For all members, budget/economy product was up slightly from 1973 to about 9.3 percent of gross dollar volume.

In types of music, biggest increases in dollar volume percentage were by country, up 1.1 percent to 11.6; children's, up 1

percent to 4.5; jazz, up 0.7 percent to 4.1, and classical, up 0.5 percent to 5.2. Increases came at the expense of contemporary (pop/rock/soul), down 3.1 percent to a still commanding 61.1 percent of dollar volume, and MOR, down 0.6 percent to 11.6.

Eight-track product showed a 3 percent jump in percentage of dollar volume to 83 percent, and is up a solid 8 percent from 1971, reflecting effects of the antipiracy campaign. Prerecorded cassettes are down only slightly from 1973 to 11.4 percent of dollar volume, but have dropped nearly 9 percent since 1971.

The types of product sold as a percentage of total volume have changed little over four years, with phonograph records accounting for nearly 67 percent, up less than 2 percent, and tapes for 27 percent, down less than 1 percent.

But equipment now accounts for only 2 percent of total volume, down from 4.6 percent in 1971. Accessories, music books, posters, etc., account for 3.5 percent of total volume in 1974, up from 2.2 percent in 1971 but continuing the prior year's decline from the high point of 4.8 percent in 1972.

World Jazz Assn. Seeks the Pros Their 'Money & Clout' Deemed Necessary To Succeed

By ELIOT TIEGEL

LOS ANGELES—First there was the concept of the World Jazz Assn. being a trade association. Then that was broadened to include the interests of fans. Now, after discussions with professionals on both coasts, the fledgling jazz organization is steering itself toward strong trade support much like the Country Music Assn. is the powerful voice for its cause.

"We definitely need the professionals," exclaims Paul Tanner, the executive director. "They have the money and the clout."

Since being launched here last April WJA has signed 350 members but there are some interesting companies missing.

Like Columbia which has always supported jazz. Or Mainstream or Fantasy or Arista. Or KJAZ, the all-jazz station in Berkeley, Calif.

Thirty-four non-commercial radio stations have joined (there is no cost to them) and Tanner says they are important because they reach a large national audience and will be helpful in a survey presently being conducted by the WJA's radio committee to determine how much jazz is played on U.S. radio.

KBCA here, WRVR in New York and WFMR in Milwaukee are the only broadcasters belonging at this point. The first two are all-jazz operators.

Tanner finds the Columbia situation strange since "some of their guys are working with us and are behind us 100 percent."

New Trix Distributors

NEW YORK—Trix Records, a label comprised of blues artists, has added two new distributors. They include Paul Lee Record Distributors in Metairie, La., and Piks Corp. in Cleveland. The latter fills a gap Trix president Pete Lowry had been attempting to bridge, since its biggest seller, blues guitarist-singer Robert Jr. Lockwood lives and performs in Cleveland.

The WJA wants to affiliate with already established jazz organizations around the country, Tanner emphasizes. One of the main concerns expressed by representatives from such groups as Jazzmobile and Jazz Interactions at the recent New York WJA introductory meeting, was that WJA would "tap some of their sources for support."

"We said we'd help them," Tanner says. "We can publish their activities in our soon to be released newsletter and eventually we might be able to help them financially."

Pat Willard is in charge of the newsletter which will be the WJA's communications medium for international members. Tanner says it should be out within the next few weeks.

The WJA is now looking to balance the two coasts on its board of directors. There will be replacements named for people who have discovered that while they may be enthusiastic about the organization and initially consented to be on the board, they realistically do not have the time to work.

If necessary, the board and the number of committees will be enlarged to provide for more East Coast people. The East Coasters have shown a major concern over WJA being topheavy with Californians.

Internationally, WJA has had information inquiries from persons in England, Poland, Japan, Austria, West Africa and Sweden.

A record committee is polling members to secure the names of artists who would properly fit into an anthology LP being developed as a fund-raiser through national TV (and possibly other media) advertising.

"We have people of different age brackets and different interests," Tanner says, "so it won't be lopsided."

One of the major goals is to convince advertising agencies there is a large and sophisticated audience for

jazz. Another goal is to expand the number of stations programming jazz which will give Madison Ave. a strong market.

Hal Cook, WJA's president, adds: "We are setting up a special record service for our professional members that will enable them to secure a special list of new jazz LPs which they will be able to purchase at a favorable price."

Cook also emphasizes that WJA "as an organization of business people will be in a commanding position to assist all present jazz organizations and societies that are working on a local or regional level."

The WJA aims to serve both the creative and business people in the industry, both Cook and Tanner assert.

Norman Acquires Canadian Masters

LOS ANGELES—Gene Norman of GNP-Crescendo Records here finalized contracts last week with Don Grashey, Canadian producer-manager, calling for Norman's label to release albums featuring singer Carroll Baker. First LP to get a 50-state American release is titled "I'd Go Through It All Again" to be followed by another, "I've Never Been This Far Before." Both albums are available in Canada on the Gaiety label.

N.C. Tape Distrib Goes On Probation

FAYETTEVILLE, N.C.—Terry Glenn Miller, a distributor of pirated tapes which he sold from a van, has pleaded nolo contendere to two counts of violating the state's antipiracy law.

Miller 21, was sentenced to six months in jail on each count but district court judge Joe Dupree suspended sentence and placed Miller on probation for five years. Miller also was fined \$150 on each count.

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Madison Square Garden May Be Sold To Offtrack Betting Corp.

By STEPHEN TRAIMAN

NEW YORK—A bid by New York City's Offtrack Betting Corp. (OTB) to acquire Madison Square Garden Corp. from Gulf & Western (controlling interest) virtually unstaged the conglomerate's announcement of the highest sales and net earnings for any quarter and nine months in the period ended April 30.

In a highly effective presentation to the prestigious New York Society of Security Analysts (NYSSA), G+W chairman Charles Bluhdorn and president David Judelson spelled out a bright future for the company, with special praise for the Leisure Time Group that includes Paramount Pictures and Famous Music publishing.

Over five years, revenues for the group have gone from \$236 million to \$298 million, while income went from a loss in 1970 to nearly \$19 million in fiscal 1974, although this was a \$20 million drop from the prior year. "The Leisure Group is 100 percent ahead," Judelson noted in his remarks to the NYSSA, "and will end up with income 60 percent over last year. In this group we have rock bottom earnings."

The OTG deal would take a financial albatross, and an embarrassing one at that, off G+W's hands. The Manhattan-based entertainment conglomerate, which also includes racetracks and hotels here

and in Chicago, the New York Knickerbockers and New York Rangers pro teams, reported revenues of more than \$141 million but a net loss of \$4.7 million for the fiscal year ended May 31, 1974. G+W increased its holdings in MSGC to 37.1 percent as of Oct. 11, 1974.

Confirming reports that preliminary discussions were being held with Garden executives, OTB president Paul Screvane said the purchase would be financed by a bond issue with the \$60 million "only an asking price." Purchase price would include air rights over the Garden, owned by Penn Central and valued at \$13 million, which would permit OTB to build a skyscraper over the nine-story arena. Screvane noted that acquisition of the Garden could lead to jai-alai in the Felt Forum,

dog racing in the arena itself, and a closed-circuit OTB setup in the Forum when it was not being used for other events.

For Gulf + Western, net earnings for the third quarter rose 39 percent to a record \$37.3 million while revenues were up 10 percent to a new high of \$659 million. For the nine months, net income was up 38 percent to \$101.5 million as revenues totalled \$1.925 billion, a 16 percent increase over the same period a year ago.

Off The Ticker

HANDLEMAN Co., Detroit, declared a quarterly dividend of 10 cents a share payable July 7 to stockholders of record June 20. The company will hold its annual meeting at the Pontchartrain Hotel, in Detroit, at 2 p.m., Sept. 3. . . **RCA** declared a dividend of 25 cents a share payable Aug. 1 to holders of record June 16. Directors also declared dividends of 87½ cents a share on the \$3.50 cumulative first preferred stock and \$1 a share on the \$4 cumulative convertible first preferred stock, for the period from July 1 to Sept. 30, 1975, both payable Oct. 1 to holders of record Sept. 12.

MOTOROLA says its Quincy, Ill., plant will be closed in 1976's first quarter due to changes in manufacturing plans by **Quasar Electronics**, a unit of **Matsushita Electric Corp. of America**. . . **Walt Disney Productions**, Burbank, declared a quarterly dividend of 3 cents a share payable Aug. 5 to stockholders of record July 7. . . **Daniel Gittelman**, vice chairman of **Pickwick International Inc.**, privately sold 100,000 shares in April, reducing his holdings to 299,676 shares.

ZENITH RADIO CORP., Chicago, has no plans to introduce a video playback device before 1978, John J. Nevin, president, told securities analysts. When a video unit is introduced, he says, it will be at a higher price than the \$400 to \$500 range mentioned by other potential manufacturers. . . **Magnavox Co.**, New York, says its board of directors approved the previously announced proposal calling for a merger of the company into **North American Philips Corp.**, which already owns 84 percent of Magnavox. Philips will pay \$9 a share for the Magnavox shares it doesn't already own.

Charles Tribute Draws a Heavy Industry Turnout

LOS ANGELES—A crowd of nearly 1,000 well wishers from the entertainment industry paid tribute to Ray Charles at a benefit at the Beverly Hilton Hotel June 9.

The proceeds are slated for the National Assn. for Sickle Cell Disease, Inc.

As actor/comedian McLean Stevenson acted as host, 20th Century's Smoked Sugar, ABC's Mighty Clouds of Joy, Sally Kellerman, Quincy Jones and actor/singer Brock Peters collaborated in a combination roast and tribute.

The tribute chaired by singer Aretha Franklin, boasted involvement by Los Angeles Mayor Tom Bradley, Nancy Wilson, Lou Rawls, Mable John, Lola Falana, Sandy Baron, Aaron and Freddie, Martha Reeves, Raymond St. Jacques, Jack Cassidy, Gail Fisher, Flip Wilson, Jan Murray, Jim Kelly and Whitman Mayo.

Dorothy Boswell of the Sickle Cell Foundation presented the "Man Of Distinction Award" to Charles. Other awards presented to Charles were from the Stax Organization; Mable John, representing the Ralettes; Dan Grindell of Congressman Al Bell's office and Mayor Bradley, for the city of Los Angeles.

Market Quotations

As of closing, Thursday, June 12, 1975

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27	13%	ABC	9.1	139	25%	24%	24%	- 1/4
7	2%	Ampex	6.2	82	6%	6	6	- 1/4
3 1/2	1%	Automatic Radio	0	9	2%	2 1/2	2%	+ 1/4
8 1/2	4%	Avnet	4.5	253	8%	8 1/2	8 1/2	- 1/4
19	10%	Bell & Howell	6.8	91	17%	16%	17	Unch.
51 1/2	28%	CBS	12.7	188	49%	49%	49%	+ 1/4
9 1/2	2%	Columbia Pic	1.7	316	7%	7 1/2	7 1/2	Unch.
4 1/2	2	Craig Corp.	4.3	15	3%	3%	3%	Unch.
55 1/2	21%	Disney, Walt	26.2	210	48%	47%	47%	- 1/2
4 1/2	1%	EMI	10.8	61	3%	3%	3%	- 1/2
37 1/2	23 1/2	Gulf & Western	4.5	99	36%	35%	36%	- 1/4
7 1/2	3 1/2	Handleman	17.5	38	7%	6 1/2	7	Unch.
16 1/2	5%	Harman Ind.	4.8	87	14 1/2	13 1/2	13 1/2	- 1/4
7	3 1/2	Lafayette Radio	7.9	15	6%	6 1/2	6 1/2	+ 1/4
19 1/2	12	Matsushita Elec.	11.7	5	18	18	18	- 3/4
64 1/2	27%	MCA	8.1	51	59%	59	59%	- 1/2
16 1/2	12 1/2	MGM	6.1	133	14%	14%	14%	- 1/4
68	43	3M	25.1	476	63%	63	63%	- 1/4
4 1/2	1 1/2	Morse Elec. Prod.	0	165	4 1/2	3 1/2	3 1/2	- 1/2
57 1/2	33%	Motorola	22.6	354	50%	48 1/2	48 1/2	- 3/4
20%	12%	No. Amer. Phillips	8.1	15	19	18%	18%	- 1/4
18 1/2	7	Pickwick International	7.5	15	16%	16%	16%	Unch.
20%	10%	RCA	14.8	562	18%	18%	18%	+ 1/4
11 1/2	5	Sony	30.6	828	11%	11%	11%	+ 1/4
16 1/2	9%	Superscope	3.2	74	13%	12 1/2	12 1/2	+ 1/2
40 1/2	11%	Tandy	10.4	113	36%	36%	36%	- 1/4
6	2%	Telecor	5.4	14	5%	5	5	+ 1/4
3 1/2	1/2	Telex	20.2	40	2%	2 1/2	2 1/2	- 1/4
3 1/2	1	Tenna	12.5	17	2%	2	2	Unch.
9 1/2	6	Transamerica	13.3	162	9	8%	8%	+ 1/4
11 1/2	5%	20th Century	8.5	70	10%	10%	10%	- 1/4
17 1/2	8%	Warner Commun.	6	48	15	14%	14%	- 1/4
26 1/2	10	Zenith	74.6	78	24%	24%	24%	- 1/4

As of closing, Thursday, June 12, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
Abkco Inc.	0	2%	2%	2%	Schwartz Bros.	0	2 1/2	1 1/2	1 1/2
Gates Learjet	47	7%	7 1/4	7 1/4	Wallich's				
GRT	7	1%	1 1/4	1 1/4	Music City	0	1/2	1/4	1/4
Goody Sam	0	4 1/4	3%	3%	Kustom Elec.	0	2 1/2	1%	1%
Integrity Ent.	0	3/4	3/4	3/4	Orox Corp.	0	1 7/16	1 1/4	1 1/4
Koss Corp.	1	6%	6 1/4	6 1/4	Memorex	0	8 3/8	8	8
M. Josephson	0	4%	4%	4%					

*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above contributed to Billboard by Russ Gallagher of G. Tsai & Company, Inc., members of the New York Stock Exchange and all principal stock exchanges.

23 Acts Benefit In CBS' Summer 'Sale Spectacular'

NEW YORK—CBS Records has launched the "Super Star Sale Spectacular," a summer sales program on frontline album/tape product from 23 label artists.

Featuring goods which insiders are describing as the "heaviest" that the Columbia, Epic and CBS Custom labels have on the market now, the program is aimed at duplicating sales results from a similar program last year or some \$7 million in billing.

The campaign was kicked off June 2 and is scheduled to run through July 11.

Advertising support for the program includes national radio spot buys on FM, Top 40, progressive and r&b stations, print advertising and an in-store, thematic poster. Branch operations will also have the option to allocate additional monies for local print or radio advertisements.

Part of the radio campaign is multi-product spots with 15-second tag time allowed.

While retailers can expect strong advertising support on this one, an additional incentive is being offered with an extra 30 days on dating. A special order form will be used for the campaign.

Those artists who have product covered by the program are Labelle, Chicago, Harold Melvin & the Blue Notes, the O'Jays, MFSB, the Three Degrees, Ramsey Lewis, Bob Dylan, Kansas, Journey, Jeff Beck, the Isley Brothers, Blood, Sweat & Tears, Edgar Winter, Aerosmith, Charlie Rich, Weather Report, Earth, Wind & Fire, Janis Ian, Minnie Riperton, Kokomo, Janis Joplin and Michael Murphy.

Product by such artists as Weather Report, Ramsey Lewis, Labelle, Harold Melvin & the Blue Notes, the

O'Jays and Kokomo will be written up separately through Friday (27) as they are already part of a company Soul/Jazz program which went in effect May 1 and is scheduled to end on the above date (Billboard, May 17). The free goods involved in the Soul/Jazz campaign is the reason for the segregation of the six titles until Friday.

A Bicentennial LP In Philly

PHILADELPHIA—Record producer Peter DeAngelis has teamed up with promoter Mike Goffredo to create an official souvenir album for the bicentennial celebration featuring top names coming from Philadelphia. Titled, "Philadelphia Treasury Of Stars," and featuring such hometowners as Fabian, Buddy Greco, Joey Bishop, Eddie Fisher, Al Martino, Chubby Checkers and others, the LP is being price-tagged at \$7.76.

The souvenir album, scheduled for release this summer, also carries the blessings of Philadelphia '76 Corp., the city's official bicentennial planning agency.

Dame Correction

NEW YORK—In a story on Handleman's bid to acquire Le-Bo Products from the Starr Broadcasting Co., last week, it was inadvertently reported that Leslie Dame headed the Le-Bo operations.

Actually the company was headed by Leslie Bokor, who owned it jointly with Dame. Dame functioned as vice president in charge of sales.

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EMI PROFIT DROPS 19%

LONDON—EMI's profit before extraordinary items declined 19 percent to the equivalent of \$4.6 million in its fiscal third quarter ending March 31.

The firm reported it made a special provision of \$30.8 million to cover losses in connection with the sale of Voxson, a money-losing Italian subsidiary. EMI's profits also were affected by a net loss of \$577,000 by Capitol Industries, Los Angeles, in contrast to a \$2,823,000 profit in the same quarter a year ago.

EMI's sales rose 20 percent to \$256.7 million from \$213.5 million the previous year, the report showed.

"I walked into my first Slade concert totally unprepared, and got shook straight up. It was so powerful, and so beautiful, that you almost couldn't take it; you almost had to leave the room. The band is big, loud, loose and strong. They know what matters ..."
Lester Bangs, Creem

**See Slade on tour
in July and August.**



Slade's new album: Slade in Flame.



On Warner Bros. records and tapes

NARM Asks Variable Price As Aid

• Continued from page 1

The two-day meeting at the Hilton Hotel (9 & 10) ranged over a wide number of industry problems, including tape merchandising, quad, dating policies, artist promotion, and the need to serve a larger audience spectrum. Jack Craig, CBS Records director of marketing, was keynote speaker.

The question of selective pricing surfaced at regular sessions of the confab, but was also the subject of frequent corridor get-togethers. At least some of the label executives seemed to lend a sympathetic ear to dealer arguments that lower prices would stimulate the movement of new artist albums. But they rejected as completely unrealistic some of the more extreme requests such as a wide-margin \$4.98 list for introductory product.

It appeared likely that manufacturers would take a new look at the selective price principle in the months ahead. However, they pointed out that artist royalty commitments present a significant problem, as well as the question of when in an artist's career his disks should be raised to top-of-the-line.

A pitch to reduce the price of singles met with negative reaction from label people, who didn't feel a lower price structure would have much effect on volume. Some maintained that singles sales began to dip well before the establishment of the \$1.29 price level.

Craig's keynote speech Monday (9) touched on four key topics affecting marketing prospects.

1) He felt recent trends in distribu-

tion should lead to a "rethinking" of accepted standards of dealer inventory levels. With central warehousing and supply (at least for the majors), and no more than a three-day trucking lag in filling orders, it may no longer be necessary to carry inventory in accustomed depth.

2) Craig saw a need for "retooling" dealer merchandising concepts to better serve today's record customer. A broader audience base must be catered to attract younger as well as senior consumers, while retaining the volume rock buyer.

3) He charged that few retailers are marketing tape cartridges properly. Accessible product display is essential, he stressed, claiming that there is enough profit potential in tape sales to support the costs of personnel and security provisions against pilferage. Mail-order clubs are taking over an increasing portion of the cartridge business, he said, promising that CBS Records would support dealers merchandising tape with liberal dating, advertising and promotion.

4) Personal appearances by artists are taking on increasing importance as a sales stimulator for records, said Craig, and he urged dealers to support local concerts. He saw radio playing a reduced role in album promotion.

The future of 4-channel was probed during a question and answer period following Craig's speech, with dealer pleas focusing in on the need for a single industry standard.

"When are manufacturers going to get together on a compatible system?" asked Midwest dealer Merrill

Rose. This provoked the wry comment from Craig that "at least we've gotten together to the point where we all call it quad."

On a more serious note Craig admitted that "a reassessment of the quad situation is needed." To a complaint about higher lists for "Q" product, Jack Kiernan, RCA Records vice president, stated higher prices were needed to cover higher production costs.

In a floor discussion on bar coding, Al Franklin of the ABC retail division, offered to make his firm's system available to the industry. Russ Solomon, of the Tower chain, predicted that artists who increasingly control cover art might object to these functional markings. Said Craig: "We can always put some flowers around the code."

John Cohen of Disc Records saw a special need for adult record product. "The teenage market is dwindling," he said. One dealer suggested that perhaps a more provocative name for adult product than MOR be devised.

London's Herb Goldfarb reiterated the need for dealer help in supporting regional concerts. Product should be on hand when artists appear. He said some artists are known to have people going around the country checking stores, and complaining bitterly to headquarters if display is lacking.

Korvettes' Dave Rothfeld stressed the contribution of catalog merchandise to dealer volume, but quarreled with manufacturer deletion policies. "What confidence can a retailer have in catalog," he asked, "when current catalog merchandise



RCA photo

ON THE ROAD—Promoting his new LP "Lost Generation" and its single, "Hollywood," RCA artist Elliott Murphy, left, stopped in at Jerry's Records in Philadelphia to see in-store displays. With Murphy, from left, are Rick Alden, label's local promotion man, artist relations division vice president Frank Mancini, and Sid Payne, Jerry's buyer and manager.

Pubs Triumph In Decision

• Continued from page 1

made on or after Feb. 15, 1972 are protected from piracy under federal copyright law.)

The Supreme Court has now in effect upheld three of the four appeals court rulings that the "similar use" authorized under compulsory licensing, means making a new recording, not duplicating one already made.

The high court has refused duplicator requests for review of decisions in the ninth circuit 1972 case of *Duchess Music versus Stern* (and *Rosen versus Duchess*); *Marks Music versus Colorado Magnetics* in the 10th circuit, and now the *Jondora Music Publishing versus Melody Recording Inc.*, in Philadelphia's third circuit.

The high court action's strengthen the Justice Dept.'s declared intention to bring criminal prosecution for copyright infringements against

the unauthorized duplicators of the pre-1972, non-copyrighted recordings. Based on court interpretations, Justice will prosecute the tapers under the criminal penalties against willful and repeated violations of author's rights in the copyright law.

Two tape duplicators, E-C Tapes, Inc. of Wisconsin and International Tape Distributors Ltd. of Rochester, N.Y., have attacked the Justice policy in federal district courts, but both firms have been denied requests for three-judge panels and for injunctive release from future Justice Dept. prosecution.

In its first move under the new policy, Justice recently had FBI agents raid a distribution warehouse of E-C Tapes, Inc. Owner David Heilman, the most determined battler for legal rights to duplicate pre-1972 recordings, has reportedly gone to court to sue for return of his tapes and equipment.

Here in Washington, International Tape Distributor's attorney Jim Fisk has recently indicated he will ask for dismissal of his ITD case, on the grounds that there is not, at this time, sufficient threat of Justice prosecution of the firm, to continue the action.

Jackson Contracts With Chappell Co.

NEW YORK—Chappell Music Co. has entered into a co-publishing and administration agreement with producer/writer Billy Jackson. Jackson is the creative director for RCA Records artists, The Tymes.

The agreement covers Jackson's "In The Black Music" (ASCAP), and "In The Red Music" (BMI), a division of his Celenia Productions Corp.



Photo by Stephen Toporov

KEYNOTER Jack Craig, left, CBS Records marketing vice president, speaks of problems facing the nation's record dealers at the opening meeting of NARM's first annual retailers conference in Philadelphia last week. Relaxing during a break in the proceedings are, from left, John Cohen of Disc Records, Jim Greenwood of Licorice Pizza, Tom Anderson of CBS Retail Stores, Stuart Mintz of Record Rendezvous (rear), Martin Spector of Spec's Music, and Sam Shapiro of National Record Mart.



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is also peddled as cutouts so soon after release." He found little comfort in a colleague's advice to "buy low and return high."

Manufacturers reacted to dealer suggestions for 90-day dating as a new standard replacing 60 days with blank stares, until WEA's Joel Friedman suggested that some consideration might be given to the proposal if they would pay for fast-selling hits in 30 days.

In opening the conference, Jules Malamud, NARM executive director, reviewed the history of the association since its founding by a group of rackjobbers in 1958. In the mid-60s it opened its ranks to distributors, as rackers moved deeper into distribution efforts. The inclusion of a retailer membership category followed the blossoming of free-standing stores in the '70s, he noted.

NARM's retailer conference follows a similar symposium earlier this spring devoted to independent distribution. Later meetings will take up matters of concern to rackjobbers.

Mailing Rates Up

• Continued from page 6

ords and books were given 8 years' total, and libraries 16 year terms.

Eventually, the special fourth class rates are scheduled to go to 30 cents the first pound and 10 cents each additional, by 1979; library rates 14 cents the first pound and 6 cents each additional by 1987.

The rate raises are labeled "temporary" because the Postal Rate Commission could recommend other rate approaches to the system's Governors of the Postal Service. Under the law, inaction by the Postal Rate Commission permits the Postal Service to continue its raises.

Rep. Paul Simon (D-Ill.) has introduced a bill to prevent further raises in second and fourth class rates for the next five years.

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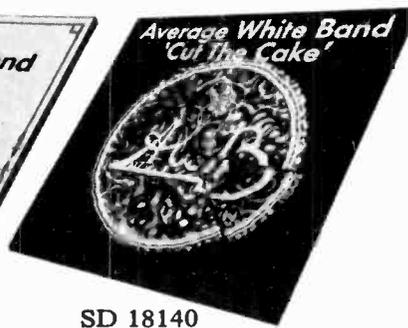
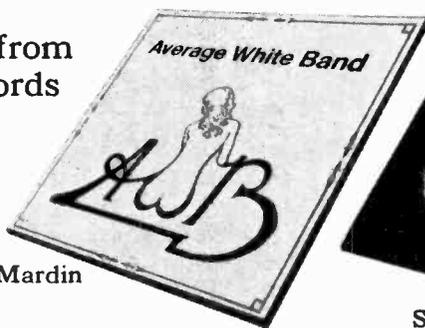
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WOLDIN, BRITTAN PUZZLED

'Raisin' Hit Brings No Golden Bonanza

By ROBERT SOBEL

NEW YORK—One would logically think that the writers of the score of "Raisin" would be basking in the Hawaiian sun or otherwise enjoying the fruits of their labor resulting from recording royalties and the success of the Broadway show.

Unfortunately, 'tain't so. Although the show racked up the Tony award as the best musical and Virginia Capers received a Tony for the best actress in a musical in 1974, little has happened to change the lives—or careers—of Judd Woldin and Robert Brittan, its songwriters.

And the fact that "Raisin" this year added to its laurels by winning the 1974 Grammy for best score from an original show album (produced by Thomas Z. Shepard, then with Columbia Records) has brought neither fame nor fortune to both writers.

Not that both men are living in poverty somewhere in a Greenwich Village loft. It's simply that after the boxoffice pull of "Raisin," there was an expectation that the show would draw a spate of single disks which would light up the recording sky. It just never happened, for reasons known and unknown, but for reasons which the two writers cannot comprehend.

True, according to the latest figures supplied by Columbia, "Raisin," the album, has sold some 20,000 copies in the U.S. since it hit the record shops about a year and a half ago, a figure which is considered to be "fair." Sales, of course, have slackened after the initial flurry, which occurred in tune with the show's opening months.

But singles, where they feel it really counts in commercial terms, are another matter. Yet, Woldin, who wrote the music, is the proverbial optimist, who believes that art's the thing that will capture the record buyer. "Many of the songs from the

show are deserving of singles and are certainly quality tunes. I feel that this kind of quality will eventually find an audience on records."

As a Broadway show, "Raisin" has been a hit—in terms of performance. In April it reached its 600th performance, topping the runs of musicals such as "Brigadoon," "Kismet," "Showboat," and "Stop The World—I Want To Get Off." Not bad company to be better than.

But performance and endurance do not a blockbuster make, as the writers have unhappily discovered. Consequently, the musical has been running unsteadily recently, fluctuating between the black and the red bottom line. And to make it continue even during the lean times, both writers have helped to give the show an economic push, contributing part of their royalty money when necessary.

To illustrate even more the show is not the answer to their monetary prayers. Woldin still plays piano six nights a week as part of a duo (bass) in a New Jersey club—something he's done for many years.

Since "Raisin," both writers, who began a working relationship together as enrollees in Lehman Engle's BMI workshop in 1969, have gone separate artistic ways, although they both are good friends. In between club dates, Woldin is working on the music for a play centered on the theme of Jonah and the Whale. Brittan has completed the book and the score for a musical and is aiming for a Broadway production.

Although they have not set their sights as yet on a new collaborative effort, both agree strongly that a musical should carry a message or should deal with themes of a universal nature. "Raisin," they feel, fit the bill perfectly. The musical, based on Lorraine Hansberry's 1959 Drama

(Continued on page 80)

This Week's Legal Action
B.E. Promoter Sues Over Unplayed Sly Stone Date

LOS ANGELES—The high costs of the auxiliary functions in promoting major concerts is a basis for a superior court suit filed here by National Productions Co. Inc., San Francisco, against the William Morris Agency, Sly Stone, Sly and the Family Stone, Ken Roberts and Ken Roberts Enterprises, the agency which manages Stone.

The Bay Area concert firm asks the court for a judgment of \$18,750 to cover its alleged expenses in administering a Sept. 6, 1974, gig by Stone on which, it's alleged, the defendants reneged. It's claimed that Peter Golden of William Morris orally okayed the deal to the plaintiff July 21, 1974, for the San Diego Sports Arena. Stone and Roberts confirmed orally July 26. Pact called for \$25,000 guarantee plus 60 percent of all gross receipts over \$85,000. In addition, Sly was to select supporting act at a budget from

\$8,000 to \$12,000. Plaintiff agreed to Tower of Power at \$8,500. The Morris agency repudiated the deal Aug. 13, but only, it's charged, after National spent \$3,500 as a non-returnable down on the arena: \$650 for ticket printing; \$4,400 for miscellaneous travel in California and Oregon to promote the gig; \$3,700 for advance advertising; \$1,000 legal fees; \$400 advertising fees and \$5,100 miscellaneous administrative costs.

In addition, plaintiff seeks \$26,000, which is estimated amount of profit lost when Sly did not play.

Suit Claims LPs Priced At \$2.99

LOS ANGELES—If the allegation in a pleading made to superior court here is true, Richard Foos and Rhino Records, a store at 1716 Westwood Blvd. here, offer the lowest retail discount price recently anywhere.

Integrity Entertainment Corp., parent company of the 60-plus Warehouse store chain which stretches across California, has instituted suit against Foos and the retail outlet, charging they sold nine different current hit LPs, including the new Elton John LP, at \$2.99 from May 27-29. The suit charges unfair trade practice, seeking treble damages and injunctive relief.

The LPs in the action wholesale from about \$3.32 to \$3.55.

Stein Settles Ducat Dispute

NEW YORK—Howard Stein Enterprises has settled its dispute with Ticketron by arbitration. Ticketron had claimed Stein owed it half of some \$280,000 lost on four special Ticketron-promoted rock concerts last year.

The events featured name performers in the summer of 1974 at the West Palm Beach (Fla.) International Raceway, Miami's The Orange Bowl Stadium, Kansas City's Arrowhead Stadium and Houston's Astrodome.

Stein rejected their claim, saying that his written contract to produce for Ticketron protected him from losses on those high-risk dates. Ticketron responded by holding back \$65,000 of Stein's money from other events. This money was returned to Stein by the award.

Stein no longer uses Ticketron's computer system for his concert tickets.

Bobby Freeman Asks \$1.1 Mil

LOS ANGELES—Songwriter-composer Bobby Freeman of "Do You Wanna Dance" fame is suing Clockus Music, W.J. Hawthorne, Walt Somers, BMI and the Harry Fox Agency seeking a cumulative \$1.1 million damages.

The superior court pleading charges that Somers, his guardian, and Hawthorne, his personal manager, and Clockus Music combined to persuade him to sign a writer's pact in 1958, when he was a minor. He alleges that Clockus got \$250,000 in royalties and that he is owed at least \$100,000 unless an accounting, which he has not been given, discloses he should get more.

In another action, he asks \$1 million general damages from all defendants, claiming that BMI and the Fox agency are involved because they paid royalties directly to Clockus.

McLean Claims Binder Breach

NEW YORK—Don McLean is suing United Artists Records for \$326,400, charging breach of contract and the withholding of royalties and other moneys due.

The action, filed in U.S. district court here, alleges that the manufacturer distributed more royalty-free records than called for in their agreement with the artist. Also claimed are unpaid royalties for sales through the Record Club of America, and for product sales in England and Canada. The complaint further charges delinquencies in publisher royalty payments.

A jury trial is demanded.

Musical Isle Sale?

• Continued from page 5
had purchased M.S. Distributing approximately six years ago.

Picking up the Musical Isle racks out of Chicago would further strengthen Lieberman's hold on the Illinois-Wisconsin scene. David Lieberman, who was unavailable for comment, bought out Taylor Electric's distribution and rack operation some 18 months ago. Taylor had operated out of Chicago and Milwaukee.

Joplin Tape Questioned

NEW YORK—A lawsuit seeking \$600,000 in damages from Columbia Records for the alleged misuse of a Janis Joplin tape was filed in State supreme court here last week.

Brought by Ronald de Strulle, the suit charges that Columbia violated an agreement by releasing six selections from a 13-song tape to which the plaintiff claims ownership.

In an affidavit, De Strulle states that he purchased the tape, a six and a half hour, 1963 recording of Ms. Joplin performing at the Threadgill Bar in Austin, Texas, prior to July, 1973 and that, following conversations with several CBS executives as to the possible release of the material, he was told that the label would not release the material without the "owner's consent."

The label's latest Joplin product, two-record set titled "Janis," violates that agreement, charges De Strulle. He claims that six of the cuts on the album were taken from his tape. And, furthermore, that the use of the six selections has prevented him from selling the tape as a complete package. The Columbia LP was released this past April.

Hendrix Albums Back To Chalpin

NEW YORK—After a legal battle of six years, Ed Chalpin of PPX Enterprises has succeeded in obtaining back from Capitol Records, his two record productions of Jimi Hendrix material. The case was scheduled for a court appearance June 11, but just prior to that date, a settlement was achieved which gives Chalpin return custody of the product for \$10,000.

Chalpin is forbidden from using the name of Capitol or the label logo on the two albums, "Flashing" and "Get That Feeling," but Capitol has agreed to supply PPX with any album packaging it already has for these records.

The product was originally recorded for release on Capitol, with production by Chalpin, but Hendrix's manager objected to them and they were both withdrawn from the market immediately upon release. Hendrix recorded them while he was still a member of the Jimi Hendrix Experience, but according to Chalpin, Hendrix had recorded them without his permission.

Apply For Grants

LOS ANGELES—Applications from individuals and organizations seeking grants for the Jazz/Folk/Ethnic program must be received by the National Endowment for the Arts, by Oct. 1, 1975, for the activities taking place, June 31, 1977.

Applications will be accepted at the National Endowment For The Arts, Washington, D.C. 20506.

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- June 21 New York, N.Y./Manhattan Center
- June 22 Hartford, Conn./Bushnell Theatre
- June 23-29 Boston, Mass./Paul's Mall
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- July 10-13 Los Angeles, Ca./Roxy Theatre

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Record Promo Executives Project Own Organization

• Continued from page 1

Spearheading the movement to form a similar national organization is Jack Hakim, national promotion director of Playboy Records, Los Angeles. Working closely with him is Tony Richland, independent record promotion executive.

Supporting the proposed National Promotion Forum are such executives in the record industry as Harvey Cooper, Joe Smith, Paul Lovelace, Ron Saul, Jerry Sharell, Jim Jeffries, Lu Fields, Danny Davis, Larry Baunach, Harold Childs, Stan Monterio, and Tony Richland.

Other record industry executives at all levels have expressed interest in the organization, Hakim says.

The first meeting of the proposed organization will be held Aug. 13 at the Fairmont Hotel in San Francisco prior to the cocktail reception marking the opening of the eighth annual International Radio Programming Forum.

The letter sent by Hakim points out: "Some time ago, a number of national and regional promotion executives, as well as publishers and independent promotion representatives, held an informal discussion on this subject. The group assessed the growth and impact of such organizations as the CMA, the RIAA, the

NAB, and NATRA and unanimously felt that, aside from the obvious advantage of increasing the prestige of our sometimes misunderstood profession, there is a much greater potential to forming such a Forum. After this preliminary meeting, and discussions with many of you, it became obvious that the interest was true and valid."

Hakim points out that a few of the potentialities to be discussed Aug. 13 include:

- Fund raising activities;
- A national financial assistance program;
- A national job bank;
- A national insurance program;
- A national conference and convention representatives' committee.

"Once again," Hakim's letter states, "this is a letter of intent dealing only with the promotional aspect of our profession. It is not to be confused or misunderstood in any sense of the word with programming philosophies, broadcasters or radio stations, nor are its intentions to reveal or discuss professional skills and abilities or to organize or form a union."

Record promotion people or record company executives interested in the meeting in San Fran-

cisco in August should write to Jack Hakim, Suite 400, 8560 Sunset Blvd., Los Angeles, Calif. 90069.

The meeting is open to anyone wishing to attend and, of course, everyone attending the meeting is invited to the later cocktail reception hosted by Billboard and the advisory staff of the International Radio Programming Forum. The advisory staff is headed by chairman George Wilson, head of radio for Bartell Media, and includes Jack G. Thayer, president of NBC Radio, New York; Rochelle Staab, music coordinator, Bartell Media, New York; Ron Alexenburg, vice president, Epic Records, New York; David Gapes, managing director, Radio Hauraki, Auckland, New Zealand; Stan Kaplan, president WAYS, Charlotte, N.C.; and others. There are 31 executives on the advisory committee, representing all aspects of the radio and music entertainment industries, including ABC Records artist Bobby Vinton and Sherrie Lau, director of media services for the advertising firm of Eisaman, Johns and Laws, Los Angeles.

The Forum—largest international radio industry meeting of its kind in the world—digs into nitty gritty topics on music, music programming, news, promotions, advertising, discounteries and how they influence radio programming today, humor



MCA photo

REALLY FANTASTIC—MCA Records executive went beyond the call of duty in promoting Elton John's "Captain Fantastic And The Brown Dirt Cowboy." It was what you might call "hoof delivered" to Atlanta radio stations. From left: MCA Records salesman Gene Donley as a donkey, MCA Records sales manager Jack Boyte as himself, MCA Records salesman Jim Hardaman as a frog, WQXI-FM air personality Kevin O'Connell, and MCA Records promotion executive for Atlanta, Dave Mueller. The MCA congregation also delivered the LP personally to record stores.

on radio, and community involvement, among other things.

As a rule, each of the workshop sessions is limited to two major speakers and a moderator. There is ample time for the audience to participate and feedback to be established.

The registration fee this year is \$185 for early registrants. These early registrants are also entitled to a discount hotel rate at the Fairmont Hotel on a first-come basis for the first 150 rooms. Additional lower-cost rooms have been reserved in the

Westbury Hotel nearby for people attending the Forum. When you send in your registration, a discount card is sent to you in the return mail so that you can make your own hotel reservations.

As in past years, a few scholarships registrations at \$100 have been set aside for college radio students or college radio professors but these are limited.

To register, send check to: International Radio Programming Forum, 12th floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

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- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- 10 CC—I'm Not In Love (Mercury)

BREAKOUTS - NATIONAL

- EAGLES—One Of These Nights (Asylum)
- BEE GEES—Jive Talkin' (Atlantic)
- 10 CC—I'm Not In Love (Atlantic)

D—Discotheque Crossover

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

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

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

Pacific Southwest Region

TOP ADD ONS:

- EAGLES—One Of These Nights (Asylum)
- (D) FRANKIE VALLI—Swearin' To God (Private Stock)
- 10 CC—I'm Not In Love (Mercury)

PRIME MOVERS:

- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- VAN McCOY/SOUL CITY SYMPHONY—Hustle (Avco)
- DONNY & MARIE OSMOND—Make The World Go Away (Kolob)

BREAKOUTS:

- BEE GEES—Jive Talkin' (Atlantic)
- EAGLES—One Of These Nights (Asylum)
- REDBONE—I've Gotta Find The Right Woman (Epic)

KHJ—Los Angeles

- EAGLES—One Of These Nights (Asylum)
- FRANKIE VALLI—Swearin' To God (Private Stock)
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 20-14
- D★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco) 29-24

K100 (KIQQ-FM)—Los Angeles

- 10CC—I'm Not In Love (Mercury)
- EAGLES—One Of These Nights (Asylum)
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 19-13
- ★ MICHAEL MURPHEY—Wildfire (Epic) 11-6

KKDJ—Los Angeles

- BEE GEES—Jive Talkin' (Atlantic)
- RINGO STARR—To Goodnight Vienna/00-Wee (Apple)

D★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco) 24-15

- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 26-21

KFXM—San Bernardino

- ★ IKE & TINA TURNER—Baby Get It On (U.A.)
- ★ BEE GEES—Jive Talkin' (Atlantic)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 25-15
- ★ JOE SIMON—Get Down, Get Down (Spring) 19-11

KAFY—Bakersfield

- D★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco)
- ★ RAY STEVENS—Misty (Barnaby)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 20-7
- ★ MIKE POST—Rockford Files (MGM) 18-13

KCBQ—San Diego

- ★ AVERAGE WHITE BAND—Cut The Cake (Atlantic)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ ALICE COOPER—Only Women (Atlantic) 23-14
- ★ MICHAEL MURPHEY—Wildfire (Epic) 7-4

KENO—Las Vegas

- ★ 10 CC—I'm Not In Love (Mercury)
- ★ TONY CAMILLO'S BAZUKA—Dynamite (A&M)
- ★ DONNY & MARIE OSMOND—Make The World Go Away (Kolob) 33-24

★ EAGLES—One Of These Nights (Asylum) 22-16

KBBC—Phoenix

- ★ HAMILTON JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- ★ REDBONE—I've Gotta Find The Right Woman (Epic)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 20-11

D★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco) 24-17

KRIZ—Phoenix

- ★ NONE
- ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 6-2
- ★ QUEEN—Killer Queen (Elektra) 11-8
- KQEO—Albuquerque
- ★ MELISSA MANCHESTER—Midnight Blue (Arista)

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

- ★ DOOBIE BROTHERS—Take Me In Your Arms (Warner Bros.) 15-8
- ★ PILOT—Magic (EMI) 11-5

Pacific Northwest Region

TOP ADD ONS:

- TONY CAMILLO'S BAZUKA—Dynamite (A&M)
- JANIS IAN—At Seventeen (Columbia)
- GLADYS KNIGHT & THE PIPS—The Way We Were/Try To Remember (Buddah)

PRIME MOVERS:

- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- (D) FRANKIE VALLI—Swearin' To God (Private Stock)
- JESSI COLTER—I'm Not Lisa (Capitol)

BREAKOUTS:

- EAGLES—One Of These Nights (Asylum)
- JANIS IAN—At Seventeen (Columbia)
- ELTON JOHN—Someone Saved My Life Tonight (MCA)

KFRC—San Francisco

- ★ TONY CAMILLO'S BAZUKA—Dynamite (A&M)
- ★ GLADYS KNIGHT & THE PIPS—The Way We Were/Try To Remember (Buddah)

D★ FRANKIE VALLI—Swearin' To God (Private Stock) HB-15

- D★ HAROLD MELVIN & THE BLUE NOTES—Bad Luck (Part 1) (Philadelphia Int'l) 13-6

KYA—San Francisco

- ★ PETER FRAMPTON—Show Me The Way (A&M)
- ★ SYL JOHNSON—Take Me To The River (Hi)
- ★ 10CC—I'm Not In Love (Mercury) 28-21
- ★ PILOT—Magic (EMI) 14-8

K101-FM—San Francisco

- ★ TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- ★ JAMES TAYLOR—How Sweet It Is (Warner Bros.)
- ★ PILOT—Magic (EMI) EX-19
- ★ AEROSMITH—Sweet Emotions (Columbia) 17-14

KSJO—San Jose

- ★ TONY CAMILLO'S BAZUKA—Dynamite (A&M)
- ★ WAR—Why Can't We Be Friends (United Artists)
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 29-18
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 26-19

KLIV—San Jose

- ★ ALICE COOPER—Only Women (Atlantic)
- D★ FRANKIE VALLI—Swearin' To God (Avco)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 16-10
- ★ DOOBIE BROTHERS—Take Me In Your Arms (Warner Bros.) 13-9

KJOY—Stockton, Calif.

- ★ EAGLES—One Of These Nights (Asylum)
- ★ MIKE POST—Rockford Files (MGM)

D★ FRANKIE VALLI—Swearin' To God (Private Stock) 29-16

★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 20-7

KNDE—Sacramento

- ★ GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
- ★ PETER FRAMPTON—Show Me The Way (A&M)

D★ HAROLD MELVIN & THE BLUE NOTES—Bad Luck (Part 1) (Philadelphia International) 24-11

D★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco) EX-20

KJR—Seattle

- ★ TONY CAMILLO'S BAZUKA—Dynamite (A&M)
- D★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco)
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) EX-23
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 15-10

KING—Seattle

- ★ ROGER WHITTAKER—Last Farewell (RCA)
- ★ MELISSA MANCHESTER—Midnight Blue (Arista)
- ★ 10CC—I'm Not In Love (Mercury) 28-16
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 15-5

KJRB—Spokane

- ★ STEELY DAN—Black Friday (ABC)
- ★ HUDSON BROTHERS—Rendezvous (MCA)
- ★ BEE GEES—Jive Talkin' (Atlantic) 30-20
- ★ KISS—I Wanna Rock & Roll All Night (Casablanca) 24-15

KTAC—Tacoma

- ★ VAN McCOY/SOUL CITY SYMPHONY—Hustle (Avco)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- ★ MIKE POST—The Rockford Files (MGM) 30-13
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 24-16

KGW—Portland

- ★ BEE GEES—Jive Talkin' (Atlantic)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ 10CC—I'm Not In Love (Mercury) 22-11
- ★ BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 19-12

KISN—Portland

- ★ JANIS IAN—At Seventeen (Columbia)
- ★ THE BRECKER BROTHERS—Sneakin' Up Behind You (Arista)
- ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 23-9
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 16-3

KTLK—Denver

- ★ TONY CAMILLO'S BAZUKA—Dynamite (A&M)
- ★ ELTON JOHN—Someone Saved My Life Tonight (MCA)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 25-15
- ★ EAGLES—One Of These Nights (Asylum) 29-19

KIMN—Denver

- ★ JOAN BAEZ—Blue Sky (A&M)
- ★ MYSTIC MOODS—Honey Tripper (Soundbird)
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 39-14
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 26-12

KKAM—Pueblo, Colo.

- ★ JUSTIN HAYWARD & JOHN LODGE—I Dreamed Last Night (Threshold)
- ★ JANIS IAN—At Seventeen (Columbia)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 26-14
- ★ WAR—Why Can't We Be Friends (United Artists) 21-10

KYSN—Colorado Springs

- ★ ROLLING STONES—I Don't Know Why (Abkco)
- ★ ELTON JOHN—Someone Saved My Life Tonight (MCA)
- ★ EAGLES—One Of These Nights (Asylum) 31-22
- ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) EX-21

KCPX—Salt Lake City

- ★ JANIS IAN—At Seventeen (Columbia)
- ★ MAC DAVIS—Burnin' Thing (Columbia)

★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 24-13

★ HUDSON BROTHERS—Rendezvous (MCA) EX-27

KRSP—Salt Lake City

- ★ HOLLIES—Another Night (Epic)
- ★ TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 12-2
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 27-19

Southwest Region

TOP ADD ONS:

- (D) FRANKIE VALLI—Swearin' To God (Private Stock)
- VAN McCOY/SOUL CITY SYMPHONY—Hustle (Avco)
- FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot)

PRIME MOVERS:

- 10 CC—I'm Not In Love (Mercury)
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)

BREAKOUTS:

- FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot)
- 10 CC—I'm Not In Love (Mercury)
- ELTON JOHN—Someone Saved My Life Tonight (MCA)

KILT—Houston

- ★ FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot)
- D★ FRANKIE VALLI—Swearin' To God (Private Stock)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 29-15
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 19-8

KRBE-FM—Houston

- ★ EAGLES—One Of These Nights (Asylum)
- ★ PILOT—Magic (EMI)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 18-11
- ★ BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 16-10

KLIF—Dallas

- ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco)
- D★ FRANKIE VALLI—Swearin' To God (Private Stock)
- ★ 10CC—I'm Not In Love (Mercury) HB-20
- ★ PILOT—Magic (EMI) HB-19

KNUS-FM—Dallas

- ★ RAY STEVENS—Misty (Barnaby)
- ★ ROCKIN' CHAIR—Gwen McCrae (Cat)
- ★ TONY CAMILLO'S BAZUKA—Dynamite (A&M) 30-15
- ★ CARLY SIMON—Attitude Dancing (Elektra) 29-18

KFJZ—Ft. Worth

- ★ EAGLES—One Of These Nights (Asylum)
- ★ JANIS IAN—At Seventeen (Columbia)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 17-8
- ★ TONY CAMILLO'S BAZUKA—Dynamite (A&M) 21-16

KXOL—Ft. Worth

- ★ ELTON JOHN—Someone Saved My Life Tonight (MCA)
- ★ VAN McCOY/SOUL CITY SYMPHONY—Hustle (Avco)
- ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 12-3
- ★ 10 CC—I'm Not In Love (Mercury) 20-14

KONO—San Antonio

- ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco)
- ★ FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot)
- ★ HERBIE MANN—Hijack (Atlantic) 12-2
- ★ ALICE COOPER—Only Woman (Atlantic) 16-6

KELP—El Paso

- ★ RINGO STARR—To Goodnight Vienna/00-Wee (Apple)
- ★ ELTON JOHN—Someone Saved My Life Tonight (MCA)

★ PILOT—Magic (EMI) 15-8

★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 18-13

XEROK—El Paso

- ★ HUDSON BROTHERS—Rendezvous (MCA)
- ★ GLADYS KNIGHT & THE PIPS—The Way We Were/Try To Remember (Buddah)
- ★ 10CC—I'm Not In Love (Mercury) EX-14
- ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 13-7

KAKC—Tulsa

- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- ★ MIKE POST—Rockford Files (MGM)
- ★ ELTON JOHN—Someone Saved My Life Tonight (MCA) 29-18
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 18-11

KELI—Tulsa

- ★ STEELY DAN—Black Friday (ABC)
- ★ THREE DOG NIGHT—Till The World Ends (ABC)
- ★ PILOT—Magic (EMI) 16-10
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 14-9

WKY—Oklahoma City

- ★ BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
- D★ FRANKIE VALLI—Swearin' To God (Private Stock)
- ★ 10CC—I'm Not In Love (Mercury) 27-17
- ★ CARLY SIMON—Attitude Dancing (Elektra) 25-19

KOMA—Oklahoma City

- ★ 10CC—I'm Not In Love (Mercury)
- ★ MELISSA MANCHESTER—Midnight Blue (Arista)
- ★ TANYA TUCKER—Lizzie And The Rainman (MCA) 25-17
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 26-19

WTIX—New Orleans

- ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco)
- ★ RAY STEVENS—Misty (Barnaby)
- ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 26-7
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 27-20

KEEL—Shreveport

- ★ CHARLIE RICH—Every Time You Touch Me I Get High (Epic)
- ★ JAMES TAYLOR—How Sweet It Is (Warner Bros.)
- ★ BEE GEES—Jive Talkin' (Atlantic) 21-14
- ★ 10CC—I'm Not In Love (Mercury) 32-25

Midwest Region

TOP ADD ONS:

- VAN McCOY/SOUL CITY SYMPHONY—Hustle (Avco)
- ★ GWEN McCRAE—Rockin' Chair (Cat)
- (D) FRANKIE VALLI—Swearin' To God (Private Stock)

PRIME MOVERS:

- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- ★ GWEN McCRAE—Rockin' Chair (Cat)

BREAKOUTS:

- ★ GWEN McCRAE—Rockin' Chair (Cat)
- EAGLES—One Of These Nights (Asylum)
- MORRIS ALBERT—Feelings (RCA)

WLS—Chicago

- ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco)
- ★ BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
- ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 35-20
- ★ PILOT—Magic (EMI) 14-5

WCFL—Chicago

- ★ GWEN McCRAE—Rockin' Chair (CAT)
- ★ WAR—Why Can't We Be Friends (United Artists)
- ★ PAUL McCARTNEY & WINGS—Listen

To What The Man Said (Capitol) 32-24

★ MICHAEL MURPHEY—Wildfire (Epic) 16-7

WOKY—Milwaukee

- ★ EAGLES—One Of These Nights (Asylum)
- ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco)
- ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 13-1
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 27-15

WZUW-FM—Milwaukee

- ★ TAVARES—Remember What I Told You To Forget/My Ship (Capitol)
- ★ TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- ★ EAGLES—One Of These Nights (Asylum) 12-6
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA) 13-7

WIFE—Indianapolis

- ★ BAZUKA—Dynamite (A&M)
- D★ FRANKIE VALLI—Swearin' To God (Private Stock)
- ★ GWEN McCRAE—Rockin' Chair (Cat) 23-17
- ★ ELVIN BISHOP—Sure Feels Good (Capricorn) 26-22

WRL—Peoria, Ill.

- ★ RINGO STARR—To Goodnight Vienna/00-Wee (Apple)
- ★ ELTON JOHN—Someone Saved My Life Tonight (MCA)
- ★ EAGLES—One Of These Nights (Asylum) 30-20
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 19-12

WDGY—Minneapolis

MERLE HAGGARD

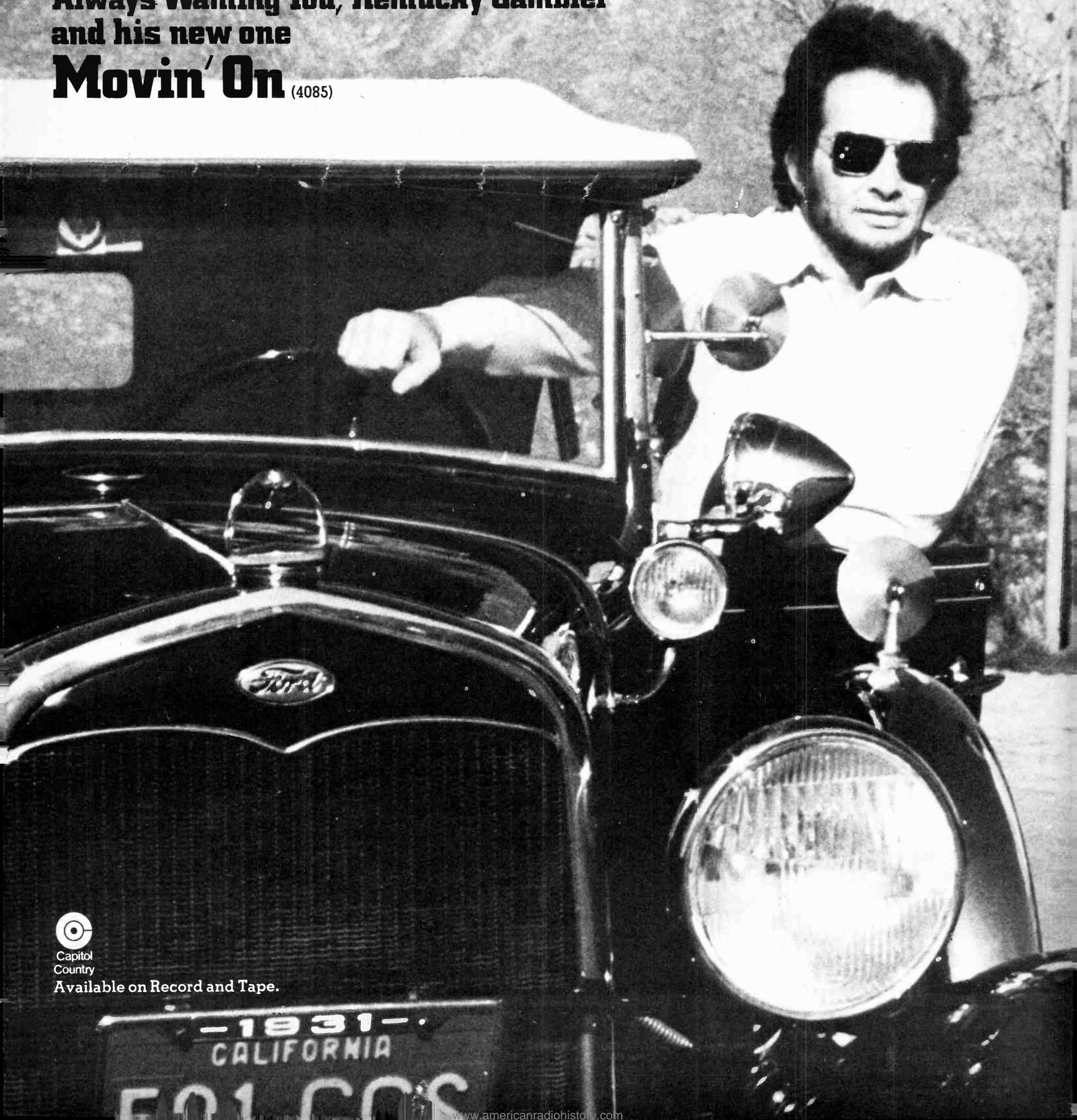
and The Strangers'

#1 album

KEEP MOVIN' ON (ST-11365)

features Merle's #1 hits,
Always Wanting You, Kentucky Gambler
and his new one

Movin' On (4085)



Capitol
Country

Available on Record and Tape.

—1831—
CALIFORNIA

E01 CCS

Billboard Singles Radio Action

Based on station playlists through Thursday (6/12/75)

Playlist Top Add Ons
Playlist Prime Movers ★

Continued from page 20

- KSQJ-FM—St. Louis**
- VAN McCOY/SOUL CITY STIRRERS—Hustle (Avco)
- D★ DISCO TEX & THE SEX-O-LETTERS—**I Wanna Dance Wit' Choo (Chelsea) 19-9
- ★ GWEN McCRAE—Rockin' Chair (Cat) 18-7
- WHB—Kansas City**
- VAN McCOY/SOUL CITY STIRRERS—Hustle (Avco)
 - PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 31-20
 - ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 31-28
- KEWI—Topeka**
- REPARATA—Shoes (Polydor)
 - LYNRYD SKYNYRD—Saturday Night Special (MCA)
 - ★ VAN McCOY/SOUL CITY STIRRERS—Hustle (Avco) 49-28
 - ★ GLADYS KNIGHT & THE PIPS—The Way We Were/Try To Remember (Buddah) 46-26

- ★ EARTH, WIND, & FIRE—Shining Star (Columbia) 20-12
- KQV—Pittsburgh**
- JAMES TAYLOR—How Sweet It Is (Warner Bros.)
 - WAR—Why Can't We Be Friends (United Artists)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 27-10
 - ★ 10 CC—I'm Not In Love (Mercury) 19-15
- WKBW—Buffalo**
- MELISSA MANCHESTER—Midnight Blue (Arista)
 - VAN McCOY/SOUL CITY SYM.—Hustle (Avco)
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 17-2
 - ★ 10 CC—I'm Not In Love (Mercury) 25-11
- WSAI—Cincinnati**
- TAVARES—Remember What I Told You To Forget/My Ship (Capitol)
 - MIKE POST—Rockford Files (MGM)
 - MELISSA MANCHESTER—Midnight Blue (Arista) 22-15
 - ★ BEE GEES—Jive Talkin' (Atlantic) 25-19
- WCOL—Columbus**
- AEROSMITH—Sweet Emotions (Columbia)
 - ROLLING STONES—I Don't Know Why (Abkco)
 - ★ ELTON JOHN—Someone Saved My Life Tonight (MCA) 34-16
 - ★ 10 CC—I'm Not In Love (Mercury) 24-9
- WAKY—Louisville**
- MELISSA MANCHESTER—Midnight Blue (Arista)
- D★ MFSB—**Sexy (Philadelphia International)
- ★ GLADYS KNIGHT & THE PIPS—The Way We Were /Try To Remember (Buddah) 23-10
 - ★ TONY CAMILLO'S BAZUKA—Dynomite (A&M) 4-5
- WTUE—Dayton, Ohio**
- VAN McCOY/SOUL CITY SYM.—Hustle (Avco)
 - GLADYS KNIGHT & THE PIPS—The Way We Were/Try To Remember (Buddah)
 - ★ EAGLES—One Of These Nights (Asylum) 36-28
 - ★ MIKE POST—Rockford Files (MGM) 37-35
- WBGW—Bowling Green, Ky.**
- RINGO STARR—To Goodnight Vienna/OO-Wee (Apple)
 - AUSTIN ROBERTS—Rocky (Private Stock)
 - ★ RAY STEVENS—Misty (Barnaby) 15-8
 - ★ BEE GEES—Jive Talkin' (Atlantic) 16-9
- WIET—Erie, Pa.**
- MIKE POST—Rockford Files (MGM)
 - GWEN McCRAE—Rockin' Chair (CAT)
 - ★ TAVARES—Remember What I Told You To Forget/My Ship (Capitol) 26-15
 - ★ ELTON JOHN—Someone Saved My Life Tonight (MCA) 38-30

- ★ GWEN McCRAE—Rockin' Chair (Cat) 32-25
 - ★ ELVIS—T-R-O-U-B-L-E (RCA) 13-7
- Z-93 (WZGC-FM)—Atlanta**
- GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
- D★ FRANKIE VALLI—**Swearin' To God (Private Stock)
- ★ 10 CC—I'm Not In Love (Mercury) 19-4
 - ★ PILOT—Magic (EMI) 17-6
- WBBQ—Augusta**
- AMBROSIA—Holdin' On To Yesterday (20th Century)
 - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - ★ GLADYS KNIGHT & THE PIPS—The Way We Were/Try To Remember (Buddah) 20-9
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 21-12
- WSGN—Birmingham, Ala.**
- BEE GEES—Jive Talkin' (Atlantic)
 - TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
 - ★ CHARLIE DANIELS—Long Haired Country Boy (Kama Sutra) 25-13
 - ★ EAGLES—One Of These Nights (Asylum) 14-3
- WHHY—Montgomery, Ala.**
- BARRY MANILOW—Could It Be Magic (Arista)
 - TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
 - ★ MIKE POST—Rockford Files (MGM) 18-5
 - ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 19-7
- WTOB—Winston/Salem, N.C.**
- RINGO STARR—To Goodnight Vienna/OO-Wee (Apple)
 - TRAVESE WAMMACK—Love Being Your Fool (Capricorn)
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 8-1
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 17-15
- WSGA—Savannah, Ga.**
- JANISIAN—At Seventeen (Columbia)
 - TRAVESE WAMMACK—Love Being Your Fool (Capricorn)
 - ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco) 26-17
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 15-7
- WTMA—Charleston, S.C.**
- EAGLES—One Of These Nights (Asylum)
- D★ FRANKIE VALLI—**Swearin' To God (Private Stock)
- ★ WAR—Why Can't We Be Friends (U.A.) 23-16
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 30-23
- WKIX—Raleigh, N.C.**
- CHARLIE DANIELS—Long Haired Country Boy (Kama Sutra)
 - BEE GEES—Jive Talkin' (Atlantic)
 - ★ GWEN McCRAE—Rockin' Chair (CAT)
 - ★ 10 CC—I'm Not In Love (Mercury) 21-16
- WORD—Spartanburg, S.C.**
- EAGLES—One Of These Nights (Asylum)
 - UJIMA—A Shoulder To Lean On
 - ★ TONY CAMILLO'S BAZUKA—Dynomite (A&M) EX-11
 - DENNIS WEAVER—Hubbardville Store (Ovation) EX-19
- WAYS—Charlotte, N.C.**
- RAY STEVENS—Misty (Barnaby)
 - EAGLES—One Of These Nights (Asylum)
 - ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco) 20-7
 - ★ PILOT—Magic (EMI) 21-10
- WNXX—Knoxville**
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
 - GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) HB-28
 - ★ 10 CC—I'm Not In Love (Mercury) 44-26
- WGOW—Chattanooga, Tenn.**
- ELTON JOHN—Someone Saved My Life Tonight (MCA)
 - EAGLES—One Of These Nights (Asylum)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) EX-12
 - ★ GWEN McCRAE—Rockin' Chair (CAT) 11-4
- KAAY—Little Rock**
- JANISIAN—At Seventeen (Columbia)
 - TRINI LOPEZ—Something About You Baby I Like
 - ★ MIKE POST—Rockford Files (MGM) EX-13
 - ★ PILOT—Magic (EMI) EX-16
- WHBQ—Memphis**
- D★ FRANKIE VALLI—**Swearin' To God (Private Stock)

- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 26-17
 - ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 27-19
- WMPS—Memphis**
- NO NEW LIST
- WMAK—Nashville**
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
 - GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
 - ★ CHARLIE RICH—Every Time You Touch Me I Get High (Epic) 13-6
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 9-3
- WLAC—Nashville**
- GUESS WHO—Seems Like I Can't Live With You (RCA)
 - WAR—Why Can't We Be Friends (United Artists)
 - ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco) EX-8
 - ★ BEE GEES—Jive Talkin' (Atlantic) EX-12
- WLCY—St. Petersburg, Fla.**
- SMOKEY ROBINSON—Baby That's Backatcha (Tamla)
 - BIMBO JETS—El Bimbo (Scepter)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 23-10
 - ★ AMERICA—Sister Golden Hair (Warner Bros.) 12-3
- WQAM—Miami**
- D★ FRANKIE VALLI—**Swearin' To God (Private Stock)
- VAN McCOY/SOUL CITY SYM.—Hustle (Avco) 25-6
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 24-7
- WFUN—Miami**
- 10 CC—I'm Not In Love (Mercury)
 - EAGLES—One Of These Nights (Asylum)
 - ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco) 19-6
 - ★ SEALS & CROFTS—I'll Play For You (Warner Bros.) 27-15
- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
- KC & SUNSHINE—Get Down Tonight (TK)
 - JACKSON 5—Forever Came Today (Motown)
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 24-11
 - ★ PILOT—Magic (EMI) 8-2
- WQPD—Lakeland, Fla.**
- SWEET—Ballroom Blitz (Capitol)
 - FREDDY FENDER—Wasted Days and Wasted Nights (ABC)
 - ★ ELTON JOHN—Philadelphia Freedom (MCA) 25-12
 - ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 13-3
- WMFJ—Daytona Beach, Fla.**
- JOE SIMON—Get Down, Get Down (Spring)
 - MELISSA MANCHESTER—Midnight Blue (Arista)
 - ★ BEE GEES—Jive Talkin' (Atlantic) 32-22
 - ★ 10 CC—I'm Not In Love (Mercury) 35-26

- D★ FRANKIE VALLI—**Swearin' To God (Private Stock) HB-19
- ★ 10 CC—I'm Not In Love (Mercury) 13-5
- WIBG—Philadelphia**
- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
 - BARRY MANILOW—Could It Be Magic (Arista)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 24-15
 - ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 25-17
- WPCC—Washington**
- ELTON JOHN—Someone Saved My Life Tonight (MCA)
 - MELISSA MANCHESTER—Midnight Blue (Arista)
 - ★ RAY STEVENS—Misty (Barnaby) 29-18
 - ★ 10 CC—I'm Not In Love (Mercury) 26-16
- WRC—Washington**
- GLADYS KNIGHT & THE PIPS—The Way We Were/Try To Remember (Buddah)
 - FRANKIE VALLI—Swearin' To God (Private Stock)
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 22-10
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 12-6
- WCAO—Baltimore**
- SEALS & CROFTS—I'll Play For You (Warner Bros.)
 - RINGO STARR—To Goodnight Vienna/OO-Wee (Apple)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 23-14
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 13-5
- WGH—Newport News, Va.**
- KOOL & THE GANG—Spirit Of The Boogie (De-Lite)
 - GLADYS KNIGHT & THE PIPS—The Way We Were/Try To Remember (Buddah)
 - ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco) 17-12
- D★ HAROLD MELVIN & THE BLUE NOTES—**Bad Luck (Part 1) Philadelphia Int'l 12-10
- WYRE—Annapolis, Md.**
- D★ FRANKIE VALLI—**Swearin' To God (Private Stock)
- GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
 - ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco) 18-10
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 16-9
- WLEE—Richmond, Va.**
- MELISSA MANCHESTER—Midnight Blue (Arista)
 - MIKE POST—Rockford Files (MGM)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) EX-21
 - ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco) 25-18

- WPIX-FM—New York City**
- ELTON JOHN—Someone Saved My Life Tonight (MCA)
 - BEE GEES—Jive Talkin' (Atlantic)
 - ★ AMERICA—Sister Golden Hair (Warner Bros.) 19-11
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 20-14
- WBBF—Rochester, N.Y.**
- MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
 - VAN McCOY/SOUL CITY STIRRERS—Hustle (Avco)
 - ★ AVERAGE WHITE BAND—Cut The Cake (Atlantic) 19-7
 - ★ 10 CC—I'm Not In Love (Mercury) 21-11
- WRKO—Boston**
- AVERAGE WHITE BAND—Cut The Cake (Atlantic)
 - FRANKIE VALLI—Swearin' To God (Private Stock)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 15-5
 - ★ 10 CC—I'm Not In Love (Mercury) 22-15
- WBZ-FM—Houston**
- JESSI COLTER—I'm Not Lisa (Capitol)
 - EAGLES—One Of These Nights (Asylum) 30-21
 - ★ VAN McCOY/SOUL CITY STIRRERS—Hustle (Avco) 6-2
- WVBF-FM—Framingham, Mass.**
- SMOKEY ROBINSON—Baby That's Backatcha (Tamla)
 - JAMES TAYLOR—How Sweet It Is (Warner Bros.)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 16-4
 - ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 24-15
- WPRO—Providence**
- BEE GEES—Jive Talkin' (Atlantic)
 - ORLEANS—Dance With Me (Asylum)
- D★ FRANKIE VALLI—**Swearin' To God (Private Stock) 29-8
- ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 19-4
- WORC—Worcester, Mass.**
- JAMES TAYLOR—How Sweet It Is (Warner Bros.)
 - TONY CONIGLIARO—Poetry (Magna Glide)
 - ★ VAN McCOY/SOUL CITY SYM.—HUSTLE (Avco) 30-21
 - ★ REPARATA—Shoes (Polydor) 22-13
- WDRG—Hartford**
- 10 CC—I'm Not In Love (Mercury)
 - TAVARES—Remember What I Told You To Forget/My Ship (Capitol)
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 26-13
 - ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco) 12-11
- WPOP—Hartford**
- 10 CC—I'm Not In Love (Mercury)
 - RINGO STARR—To Goodnight Vienna/OO-Wee (Apple)
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 25-14
 - ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 16-7
- WTRY—Albany**
- ELTON JOHN—Someone Saved My Life Tonight (MCA)
 - BEE GEES—Jive Talkin' (Atlantic)
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 11-1
 - ★ MICHAEL MURPHY—Wildfire (Epic) 15-11
- WPTR—Albany**
- TONY CAMILLO'S BAZUKA—Dynomite (A&M)
 - EAGLES—One Of These Nights (Asylum)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 25-15
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 19-10

North Central Region

TOP ADD ONS:

- 10 CC—I'm Not In Love (Mercury)
- MELISSA MANCHESTER—Midnight Blue (Arista)
- VAN McCOY/SOUL CITY SYMPHONY—Hustle (Avco)

PRIME MOVERS:

- 10 CC—I'm Not In Love (Mercury)
- CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- EAGLES—One Of These Nights (Asylum)

BREAKOUTS:

- EAGLES—One Of These Nights (Asylum)
- 10 CC—I'm Not In Love (Mercury)
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)

- CKLW—Detroit**
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- D★ FRANKIE VALLI—**Swearin' To God (Private Stock)
- ★ VAN McCOY/SOUL CITY STIRRERS—Hustle (Avco) EX-15
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 19-10
- WGRD—Grand Rapids**
- PILOT—Magic (EMI)
 - OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
 - ★ EAGLES—One Of These Nights (Asylum) 27-14
 - ★ DWIGHT TWILLY BAND—I'm On Fire (Shelter) 30-18
- Z-96 (WZZM-FM)—Grand Rapids**
- JESSI COLTER—I'm Not Lisa (Capitol)
 - VAN McCOY/SOUL CITY SYM.—Hustle (Avco)
 - ★ 10 CC—I'm Not In Love (Mercury) 18-10
 - ★ EAGLES—One Of These Nights (Asylum) 23-15
- WTAC—Flint, Mich.**
- EAGLES—One Of These Nights (Asylum)
 - RINGO STARR—To Goodnight Vienna/OO-Wee (Apple)
 - ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 14-3
 - ★ SEALS & CROFTS—I'll Play For You (Warner Bros.) 29-19
- WIXY—Cleveland**
- 10 CC—I'm Not In Love (Mercury)
 - EAGLES—One Of These Nights (Asylum)
 - ★ KOOL & THE GANG—Spirit Of The Boogie (De-Lite) 37-23
- D★ FRANKIE VALLI—**Swearin' To God (Private Stock) 23-12
- WGCL—Cleveland**
- SEALS & CROFTS—I'll Play For You (Warner Bros.)
 - GLWEN McCRAE—Rockin' Chair (CAT)
 - ★ JOE SIMON—Get Down, Get Down (Spring) 19-7
- D★ DISCO TEX & THE SEX-O-LETTERS—**I Wanna Dance Wit' Choo (Chelsea) 16-6
- 13-Q (WKTO)—Pittsburgh**
- 10CC—I'm Not In Love (Mercury)
 - TED NEELEY—Paradise (United Artists)
 - ★ VAN McCOY/SOUL CITY SYM.—Hustle (Avco) 30-16

Southeast Region

TOP ADD ONS:

- FRANKIE VALLI—Swearin' To God (Private Stock)
- EAGLES—One Of These Nights (Asylum)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)

PRIME MOVERS:

- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- VAN McCOY/SOUL CITY SYMPHONY—Hustle (Avco)
- 10 CC—I'm Not In Love (Mercury)

BREAKOUTS:

- EAGLES—One Of These Nights (Asylum)
- BEE GEES—Jive Talkin' (Atlantic)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)

- WQXI—Atlanta**
- EAGLES—One Of These Nights (Asylum)
- D★ FRANKIE VALLI—**Swearin' To God (Private Stock)
- ★ WAR—Why Can't We Be Friends (United Artists) 28-16
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 24-14
- WFOM—Atlanta**
- TONY CAMILLO'S BAZUKA—Dynomite (A&M)
 - RAY STEVENS—Misty (Barnaby)

- TOP ADD ONS:**
- FRANKIE VALLI—Swearin' To God (Private Stock)
 - EAGLES—One Of These Nights (Asylum)
 - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- PRIME MOVERS:**
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
 - VAN McCOY/SOUL CITY SYMPHONY—Hustle (Avco)
 - 10 CC—I'm Not In Love (Mercury)
- BREAKOUTS:**
- EAGLES—One Of These Nights (Asylum)
 - BEE GEES—Jive Talkin' (Atlantic)
 - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- WQXI—Atlanta**
- EAGLES—One Of These Nights (Asylum)
- D★ FRANKIE VALLI—**Swearin' To God (Private Stock)
- ★ WAR—Why Can't We Be Friends (United Artists) 28-16
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 24-14
- WFOM—Atlanta**
- TONY CAMILLO'S BAZUKA—Dynomite (A&M)
 - RAY STEVENS—Misty (Barnaby)

Mid-Atlantic Region

TOP ADD ONS:

- ELTON JOHN—Someone Saved My Life Tonight (MCA)
- JESSI COLTER—I'm Not Lisa (Capitol)
- MELISSA MANCHESTER—Midnight Blue (Arista)

PRIME MOVERS:

- CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- VAN McCOY/SOUL CITY SYMPHONY—Hustle (Avco)

BREAKOUTS:

- ELTON JOHN—Someone Saved My Life Tonight (MCA)
- TONY ORLANDO & DAWN—Morning Beautiful (Elektra)
- GLEN CAMPBELL—Rhinstone Cowboy (Capitol)

- WFIL—Philadelphia**
- JESSI COLTER—I'm Not Lisa (Capitol)
 - ELTON JOHN—Someone Saved My Life Tonight (MCA)

Northeast Region

TOP ADD ONS:

- BEE GEES—Jive Talkin' (Atlantic)
- JESSI COLTER—I'm Not Lisa (Capitol)
- ELTON JOHN—Someone Saved My Life Tonight (MCA)

PRIME MOVERS:

- CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- AMERICA—Sister Golden Hair (Warner Bros.)

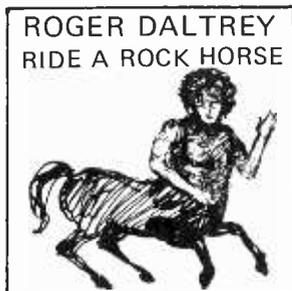
BREAKOUTS:

- 10 CC—I'm Not In Love (Mercury)
- BEE GEES—Jive Talkin' (Atlantic)
- ORLEANS—Dance With Me (Asylum)

- WABC—New York City**
- JESSI COLTER—I'm Not Lisa (Capitol)
 - CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
 - ★ AMERICA—Sister Golden Hair (Warner Bros.) 27-7
 - ★ MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 13-3

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ROCK AROUND THE WORLD PRESENTS



Host:
John Brodey

THE AMERICAN PREMIERE OF ROGER DALTREY'S NEW ALBUM RIDE A ROCK HORSE

This week, June 15-21: An exclusive interview with Roger Daltrey recorded on the set of his new movie "Listmania" at Shepperton Studios in England. Don't miss Roger Daltrey's new album "Ride A Rock Horse" on MCA Records and tapes, COMING SOON!

YOU CAN HEAR US ON THESE STATIONS

Albuquerque, NM	KRST FM Tuesday 9:00 pm	Fresno, CA	KFIG FM Wednesday 11:00 pm	Norfolk/Virginia Beach, VA	WMYK FM Monday 11:00 pm
Ashland, KY	WAMX FM Sunday 8:00 pm	Galveston, TX	KUFO FM Saturday 10:00 pm	Oklahoma City, OK	KOFM FM Sunday 9:00 pm
Atlanta, GA	WKLS FM Sunday 10:00 pm	Grand Rapids, MI	WLAV FM Sunday 12:00 pm	Omaha, NB	KRCB FM Sunday 11:00 pm
Austin, TX	KRMH FM Saturday 12:00 pm	Greensboro, NC	WRQK FM Sunday 11:00 pm	Orlando, FL	WORJ FM Saturday 9:00 pm
Baltimore, MD	WKTK FM Saturday 12:00 pm	Hartford, CT	WHCN FM Tuesday 10:00 pm	Peoria, IL	WWCT FM Sunday 11:00 pm
Beaufort, SC	WBEU FM Tuesday 10:00 pm	Houston, TX	KLOL FM Saturday 2:00 am	**Philadelphia, PA	WYSP FM
Birmingham, AL	WERC FM Sunday 8:00 pm	Huntsville, AL	WAHR FM Sunday 10:00 pm	Phoenix, AR	KDKB FM Saturday 10:00 pm
Boise, ID	KBBK FM Sunday 11:00 pm	Indianapolis, IN	WNAP FM Friday 12:00 pm	Pittsburgh, PA	WYDD FM Tuesday 10:00 pm
*Boston, MA	WBCN FM Saturday 9:00 pm	Jacksonville, FL	WPDQ FM Sunday 9:00 pm	Portland, OR	KVAN AM Saturday 4:00 pm
Buffalo, NY	WBUF FM Saturday 9:00 pm	Johnson City, TN	WQUT FM Sunday 10:00 pm	Providence, RI	WBRU FM Wednesday 11:00 pm
Charleston, SC	WKTM FM Saturday 10:00 pm	Jonesboro, AR	KBTM FM Saturday 9:00 pm	Reno, NV	KGLR FM Saturday 11:00 pm
Charleston, WV	WVAF FM Friday 10:00 pm	Knoxville, TN	WROL FM Sunday 11:00 am	Rochester, NY	WCMF FM Saturday 10:00 pm
Charlotte, NC	WROQ FM Saturday 12:00 pm	Lansing, MI	WVIC FM Saturday 10:00 pm	Sacramento, CA	KXOA FM Thursday 9:00 pm
Chicago, IL	WSDM FM Friday 12:00 pm	Las Vegas, NV	KLUC FM Sunday 11:00 pm	San Antonio, TX	KEXL FM Sunday 10:00 pm
Cincinnati, OH	WEBN FM Sunday 10:00 pm	Lewiston/Portland, ME	WBLM FM Wednesday 10:00 pm	San Diego, CA	KPRI FM Tuesday 11:00 pm
Cleveland, OH	WMMS FM Sunday 7:00 am	Lexington, KY	WKQQ FM Sunday 9:00 pm	Seattle, WA	KISW FM Tuesday 11:00 pm
Columbus, OH	WNCI FM Monday 9:00 pm	Long Island, NY	WLIR FM Sunday 7:00 pm	Starview, PA	WRHY FM Saturday 9:00 pm
Dayton, OH	WVUD FM Sunday 9:00 pm	Los Angeles, CA	KMET FM Sunday 11:00 am	St. Louis, MO	KSHE FM Monday 11:00 pm
Denver, CO	KBPI FM Sunday 11:00 pm	Louisville, KY	WLRS FM Sunday 10:00 pm	Tallahassee, FL	WGLF FM Sunday 9:00 pm
**Detroit, MI	WABX FM	Lubbock, TX	KSEL FM Saturday 9:00 pm	Tampa/St. Pete, FL	WQSR FM Sunday 10:00 pm
Donaldsonville, LA	KSMI FM Sunday 9:30 pm	Miami, FL	WSHE FM Sunday 12:00 pm	Terre Haute, IN	WVTS FM Monday 12:00 pm
Durham/Raleigh, NC	WDBS FM Monday 9:00 pm	Milwaukee, WI	WZMF FM Sunday 9:00 pm	Toledo, OH	WIOT FM Monday 10:30 pm
Elmira, NY	WXXY FM Sunday 11:00 pm	**Minneapolis, MN	KQRS FM	Washington, D.C.	WMAL FM Sunday 11:00 pm
Eugene, OR	KZEL FM Monday 10:00 pm	Murphysboro, IL	WTAO FM Saturday 10:00 pm	Waterloo, IO	KXEL FM Sunday 10:00 pm
Fargo, ND	KWIM FM Saturday 10:00 pm	Myrtle Beach, SC	WKZQ FM Sunday 9:30 pm	Wichita, KN	KEYN FM Sunday 12:30 pm
Farmville, NC	WRQR FM Sunday 9:00 pm	Nashville, TN	WKDA FM Monday 11:00 pm	Wilkes Barre, PA	WILK AM Thursday 10:00 pm
Flint, MI	WWCK FM Saturday 9:00 pm	New Orleans, LA	WRNO FM Monday 12:00 pm	Wilmington, DL	WSER AM Sunday 9:00 pm
Florence, AL	WQLT FM Sunday 9:00 pm	New York City, NY	WQIV FM Sunday 9:00 pm		

FEATURING

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Like the Phoenix, XERB Rising

Ward To Switch XEPRS Letters

By CLAUDE HALL

LOS ANGELES—The old XERB, a radio station that has literally grown into a legend because of the worldwide popularity of the movie "American Graffiti," is being slated for rebirth and, like the legendary phoenix, will arise again more than likely within the next 90 days.

Rick Ward, general manager of XEPRS, a giant-powered south-of-the-border facility whose signal sky-rockets up the West Coast and specifically invades Los Angeles, credits

the upcoming change back to the XERB call letters not only because of the movie but because of the legend of Wolfman Jack, once an air personality on the station and now a multi-faceted entertainment personality known coast-to-coast.

The call letter change is just a "formality," Ward says, and paperwork is already underway.

Today, XEPRS is rock and soul at night and Spanish music in the day.

The station is heard in 13 states,

three countries, and has an estimated 16 million listeners in its primary coverage area.

"The station has been ping-ponged around for the past two or three years," says Ward, who just recently acquired control. "We're just now making our way back in the marketplace."

His secret goal would be to bring the station all the way back to its former image, but, perhaps unfortunately in this case for the old format, the Spanish programming is making money; "clients are even coming to us," says Ward.

Born David Ricci, Rick Ward has had an unusual career to say the least. Unlike most air personalities, who start in a small market and work their way up to the large markets, he started at KDAY in Los Angeles in 1962. The radio station was holding an open house and he attended and got to talking to the weekend supervisor, a man who just answered the phones. The supervisor was leaving and offered Ward his job.

"In those days, the station was on tape. All I did was play the tapes."

The staff included Ted Quillan, Art Laboe and Sam Babcock. Quillan's show was 1-4:45 p.m., but one day something was wrong and the tape was blank. Ward called program director Mel Leeds about the problem and Leeds told him to, "Play records and talk only when you have to."

But, according to Ward, "He liked what I did, so I got to do a high school program regularly." Later, he also engineered for Alan Freed during Freed's tenure with the station.

From KDAY, Ward went to WMBC in Macon, Miss. He remembers that the station manager was Robert E. Lee and that the sheriff was the local bootlegger, but tries to forget everything else about that period.

"I remember that I used the name of Dave Diamond on the air until I came back to California in 1965." In between, there was a stint at WQAM in Miami for three months; when WQAM hired Alan Freed, they fired Rick (Dave Diamond) Ward.

In 1965, Ward joined KBLA in Los Angeles, then a 250-watt station. Ward and Huggie Boy did the 7 p.m.-5 a.m. block. Huggie Boy and Hunter Hancock, believes Ward, were the first two air personalities in the area to play soul. When KBLA went to 10,000 watts, Ward joined KALI, which was then programming some rock in English; "the strict format approach hadn't really happened at all radio stations, not even in Los Angeles." Ward later went to WWBC in Cocoa Beach, Fla., to do a Top 40-type country music show. Then came a period in

(Continued on page 25)

Haywood Firm Tees New Radio Series

WASHINGTON—A new radio series—"The Electro-Disco"—will begin a 13-week run in at least 25 markets at the end of June. The three-hour show is produced by Bill Haywood Associates here and features Bobby Bennett, air personality on soul-formatted WOL here. The series, which will have special features involving the radio stations running the show, is free. Custom IDs and promos will be produced for each station, says Bill Haywood.

MOR OUT AT KTIM

San Rafael AMer Veers To a Progressive Format

SAN RAFAEL, Calif.—KTIM-AM here, a daytime operation, is switching from an MOR—after a losing battle for success—to the same format of KTIM-FM, a progressive station. David (David T) Thoshinski, air personality and production director, says that the FM has been supporting the AM station for some while.

Oliver Hayden is general manager of both stations; Clint Reyrauch is program director of both.

AM side will simulcast the FM 6-9 a.m. and 6-8 p.m., with Reyrauch

doing a show 2-6 p.m. preceding a show by Bill Scott; both shows will be progressive.

The FM staff has Bill Richardson 6-9 a.m., Cody Ryan 9 a.m.-1 p.m., David T 1-5 p.m., Paul Boucher 5-9 p.m., Michael St. John 9 p.m.-1 a.m., and Tony Berardini 1-6 a.m., with Johnnee Botts doing relief work.

The AM will simulcast the FM all broadcast hours during the weekends.

The format change became effective Saturday (14).

Vox Jox

By CLAUDE HALL

LOS ANGELES—Sitting here with my fascinating fracture (the cast has been autographed by Chuck Blore, so I may have to wear it forever) and trying to type (I broke the handbone playing basketball; the other guy I tried to foul didn't get a scratch so that should indicate how well I play basketball these days), I find that I'm dropping farther and farther behind.

I've ended up typing the column as best as possible with one hand in a cast and the other waving casually at people passing by on Sunset Blvd. And, among the people who've jaunted by lately were Bill Brown, field investigator for the Federal Communications Commission (a closed-mouth son-of-a-gun) and Chuck Dunaway and his wife Carroll.

Chuck talked me into going out to see Jimmy Rabbitt, who ordinarily does the 6-10 p.m. show on KMET in Los Angeles, perform with his band Renegade at the Palomino Club. I missed Rabbitt's last gig there (because of my broken hand), but will be dropping by this time to yell and stomp my feet like any good Texas redneck. Huey Meaux is in town and will be there. I know because he sat in on the air with Rabbitt Thursday night (5). Meaux is not prone to feet stomping; he just gives a cajun yell every now and then. The radio show that he did with Rabbitt was fascinating and not just because I know Meaux from back in the sticks, but because they were cutting up and playing the devil out of Waylon Jennings and Freddie Fender.

Rabbitt's show and the daily nonsense of Gary Owens are my two favorite people right now on the air. Larry Scott is also good, but I seldom get to listen to his after-midnight chatter on KLAC. Rabbitt's only hangup the other night was in saying "all right" 30,000 times. But his show is constantly entertaining and you find yourself listening intently to everything he says.

★ ★ ★

Rick Donovan is now spearheading a special projects division at Keysor-Century, the big Los Angeles record pressing operation. And one of the things he's doing is assembling a soul record package for soul music stations. Call him at 213-365-3991 if you'd like an album to use for your station's promotions. He'll be putting together rock and country packages in the near future.

★ ★ ★

The lineup at WRKR in Racine, Wis., now has Dave Patrick 6-11 a.m., program director Ken Rhodes 11 a.m.-2 p.m., music director Rick Larson 2-7 p.m., Bill Michaels 7 p.m.-1 a.m., and Frank Hintz 1-6 a.m., with

Jim Cahill and Max Frost on weekends. The format was described to me as "somewhere between progressive and Top 40," which seems like a good range. . . . J. J. Justin, 703-620-3539, is looking for programming and on-air work. . . . Duff Roman, program director of CHUM-FM in Toronto, is looking for some real communicative progressive personalities to add to his staff this summer; it's an expansion.

★ ★ ★

Bob Shannon was desperate about getting into the Los Angeles market. So, he moved wife and kids to Los Angeles and bought a house and then started hunting for a job (that's

(Continued on page 25)

Cartridges Given Away By Station

WICHITA—As a promotion, KFH here has been giving away 8-track cartridges featuring air personality J.J. Stone. KFH program director Scott Michael has already given away more than 500 of the cartridges. The cartridge features Stone's antic phone calls (something that radio stations are more or less precluded from these days due to FCC recent ruling; however, past phone calls have proven so popular that Stone put some of them on cartridge).

When listeners call in on the contest line, Stone asks them if they have an 8-track cartridge deck at home or in their car.

"At least 50 percent of my listeners have 8-track cartridge units," he says.

The cartridges cost \$1.20 each and the label for each is 3 cents. "That's a lot cheaper than putting them on an album."

Parasound Selling A New ID Package

SAN FRANCISCO—Parasound here has completed its first complete station ID package—"The Parasound Good-Time Radio ID Package." It was pilot production for KIOI here but is available for purchase by other radio stations outside of California, either as a complete package or piecemeal. All IDs are available in stereo; 23 selections are available to fit various formats. KIOI station manager Mike Lincoln and owner Jim Gabbert assisted on the package.

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Vox Jox

• Continued from page 24

not the way to do it, Bob!); but he got lucky and is now doing mornings at KWIZ, one of the suburb stations.

★ ★ ★

Frank W. Geyer, who bills himself as The Music Man and Mayor of Chickenville, writes that WCLT in Newark, Ohio, has had a format change and it's probably to a mixture of comedy and Top 40, with "worthy additions from other Billboard charts plus new artists who have good product and need exposure" as far as I can tell. Anyway, the lineup has **Bob Shaw** from sign-on until 10 a.m., then **Bob Brooker** until 2 p.m., and Geyer 2-6 p.m.; after that, automation takes over and the AM simulcasts the FM until going off air. Geyer likes to use humor and uses both material from Encore Productions and the Sullivan Letter.

★ ★ ★

Good friend **Bill Boyd** is the new president of the Academy of Country Music, Los Angeles. He operates a management firm now, but is an ex-country deejay of the first water. . . . **Jonathan Hall** has been named assistant director of the Radio Information Office of the NAB in Washington. . . . Just heard from **Bob Lima**, program director of WVMI and WQID in Biloxi, Miss. Says he's looking for a good afternoon drive country personality; good pay. According to Media Statistics, Lima is doing a hell of a job.

★ ★ ★

Warren Duffy, who programmed such winners as WPGC in Washington and KMET in Los Angeles, needs a programming position. Anywhere. Especially interested in a station that's having ratings difficulties. Call him at 213-553-4675. . . . Lineup at WWW in Detroit, now has **Jim Jefferson** 6-10 a.m., **Ken Calvert** 10 a.m.-2 p.m., **Michael Benner** 2-6 p.m., **Jerry Lubin** 6-10 p.m., **Karen Savelly** 10 p.m.-2 a.m., and **Brent Wilson** 2-6 a.m., with weekenders **Dan Carlisle**, **Don Shuster**, **Steve Quinnell**. Program manager **Paul Christy** reports that he does emergency backup himself. WWW

Like the Phoenix, XERB Rising

• Continued from page 24

military service when he was stationed at Fort Ord. One day, while still in service, he came to Los Angeles and tracked down the Wolfman and ended up getting involved with XERB. The staff at XERB in April 1966 remembers Ward, included singer James Brown, Wolfman Jack, Buddy Lowe, and perhaps Ray Moss.

"It was a top secret about who Wolfman Jack really was. His natural voice was higher in those days. Once, we charged \$5 a person just to see him . . . a Thanksgiving promotion . . . turned away 3,000-4,000 people because of the crowds. His act was the forerunner of the Don Rickle act.

"Then we started doing shows out of town. And one night he was to do a show in Bakersfield, Calif. When we got to town, we found out that there was what we thought was excellent police protection. The police asked who we were and I told them I was Rick Ward and this was Wolfman Jack with me. They arrested us, saying that Wolfman Jack had been there last night. And we spent the night in jail. There must have been several people imitating Wolfman

promotes quad on its letterhead, something that more and more FM quad stations are doing. KMET in Los Angeles even promotes itself as a quad station in SRDS' Spot Radio book.

★ ★ ★

Jerry Graham, who has been running WGRG-AM-FM in Pittsfield, Mass., a station of which he is one-third owner has been named general manager of KSAN in San Francisco. Graham succeeds the well-known **Tom Donahue**, who died early in May.

Graham worked for Metro-media's WNEW in New York from 1961 to 1966, working his way up from newswriter to program director. In 1966 he and late friend **Bernie Ruttenberg** formed a very successful electronic media consulting firm, and in 1971 the two purchased a permit to build a radio station in Pittsfield.

WGRG, which recently added FM simulcast, is, like KSAN, a progressive rock station, broadcasting to a market of 150,000 in the Berkshire mountains. "We decided there," says Graham, "that you could run a progressive format to a general audience. We took the Berkshires and laid things out there and got loyal support from all age groups."

Graham's appointment was announced by **George Duncan**, president of Metromedia.

Graham does not officially take over the station until June 23, but was in town meeting the staff the first week of the month. He anticipates few changes. "There's no crisis. There's no need to do anything. KSAN is a terrific station, a very successful station. Any smart manager would just listen for a few months to see what's going on in town."

News has traditionally been a Graham strong point. As news director he won two Sigma Delta Chi awards for WNEW in 1965 and 1966 and won another for WGRG last year for his editorials calling for the impeachment of President Nixon. In a move perhaps indicative of Graham's penchant for strong news, KSAN announced at around the

same time of the Graham appointment that Dave McQueen, former KSAN newshawk who had had a falling out with Donahue, was re-joining the news staff.

★ ★ ★

I'm rounding up some of the zaniest promotion stunts of all time. . . . **Dick Starr** of Century 21 Productions in Dallas told me about the famous Ping-Pong ball drop of WFUN in Miami. That one backfired. If any of you guys know of great promotion stunts, whether they failed or succeeded, I'd like to know about them. Starr was once welded into a car for 10 days; remember that one **Gary McDowell**? **Chuck Blore**, of course, has pulled off the greatest stunts in the world. But that guy who used to do the rattlesnake promotion in the South and Southwest was also noteworthy, though I never was able to learn any of the details. Can you guys help me?

★ ★ ★

WQB in Ann Arbor, Mich., is now broadcasting in matrix quad. The lineup includes **Bill Champion**, **Jay Sumner**, **Ron Carter**, **Bob Crowley** and **Jim Dulzo** with weekenders **Don Burns**, **Kimm Goodmann** and **Jim Seitz**. It's a 24-hour progressive station. . . . **Jim Woods** is looking for Top 40 or MOR air work. He can be reached at 215-345-6177. Once upon a time, Jim was one of the blue-eyed soul personalities on KGFJ in Los Angeles. . . . **Paul Mills** at the Veterans Administration, Los Angeles, 213-824-7786, is looking for a production man who must be a military vet. The VA puts out syndication radio shows such as "Here's To Veterans."

★ ★ ★

Chuck Dunaway did a double take after seeing the ratings for Phoenix and checked out of the WAXY job in Florida before his furniture could even be loaded up on a moving van. He's back in Phoenix, convinced that now he can succeed with his format approach. KUPD, his former station which is now to be programmed by **Todd Wallace**, scored No. 2 in the market in adults 18-34 in the last ratings and tied with

KRIZ overall for third in the market. Dunaway believes some other station in the market should be interested in going his direction, since Wallace will obviously take KUPD back to a tight 10 format.

★ ★ ★

Dave Sholin, music director for KFRC in San Francisco, has been promoted to music director of the AM station and KFRC-FM. The FM features only oldies. . . . **Daniel T. Pecaro** has been elected president of WGN Contential Broadcasting Co. which owns and operates stations such as WGN radio in Chicago. . . . **Arthur Knight** is hosting a talk radio show to 2-5:30 a.m. on WMEX in Boston now. The show's format will also include special guests. Knight has been at WMEX three years. Others to join WMEX include **Bill Cusack** to host a 10 p.m.-2 a.m. music show and **Jim Washington** in news. Cusack had been with WHDH in Boston. Washington had been at WEZE in Boston.

★ ★ ★

Bob Bilkiss has joined Jeff Alan's Audio Circus, a radio syndication firm, Los Angeles, as president and director of operations; he's former producer of the syndicated radio "Oidar" show. . . . Lineup at KSLY in San Luis Obispo, Calif., includes **Captain Baffoon** in the mornings, **Guy Paul** midday, **John Berry** afternoons, **Ken Burke** evenings, and **Cat McClain** nights. Station recently had a contest to see which young lady could set the world's record for putting on and taking off an KSLY T-shirt. Now that's the kind of promotion that certainly deserves a second glance; right?

Bubbling Under The HOT 100

- 101-SURE FEELS GOOD, Elvin Bishop, Capricorn 0237 (Warner Bros.)
- 102-TOO LATE TO WORRY, TOO BLUE TO CRY, Ronnie Milsap, RCA 10228
- 103-FREE MAN, South Shore Commission, Wand 11287 (Scepter)
- 104-WHAT TIME OF DAY, Billy Thunderkloud & The Chieftones, 20th Century 2181
- 105-MY HONKY TONK WAYS, Kenny O'Dell, Capricorn 0233 (Warner Bros.)
- 106-SUPERSHIP, George Benson, CTI 25 (Motown)
- 107-CHRISTIANA, Terry Jacks, Private Stock 450231
- 108-TOP OF THE WORLD (Make My Reservation), Canyon, Magna Glide 323 (London)
- 109-PARADISE, Ted Neeley, United Artists 644
- 110-IT'S ALL UP TO YOU, Jim Capaldi, Island 025

Bubbling Under The Top LPs

- 201-MARLENA SHAW, Who Is This Bitch Anyway?, Blue Note RN-LA397 (United Artists)
- 202-RUSTY WEIR, Don't It Wanna Make You Wanna Dance, 20th Century T 469
- 203-TRAMMPS, Golden Fleece, KC 33163 (Epic/Columbia)
- 204-SENSATIONAL ALEX HARVEY BAND, Tomorrow Belongs To Me, Vertigo VCL 2004 (Phonogram)
- 205-THE BEAU BRUMMELS, Warner Bros. BS 2842
- 206-ENGELBERT HUMPERDINCK, Greatest Hits, Parrot 71067 (London)
- 207-JOE BECK, Beck, Kudu KU 21 S1 (Motown)
- 208-DISCOTECH #1, Motown M6 824 S1
- 209-SPARKS, Propaganda, Island TLP5 9312
- 210-WET WILLIE, Dixie Rock, Capricorn CP 0149 (Warner Bros.)



Joel Whitburn's Record Research Report

The music industry for the past several years has been in anticipation of a major new recording artist to appear on the scene and take the world by storm, much in the same tradition of Frank Sinatra, Elvis Presley, and The Beatles. After all, that magical ten year cycle is up and where is our new phenom?

He's here! He didn't make his entrance overnight, but he is indeed taking the musical world by storm. Elton John is his name. . . . He's paid his dues, and today he is the number one figure on the music scene.

His recent concert tour of the states proved to be the most exciting since The Beatles last tour. Ten of his last eleven singles have made the Top 10 on the "Hot 100." His last six album releases have all hit #1. "Pinball Wizard," an album cut, is acting like a single release and is currently #1 on most AM station playlists. "Philadelphia Freedom" is now a monster "Soul" record which in turn has pushed the record back into the Top 10 on the pop charts. And then Elton really zapped everything and everyone in the industry when his new album release "Captain Fantastic" hit #1 in it's first week on the charts.

Indeed a fantastic accomplishment for the man holding all the aces and playing trump on his every move.

★ ★ ★

Just to set the record straight . . . in the history of Billboard's Album charts dating back to March 15, 1945, there have been four other album releases to hit #1 in their first week on the charts: 1946-Perry Como; 1946-Al Jolson; 1948-Vaughn Monroe; and 1948-Stan Kenton. One thing must be taken into account here, however, and that is that the charts were only a Top 5 listing back then, making it a little easier for those four gentlemen than it was for Elton John.

★ ★ ★

Trivia Question #37: After The Beatles first #1 album, who was the second rock group in history to have a #1 album?

(Answer: The Beach Boys—"Beach Boys Concert")

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Joel Whitburn

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Signings

David Castle, writer-singer, to John Gunnell's Thoroughbred Management. ... Unit III, Miami soul group, to JEMKL Records' Moonstone label. ... Gaslight to Polydor. The Detroit group is represented by #9 Music. ... Secrets, fem vocal group, to Scepter. ... Mac Gayden to Buzz Cason Productions of Tennessee. ... Liquid Blues to Super Zig-Mar Productions in Hollywood.

Heartfield, Mercury group, to manager-producer David Rubinson (Pointer Sisters, Herbie Hancock). ... Tom Troutman to Mother Fletchers Music, he penned the soul record "I Truly Love You."

Linda Hopkins 'Me & Bessie' Will Play N.Y.

LOS ANGELES—"Me And Bessie," the musical that was developed and launched at the Mark Taper Forum here starring Linda Hopkins, is headed for Broadway and the Ambassador Theater this fall.

The entire original cast including dancers Lester Wilson and Gerri Dean, with director Robert Greenwald and Donal Harris' scenery will be viewed in the Broadway transfer.

"Bessie And Me," which was originated by Greenwald and developed by Lee Apostalaris, is currently playing the Marines Memorial Theater in San Francisco.

Firm Bookings At Amphitheater

LOS ANGELES—MCA's Amphitheater opens its outdoor concert series with Mac Davis and Captain and Tennille July 7-13.

Other attractions scheduled for the facility's third season include James Taylor, July 30-Aug. 2; Helen Reddy, Freddie Prinze, Aug. 4-10; David Crosby and Graham Nash, Aug. 14-17; Jesse Colin Young and Maria Muldaur, Aug. 18-19; Paul Williams, Aug. 21-23; Judy Collins, Aug. 24-26; Linda Ronstadt, Aug. 29-31; Seals and Crofts, Sept. 3-4; Three Dog Night, Sept. 5-7 and Gladys Knight and the Pips, Sept. 10-13.



Billboard photos by Sam Emerson

SURPRISE, BILL—In first photo, Bill Graham (Right, in shirtsleeves) is all good sportsmanship as he announces the Concert Promoter Of The Year Award to New York impresario Ron Delsener. Second photo, taken moments later, shows the outspoken Graham momentarily speechless as Billboard Talent Forum Director Nat Freedland announces the Concert Promoter Award was actually a tie with Graham as co-winner.

Talent Forum a Hallmark Event

By NAT FREEDLAND

LOS ANGELES — Billboard's First International Talent Forum may well be one of the hallmark music industry events ever held, as dozens upon dozens of letters and calls heaping almost embarrassingly lavish praise on the Forum are flooding in.

Typical are the comments of the most important single radio programmer in the country, RKO Radio vice president Paul Drew, who says, "The Talent Forum was tremendous, very enjoyable and help-

ful, educational and extremely well done. I personally am telling all record label presidents they should participate fully next year."

Concert promoter David Forest says, "I have yet to experience a more interesting four days in my life."

Carol Sidlow of the William Morris Agency says, "It was organized beautifully and came off, to my mind, without a hitch."

Attorney Michael Shapiro says, "I think that the Talent Forum was the best 'showbiz' get-together that I have ever attended, and everyone I spoke to felt equally impressed with the event."

Bob Aiss of the House of Music In New Jersey says, "This was the most incredible and useful gathering in the history of our young industry."

What made the Billboard Talent Forum an unprecedentedly exciting

affair was the startling openness of the communication from the all-star live entertainment business panelists.

This was certainly no mutual admiration society. The conflicts and problems being faced by the industry received a full airing, complete with a number of electrifying confrontations among participants with different viewpoints.

More than 300 registrants jammed into meeting rooms for each of the dynamic sessions like Bill Graham's hard-hitting concert promotion panel, Doug Weston's prophetic nitery survival seminar, Frank Barzalona's revealing agent panel, Elliot Abbott's powerful management meeting and the free-swinging artist relations panel chaired by Bob Regehr.

Other sessions that drew turnaway
(Continued on page 32)

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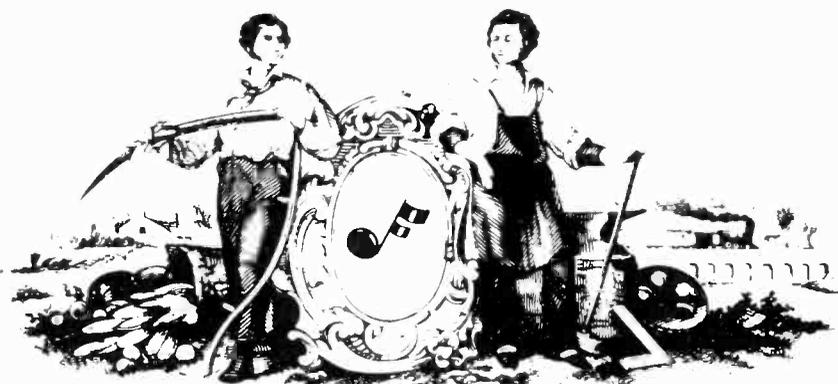
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Talent In Action

BAD COMPANY MAGGIE BELL

Madison Square Garden, New York

Less than one year after debuting in New York, Bad Company sold out the Apple's biggest concert venue. Their May 30 return was greeted by a boisterous crowd, unsparing with both cheers and firecrackers. Yet for all the hoopla, Bad Company's showing exhibited some danger signs, which if not corrected, might pull the group out of the huge halls by their next tour.

When Bad Company played at the Schaefer Festival late last summer, they overflowed with raw energy, dynamic music, and vocals that skillfully soared over the 7,000 plus showgoers. At the Garden, the energy expended itself somewhere between leaving the stage and reaching the seats. The good songs are still great, and those included several from their current album. Through "Rock Steady," "Ready For Love," "Shooting Star" and the poignant "Feel Like Making Love," the group almost attained one of their ambitions toward even greater performing triumphs.

Unfortunately, the excellent moments were too few and far between, and vocalist Paul Rodgers comes into a good slice of the blame for the largely clumsy set. Possessed of a fine shouter's voice when controlled, Rodgers becomes a poor imitation of several other well-established British vocalists when he pushes his lungpower too hard. The rhythm section of Simon Kirke and Boz Burrell maintained a fine-tuned backing, neatly capped by slices of Mick Ralph's lead guitar, but it all must add up to little if the front man turns that discipline into sloppiness.

Bad Company? This time, I'm afraid, just mediocre.

After a brief opening set by an unknown folkster billed only as Catfish, guest star Maggie Bell was brought on with all the good favor shown to a local favorite. Ms. Bell sings in a fine, bluesy

style and dresses in the fringes and high heels that evoke undeniable echoes of Janis Joplin. Her material covered blues themes, but also stretched to include Lennon-McCartney's "I Saw Her Standing There," performed with revival-styled fervor. A bit less devotion to her band's leadwork and a lot more direct musical projection ought to make Ms. Bell live up to eventual headline status. **TOBY GOLDSTEIN**

RICK WAKEMAN

Empire Pool, Wembley, England

It cost Rick Wakeman \$150,000 in production expenses to back his judgment that it was possible successfully to present a pop-rock show on ice at this huge stadium. But full-house audiences proved the point for him as they roared approval for the show, built round the music of his album "The Myths and Legends Of King Arthur And The Knights Of The Round Table."

To add visual enjoyment to the music, Wakeman employed a team of international-class ice-skaters to enact the main points of the storyline, particularly the "last battle" sequence.

But even so, the main strength of the show—which probably will never be repeated anywhere else in the world—is the music. Wakeman writes in a wide variety of styles and plays on a wide variety of instruments, organs, mellotron, pianos, and a battery of synthesizers.

His stirring saga of King Arthur has even more dramatic and exciting moments than his first solo effort, "The Six Wives Of Henry VIII," from which he introduced excerpts as an opener at Wembley Pool, and his second, "Journey To The Centre Of The Earth," which he performed in full as a closer.

Wakeman, ex-Strawbs and ex-Yes keyboard virtuoso, is a man who clearly believes in value-for-money. Apart from the skating squad, choreographed by Reg Park and featuring Olympic
(Continued on page 37)

Vegas Buyers Offer Their Necks—Anka

By JEAN WILLIAMS



Paul Anka: a moderator

Billboard photos by Sam Emerson
Jim Halsey: a speaker

LOS ANGELES—Talent buyers for Las Vegas hotels put their necks on the line when they buy acts, said Paul Anka during a Talent Forum panel on Las Vegas. "Many groups fail in Vegas," Anka said, "and they don't get a second chance. There is no room for unprofessional attitudes or performances there."

Anka flew here from Lake Tahoe to host the panel which included Jim Halsey of Jim Halsey Co.; Marty Klein of APA; Tony Zoppi of the Riviera Hotel and Seymour Heller, personal manager.

It was generally agreed by the panelists that Las Vegas is a followers market, not an innovative market in buying entertainment. It wants everyone else to invest money in an act before it will touch the performer.

Zoppi said about seven years ago he found that there was a tremendous demand for contemporary talent. "I found that there was an affluent young generation of big spenders coming to Vegas and it was necessary to cater to this new audience."

And The Riviera has acted to recognize these contemporary acts, said Anka.

In buying acts, Zoppi added it must be taken into account the hotel which you are dealing with. The Sahara leans toward comics; Caesars, contemporary; MGM, middle of the road and large productions; The Dunes, large French productions, etc. If you miss your target audience, you go down the drain, he implied.

Las Vegas has been bringing in the same old acts, said Anka. There is a lack of creativity. The hotels buy acts which will bring in gamblers and persons who will support the hotels; this is what Vegas runs on. The hotels must start taking a chance on new talent, he emphasized.

The town is no longer getting the crowd that it previously drew, said Heller, and Anka injected that little by little, lounges are disappearing.

The artists can make a lot more money on the road, as opposed to working in Vegas, but Vegas is a

must for the credits of an act, Halsey pointed out.

"In the past few years the hotels have started a policy that I feel is dangerous," said Heller. "That is giving an act and I don't care how good they are, 30 weeks. That's the way that they want to buy acts now, and I think it's wrong."

This brings out the point that there are not enough stars who will draw, so they try to lock up the ones they can get, he continued.

"That's the problem with the new acts. Where do you go with them?" Heller asked.

APA's Klein noted that a Las Vegas hotel chain with five hotels can switch acts that are under contract for 30-week engagements. "This hurts the other hotels when they are trying to buy big name acts," he said, "because this chain has the talent locked up."

Klein concluded that although Las Vegas is a difficult place to work, and the artists can make more money in other areas, it is a definite plus credit-wise.

Who Gets a Hot Act? No One Quite Agrees

By JOHN SIPPEL



Promoter panelists Larry Magid (top) and Ron Delsener (above).

Boston's Don Law (top) and L.A.'s Steve Wolf (above).

LOS ANGELES—The classic problem, who gets the hot act, is still no closer to solution after being discussed by the Talent Forum's largest numerical panel, than it was 30 years ago when the short-lived national night club ops' association pondered it several years in succession.

The jam-packed capacity crowd obviously hated to see this session end, however, and in both their applause and their comments afterward hailed the unprecedented candor of the all-star concert promoter line-up as making this a high-point of the forum.

Don Law, Boston, one of 11 promoters, came up with the simplest thesis: "The guy with the best facilities and the most bread gets the act." It was agreed earlier that a promoter, who plays the act while it's building reputation, should get first

right of refusal. But if the management or the agency affiliation of the act changes, even that loyalty disappears.

The switching of promoters actually strengthens the concert field by creating more competition, Lou Robin, Los Angeles, felt. Bill Graham, the moderator, admitted he promoted nationally, but disliked outside promoters coming into his territory.

Graham admitted he promoted nationally, but disliked outside promoters coming into his territory.

Graham and Dick Griffey, Los Angeles promoter, got into personal shouting match over black talent tours. Larry Magid, Philadelphia club owner and promoter, noted that local circumstances play a big role in whether Griffey or Graham might be right.

Steve Wolf, Los Angeles, opined

that color should not be a consideration in booking talent. Talent manager Dee Anthony from the audience explained the difficulties his type of operation has trying to work 90 days in advance in setting a profitable tour.

Jack Boyle, Washington, upheld the right of a club owner to turn concert promoter. Ron Delsener, New York, chided labels for trying to tour acts on their own. Joe Cohen, Madison Square Garden executive, explained that large hall management had tried exclusives and open door, with specific venues each making their own choice.

A promoter who plays his best acts in a hall has the best chance of good dates and an adjusted price.

Robin asked promoters to work with name acts which had lost appeal, provided agents adjusted their price downward.

Country Promoters, Acts Must Cooperate

By BOB KIRSCH



Three country panelists: Frank Jones, Waylon Jennings and Jim Halsey.

LOS ANGELES—The need of both promoter and artist to take one another into consideration and the need to break down certain classifications surrounding country music were stressed during the Talent Forums "Country And What It Can Do For You" panel.

"Country music has improved in every area but live performance," said Bob Eubanks, president of the Concerts Express promotion firm. "There is a good amount of money to be made by everyone, but the artist must realize that our costs are going up along with theirs."

"I've been on the road more than eight years, working more than 250 nights a year most of them," said top recording artist Waylon Jennings. "Country acts don't demand a lot and will sometimes work for less than a pop act, but I'm not going to work 250 nights a year unless promoters take us into account, too."

Jennings also stressed the need for

advertising and promotional money for country performers, saying getting such money "is sometimes like getting blood out of a turnip. Promoters seem to do a minimum of advertising because they know a certain crowd will come anyway. It's time artists were treated like people, not machines. The day is coming when the artists will take control."

Eubanks disagreed, saying his firm tried for a minimum of 300 print and radio spots starting three weeks before a given date. He also emphasized that a reasonably sized city should not see similar shows more than every three months.

Jennings, however, said that if there are three promoters in an area doing a show a month each, country will not draw and people then say it is over-exposed.

Both Jennings and Eubanks agreed that less emphasis categorization in music is needed. "I'm tired of it," said Jennings. "A group

like the Pointer Sisters can do a country record and it doesn't get play because people say they aren't country. As for classification of fans, I resent the statement that blue collar people only follow country. I've seen a lot of long haired rednecks and black dudes in cowboy boots lately."

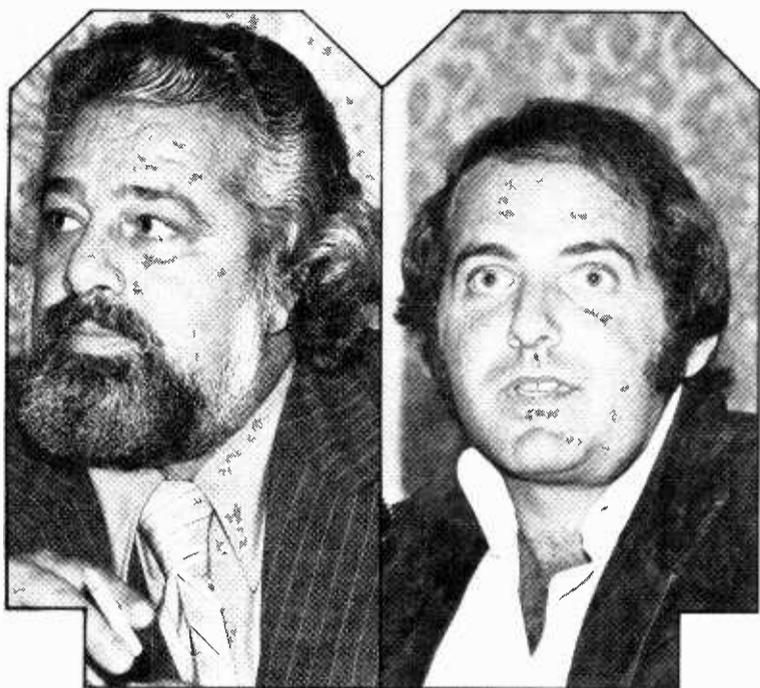
Eubanks said it is a mistake to talk about country music in generalities, and that each country artist has fans and locations where he is particularly strong. This should be noted by the promoter.

Jim Halsey, president of the Jim Halsey Co., pointed out that country can play successfully in auditoriums, clubs, fairs and Las Vegas. "You can open up areas for a lot of artists other than superstars through these various locations," he said. "Country reaches a lot of areas rock can't get into. I also resent it when they say country has been over-exposed if it

(Continued on page 32)

How To Get a New Act Off the Ground

By JIM FISHEL



Panelist Dee Anthony

Moderator Elliot Abbott

LOS ANGELES—The problems of getting a new act off the ground was discussed by a panel of personal managers at a Talent Forum meeting chaired by Elliott Abbott of BNB Management. "So You Just Signed An Unknown ... Now What, Mr. Manager?" drew an overflow crowd and during most of the 90-minute session, the fine points of promoting a new act were discussed.

Others participating on the panel were Todd Schiffman of Schiffman & Larson Management; Dee Anthony of Bandana Enterprises; Bruce Cohen, manager of the Doobie Brothers; and Larry Ahearn of the Main Point.

Anthony said that every act represented by a particular manager should be signed as a safety precaution. He also stated that the six-month contracts many people use are "just as good as having no contract at all."

"My contracts run for three years, because if you're taking an act from zero and they make it, then why shouldn't you also," he said. "It costs

quite a lot of money to get a new act off the ground and there isn't an act that doesn't cost at least \$25,000 to get started.

"One thing that I'd like to emphasize is that a manager is not a bank, although I've carried many acts on up to \$90,000 of my own money."

Abbott stated that many record companies had financed groups until they got off the ground, but he says they are beginning to slow down, according to many of his recent phone calls. Getting emotionally involved with new artists is very important in their development, he said.

"When you sign a new act, you have to be careful to diversify and that way you don't get overloaded with artists who are too similar," he said. "That way you don't have to make the choice between several acts when it comes to a particular situation."

Anthony agreed with Abbott that a manager has to be emotionally and personally involved, and added that

this is very hard if you manage too many artists.

"I have to feel with each act and really believe in them and there is really no act that everyone likes from the beginning," Anthony asserts. "The duty of a personal manager is to use everything you can in helping get a group started, because that's a manager's primary function."

Anthony further stated that a group can never be too obsessed to make it—just over-anxious.

"A manager should never be too obsessed with just booking an act; he should instead try to perform other functions for his acts," he said.

Another interesting insight into the signing of new acts was offered by Schiffman. He said that most of his acts came to him "broke."

"Groups that came to us broke have been very good risks, because they usually stick together and have a real desire to make it," he said. "Most of these groups have worked hard to make it to the top and their desire is great."

His feelings were also supported by most of the other panel members.

MOR Down But Not Out; Top 40 Blasted By Panel



APA's Marty Klein

Moderator Bill Moran

LOS ANGELES—MOR music is down these days, but far from out.

A blue ribbon panel comprising nationally prominent agents and managers at the Talent Forum agreed that the MOR market on records and personal appearances is far from what it once was, but nonetheless remains a vital segment of the entertainment industry.

Jess Rand, longtime manager of the Lettermen, emerged as the most outspoken of the panelists in a sparsely attended session moderated by Billboard's Bill Moran.

"Record labels no longer support MOR acts," said Rand. "They are content merely to settle for an act's steady catalog sales. Capitol does next to nothing for the Lettermen, yet the act still sells profitably after a full decade. The larger the record company, the poorer are its promotional and sales efforts on anything but raw rock."

Rand roasted Capitol for failing even to ship stock into key cities where the Lettermen were working personal appearances. "A smaller

company like A&M does a much more efficient job in promoting its roster," Rand declared. "The big labels long ago canned their creative people, their staff a&r producers, and now sit back and buy a reel of tape from independents who walk in the door with an LP already recorded and mixed. Still, a good many MOR acts continue year after year in the top income bracket. MOR is a long way from dead."

Chiming in with comments were Marty Klein, Agency For the Performing Arts vice president; Stan Feig, Nederlander Theatrical Corp.; Frank Rio, Regency Artists; and Shelley Saltman, former president of Barnaby Records and associate of Andy Williams.

None disagreed with Rand's charges against record companies, but they all concluded that Top 40 radio was the worst culprit of all in keeping MOR off the air and out of the record stores. Top 40, they agreed, was the "skunkiest of the skunks in the woodpile."

Feig said his agency had no diffi-

culty booking MOR into four eastern theaters consistently "and with maximum boxoffice success." He named Sammy Davis Jr., Johnny Mathis and Andy Williams as "acts that always draw."

Klein, a low-key speaker, reminded that MOR acts are far more loyal to promoters than rock units and said the demand for MOR is strong in Las Vegas, on college campuses, at theaters in the round and at county and state fairs. He noted the appeal of Liberace and Johnny Cash, among others.

Rio tossed in the name of Vikki Carr repeatedly, citing her remarkable "one woman shows" in Los Angeles and in New York at the Palace Theater "even though Vikki had no records on the charts."

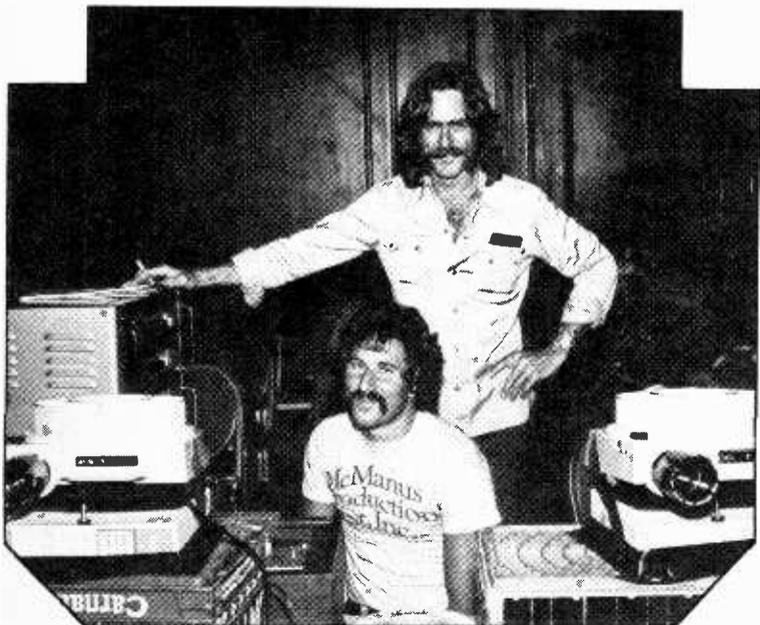
The panelists were in accord that more variety shows on network TV would be advantageous to MOR. Saltman reckoned that the new Howard Cosell stanza to start next fall on ABC might be a big help.

Saltman contended that virtually

(Continued on page 32)

Lighting And Sound Secrets Mesmerizing

By EARL PAIGE



Chip Monck and assistant Ira Goldberg with equipment to showcase their sight and sound presentation.

LOS ANGELES—You want to know how to turn a former bank building with all its sound-splattering concrete into a rock music hall? Or why groups don't need expensive dimmer boards if light switches can do as well?

These topics and dozens more were covered in a practical hammer and wrench shortcut fashion by lighting specialist Chip Monck and sound technician Peter deBlanc at a Talent Forum discussion.

Detailed insights were offered for how halls should be set up for serving drinks in the rear as opposed to halls where liquor is dispensed throughout the seating area. There are also differences for discos ("Don't forget, alcohol dulls responses and if you don't aim loudspeaker horns just over head high you can damage people's hearing with 117 dB sound pressures," deBlanc warns).

One vital distinction: "What you hear back in the middle of the house the musicians on-stage do not want to hear, and vice versa." Therefore, the stage monitor and the mid house monitor are for different purposes.

For halls dispensing liquor throughout, it's suggested speakers be spread along sides of the hall and used for drums, bass and vocals. Stacked speakers near stage work best for halls with the bar in the rear. "Bass sound will disperse anyway," said deBlanc, adding that tweeter horns can be put up to ceiling height.

One big problem is deadening the stage area, although Monck and deBlanc make this seem extremely simple. Deadening to prevent sound splatter can be done via fastening to the stage walls egg cartons ("if the fire department allows it...") or even burlap fixed to 2 by 2 frames. "You may want a 4 feet by 8 feet tempered masonite reflection board behind a drummer, however."

Lighting is less complicated than sound in Monck's opinion, though he indicates it requires many subtleties. Monck warns that in lighting singers you shoot from above at from 38-45 degrees to avoid shadows under the nose and chin "and don't try to use the same spot to light the drummer behind too."

Lighting people need to realize

that there are three essentials in their craft: color, angle and intensity, said Monck.

Lighting is also relative, in that Monck likes to illuminate each performer individually and allow people who can walk around and circle a room to see different perspectives.

Many acts probably over-do the use of dimmer boards, he thinks, and can get by with a series of more simple switches. In the same vein, you can get nine colors from just three lamps by combining filters.

Both Monck and deBlanc had delegates scratching with pencils when they told how to get Edmund Scientific's catalog and other materials. Probably the only static part of the presentation was film slides of concert sets at Monterey, Woodstock and Zaire, three famous Monck jobs.

As for that bank—just use fire-proof cotton balls stuffed in a smokestack-like column ceiling to floor with a hole drilled in the column—that will soak up the sound splattering, together with drapes along the walls. And a bank becomes a rock music goldmine.

Liveliest Session: Agents Attract Fire



Moderator Frank Barsalona: he got into the hot seat himself.



Agent Dan Weiner makes a point while Dave Bendett on his left and Peter Golden, right, listen.

LOS ANGELES—U.S. and Canadian members of the Talent Forum panel discussing "Where Does The Agent Fit In Today?" moderated by Premier Talent's Frank Barsalona drew lively questions and comments from members of the audience.

Michael "Eppy" Epstein of My Father's Place asked Barsalona why it took so long to get an agent on the phone and why the agency doesn't add additional personnel.

Barsalona responded that breaking in a new agent can be "more time consuming than you know," and that he was sorry for the time lapse in returning phone calls.

Epstein said that it should be mandatory for agents to attend the forum, because they would learn from the experience.

Kal Ross, the only personal manager on the panel, said that it is the primary function of an agent to procure work for his acts, but asked does he always give an equal chance to everyone seeking them?

"I don't think it's right for an agent to pass on an offer in order to play his acts for a friend in a given territory," Ross stated. "I don't really think that an act is given all of the offers, sometimes."

Barsalona responded that he always gives his acts and agents all the offers, because "when a person finds out sometimes it can be a problem."

"I can never understand why some people play Dylan and Harrison for one price but won't play Yes or Jethro Tull for the same guarantee, when they all sell out," Barsalona asked.

The subject of newer artists was

one of the more active discussions. Panel member Dave Bendett of APA said the greatest pleasure is finding a group and then making them a hit, while fellow panel member Peter Golden of William Morris said taking on new acts can cost money, time and energy, but is sometimes rewarding.

Barsalona said one of his greatest feelings is working with new acts, and that he really "gets off" helping these people make strides.

One member of the audience became angry at one point during the meeting and shouted out at the panel members:

"This country was built on free enterprise and who are you to say who should get to play certain acts," he said. "We want some answers from you so that we can become big like you."

Barsalona answered that he didn't need some of the smaller promoters for major attractions, but does for some of his newer acts.

"If you take a chance on these acts now, then I promise you that you'll get them when they become big," he stated. "Most people who call us only want our major attractions and what we really need them for is to play some of the up and coming acts."

Panel member Dan Weiner of Monterey Peninsula Artists said that he advised many of his acts to wait for tours until the Fall, when the market will be better for new acts. This answer was in response to one member of the audience asking if there was a way to stop certain acts from touring this summer.

Manager Dee Anthony responded easily concerning this subject.

"Most groups will play when they want to play and there is nothing anyone can do about it," he said.

Fred Taylor of Boston's Jazz Workshop and Paul's Mall said that there is a new breed of club, and agencies should take note and test acts out at the club level instead of letting them die at the concert level the first time out.

"It's distressing that many agencies seem to ignore clubs as a useful place for breaking new acts," he said.

One of the more "violent" portions of the meeting concerned Jerry Weintraub of Management III and his multiple roles as booker, promoter and manager.

One man blasted Weintraub for his role in promoting major concerts and giving very little money to the auditoriums in return.

He said, "the Jerry Weintraubs of the world are leaving very little in the pockets of arenas."

Promoter Bill Graham teed off at panel member Tom Ross of ICM concerning the provision of acts on an exclusive package dates deal.

"You are the ones who feed the monster and something has got to be done about it," Graham angrily said.

The meeting came to an abrupt end, after more than 90 minutes, but several members of the audience continued the discussions out in the corridors of the Century Plaza.

Also serving on the panel were Tom Wilson of Canada's Concept 376 and Jeff Franklin of ATI.

Money: How Much Can Label Spend On Acts?

By DAVE DEXTER JR.



Six label reps rap: from left: Roy Battochio of RCA; Rupert Perry of Capitol; Mike Klenfner of Arista; Abe Hoch of Tamla/Motown; Corb Donahue of ABC and Bob Garcia of A&M.

LOS ANGELES—Just what are the responsibilities of a record company to its artists?

Corb Donahue of ABC opened a Talent Forum session asking a large, charged-up and partially hostile audience of nightclub operators and concert promoters to help him and six other panelists answer that question.

Donahue got his answers from a dozen articulate men and women in the room. Flanking him were moderator Bob Regehr of Warner Bros.; Abe Hoch, Motown; Bob Garcia, A&M; Rupert Perry, Capitol; Roy Battochio, RCA, and Mike Klenfner, Arista. Said Klenfner:

"If an act has a hit record going, this label is more likely to spend money out in the field to boost personal appearances. I know a number of persons in my industry who work

from 9:30 a.m. to 9:30 p.m. attempting to assist talent in the field. But we can't do it for every act and every record."

Donahue's frank remarks that "labels are looked upon by many talent buyers as a financial bail-out when dates on the road aren't going well. There has to be a cut-off point for money we can spend. Too many club owners demand that the label buy radio spots and print media ads. Labels frequently make those buys. But we all have budgets. We can't do it for every act in every town they perform."

Hoch said his firm wants to know who manages an act, and who will book it, before the act is signed to a contract.

"Hot-shotting is a constant danger," Hoch declared. "Considerable pre-planning must be done for every

album. Record companies all have their limits as to how much money can be spent promoting. A lot of you who buy talent expect us to do all the promotion—to sign the checks. It simply isn't possible."

Verbal questions from the audience began early. More than one club operator charged the labels with near-penury. Several attempted to point out that records wouldn't sell if the nightclub and concert circuits didn't exist to give acts a venue in which their sounds could be disseminated to live audiences.

It was a philosophy that none of the panelists bought.

Garcia, who was mute until a few moments before the session ended, played peacemaker when he urged all talent buyers to advise him by let-

(Continued on page 32)

Rev. Jesse Jackson Asks Industry Support PUSH



Rev. Jesse Jackson: a call for aid.

LOS ANGELES—The Rev. Jesse L. Jackson, founder of Operation PUSH, made a moving appeal at the Talent Forum for the industry to become actively involved in PUSH's 1975 Expo, to be held in Chicago, Sept. 24-28.

"Expo is not just a time when we showcase artists. We also have illuminating workshops where we try to deal with valid aspects of our human development," said the fiery Baptist minister.

"Each year, we have used the platform of Expo to raise a major theme," said Rev. Jackson. "Save The Family" is the theme for 1975's exhibition.

Expo's itinerary includes a national breakfast with black and white industrial leaders. There will also be a national labor breakfast, plus a political meeting, Rev. Jackson explained.

The workshops will also concern entertainment managers. "Someone who is going to be a successful manager has to begin to move toward

being rather principled as a manager. I am saying, that just for your 10 percent, I will not be the sucker who leads you to a quick damnation."

"I feel that it is at that level that we find a lot of midgets in high places in the industry. And a lot of people who get their medley of one hit and simply usher themselves into destruction," he continued.

"Therefore, it's significant that we begin to have the kind of sessions with the managers, artists and people in the industry in an effort to begin to clean up the industry," he advised.

The attentive audience listened intently as Rev. Jackson said, "we (expo) could have a conference like this and assess reasons why blacks and whites shouldn't relate, because we have a history of separation. Or we can use that same energy to determine at what levels we should relate, and how, and why."

"Will the vibrations from the stage represent a certain measure of

unity from our culture, or will it extend the separation and the decadence?" he asked.

"I am convinced that there is no real relationship between excellence in art form, and symbolizing all that is druggy, dopey and decadent. We find ourselves now in an attempt to appeal to a certain element becoming a leader in their wickedness and weakness."

He added, "This year for the first time, white acts will be involved in Expo, although it is essentially a black and brown business and cultural exposition. In our attempt to set a certain pattern for the nation, we feel that we must exhibit a certain level of relationships from our platform. Just as we have challenged you (whites) through the years to exhibit a certain amount of openness including relationships from your platform."

"The point is to pull together the business culture, the arts and begin to create a platform from which major ideas can be projected."

Packaged Acts For Campus Next Trend

By ELIOT TIEGEL



Barbara Hubbard of New Mexico State points up her school's needs. Rob Heller (left) and Andy Meyer of A&M are other panelists.

LOS ANGELES—Packaging of acts for colleges is the wave of the future, with the experimental CBS-College Entertainment Associates program doing just that next semester being closely watched by many agents and agencies.

These two related developments were the high spots discussed during the Talent Forum panel on what the collegiate market needs. Jim Fishel, Billboard's campus editor, moderated the session.

Chet Hanson of Denver-based Athena Agency, said his company plans getting into packaging and that the teaming of various artists in one program is singularly the most important new development he envisions for the college market.

"If every name rings a bell and they all perform and make magic, it'll be a success," he said.

Hanson bade other agencies to check out packaging because routing would then follow and students would be able to buy packages at good prices.

The recently announced CBS-College Entertainment Associates program whereby CBS will provide new acts to CEA which will book them in 16 states at around \$750 an act was high on the awareness list among the panel which represented

professionals and student bookers from all over the nation.

Andy Meyer of A&M's college department said he was greatly interested in the CBS-CEA marriage and would like to investigate a similar situation for his company.

He chided the schools for "taking fewer risks in programming" because he wants to "keep new blood working."

The lack of cooperation and respect between buyer and seller continually came up in discussions with all agreed that there should be better lines of communication between students and the agencies and that the agencies need to know that the student bookers have professional insight into the business of talent buying.

Lane Harrison of Salem St. Univ. in Massachusetts, speaking from the viewpoint of a small school, said agents don't set any priorities for small schools and that agents often feel they can change prices on small schools when, in actuality, buyers from these schools often talk among themselves and pretty much know how much an act costs. He said schools in his state would be trimming their buying budgets by 10 percent.

In speaking of honesty within the industry, Hanson (whose firm does

80 percent of its business with colleges), said a lot of students have to be honest themselves and even know what they want when they get on the phone with an agent. "Most agents will take the time to speak with you if you know what you want to talk about."

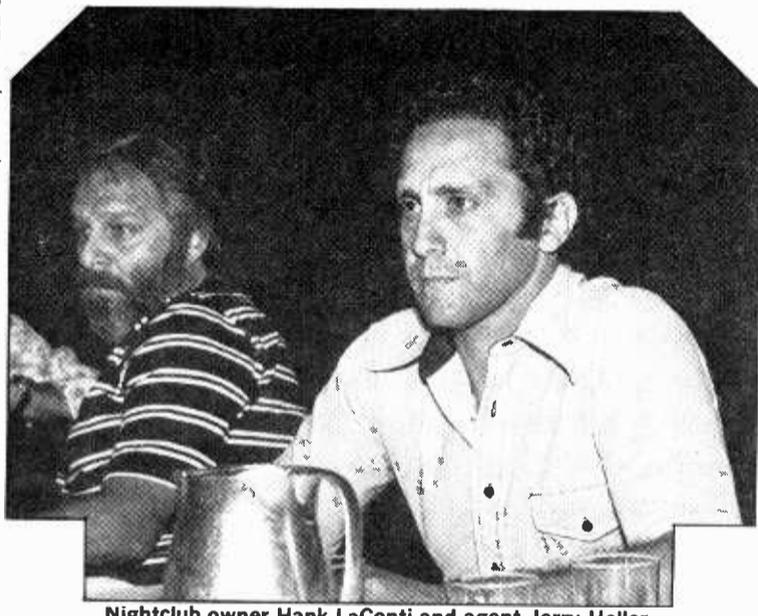
Rob Heller, Los Angeles-based packager, said the undergraduates should seek "professional counsel" from agents and promoters. "Be prepared before you make your call and then let that professional serve your needs." Heller added he felt the professions have to help educate new talent buyers, inducing Chuck Ramsey of ICM to ask, "Why is it our responsibility?" Heller's answer: "Because it's a fact of life."

Barbara Hubbard, NEC representative from New Mexico St., said students are looking for guidance from the agencies when it's their first go-around as buyers, adding kids want the big names and they can't understand why Jethro Tull won't play Las Cruces, New Mexico, with its 13,000-seat arena.

A student from Lamar Univ. in Beaumont, Tex., complained from the audience that agents who haven't heard of his school often don't return his phone calls. "Move on," Rob Heller remarked, "to a guy who wants to serve your call."

Communication Vital To Labels, Managers

JUNE 21, 1975, BILLBOARD



Nightclub owner Hank LaConti and agent Jerry Heller.

LOS ANGELES—"The managers and labels are not communicating. There is a gross lack of team work. Record companies have gotten too big to communicate with managers or agents unless they are well known." These were comments from a member of the audience during a Talent Forum panel discussion on "Supporting The Act On The Road And Getting The Most Out Of A Tour."

Jerry Heller of Heller/Fishel; KiKi LaPorta, Motown Records; Bruce Allen, manager of Bachman-Turner Overdrive; Hank Loconti, owner of the Agora clubs; Andy Meyer, A&M Records and Corb Donohue, ABC Records, were panelists for the session, with Bob Regehr, Warner Bros. the moderator.

Heller commented if the managers cannot get to key people from the labels, they should get partners who can. That is, if they want support for their acts while on tour.

Managers and agents should not look to the labels to support an act on the road. The labels are only one segment of the four needed for a tour. The others are management, agent and promoter, said Heller.

The record label should never come into negotiations on a tour unless it's a nightclub engagement, Heller said.

Ms. LaPorta said radio time buys are extremely important, however, when more than one artist is appearing, and they are from different companies; the labels should cross-tag the time buys. In that way, all artists will benefit from the advertisement, and the companies will spend less money.

It was pointed out that labels cannot be expected to take the place of promoters because they do not sell concerts, they sell records.

Regehr said all too often the managers send in complaints to the record companies two months after a tour. They should spend time with the labels prior to the tour. At least five weeks prior. The managers and labels can then come together on the right promotion.

A member of the audience charged the labels with having too many artists, therefore, they are unwilling to spend enough money in promoting a tour, unless the artists happen to be superstars.

Ms. LaPorta defended Motown, saying it has pared down its roster of acts because quality has become more important than quantity. And they can now give the attention needed to each act.

In selecting the most effective method of supporting an artist on the road, Allen utilized television advertisement when the artist is weak in a particular market, although he does not favor TV advertisement. He says radio is a more effective vehicle.

Loconti injected he has never booked an act on record company money, but he agrees that radio spots are probably the most important support mechanism.

Allen added the managers must apply pressure to the labels and press agents. He calls his company (Mercury) daily, he said.

The panelists were challenged by someone in the audience who said the lack of qualified managers who are not trained in negotiating with persons in positions to meet the needs of the acts on tour are the reason many acts fail. The panel agreed.

LAPD Defends Concert Busts At Awards Luncheon



Jerry Weintraub accepts his award as manager of the year from Bill Graham as Nat Freedland, Forum director beams.

LOS ANGELES—Capt. Stephen Downing of the Los Angeles Police Dept. explained at a Talent Forum awards luncheon the logic behind the series of recent drug busts at the Pink Floyd concerts here. Downing, the officer in charge of the Southwest district, said the arrests were strictly in the confines of his command and did not come from the city's police chief.

"We have been enforcing the narcotics laws at concerts for some time and we do it in a low key manner with plain-clothed officers," he said. "My main function, as far as I'm concerned, is to prevent crime before it happens instead of enforcing it."

He stated that they had knocked off crime substantially at other concerts, until it came time for Pink Floyd. At that concert the police department made a series of mass ar-

rests and by the fourth night of the engagement had knocked down drug use to a very small percent, according to Downing.

"We welcome rock concerts in Los Angeles, but at the same time we expect the law to be followed," he stated.

Later, promoter Bill Graham, chimed in that if young people want to be dumb and break the laws, then they have to suffer the consequences.

"The only thing that I object to is the manner in which the police do it," Graham said. "Most police openly admit that they despise rock and what it stands for and the only thing that we can really do until we change the drug laws, is to change the attitude of the police."

The first annual International Talent Forum Awards presented on

the same program honored 11 individuals.

THE WINNERS:
TALENT BUYER OF THE YEAR—COLLEGE: Suzanne Young, Univ. of Michigan.
TALENT BUYER OF THE YEAR—HOTELS: Bernie Rothkopf, MGM-Grand Hotel.
TALENT BUYER OF THE YEAR—FAIRS/AMUSEMENT PARKS: Joe Cohen, MSC Productions.
MANAGER OF THE YEAR: Jerry Weintraub, Management III.
AGENT OF THE YEAR—CORPORATION: Herb Sparr, ICM.
AGENT OF THE YEAR—INDEPENDENT: Dan Weiner, Monterey Peninsula Artists.
CONCERT PROMOTER OF THE YEAR, TIE: Bill Graham, Ron Delsener.
NIGHTCLUB OPERATOR OF THE YEAR, LARGE MARKET, TIE: Doug Weston's Troubadour, L.A., Stanley Sandowsky, Alan Pepper, the Bottom Line, N.Y.
NIGHTCLUB OPERATOR OF THE YEAR, SMALL MARKET: Chuck Morris, Ebbets Field, Denver.
ARTIST RELATIONS EXECUTIVE OF THE YEAR: Bob Regehr, Warner Bros. Records.
ENTERTAINMENT LAWYER OF THE YEAR: Jay Cooper, Cooper & Hurewitz.

Talent Forum Report



It is shoulder to shoulder attentiveness for the panel on the role of the agent today.

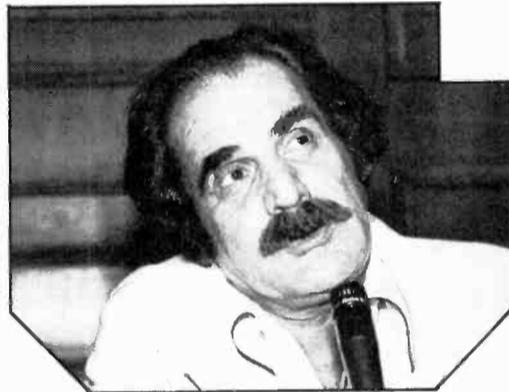
Billboard photos by Sam Emerson



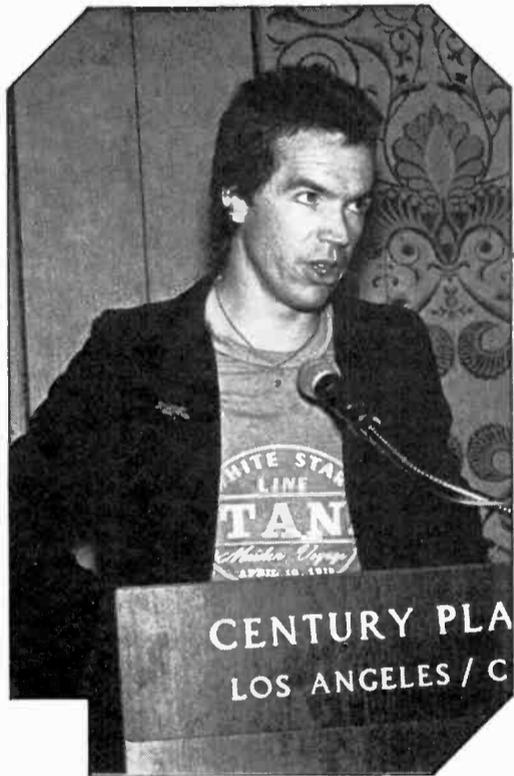
Two industry superstars: Bill Graham, left, and Doug Weston chat between seminars.



L.A. police capt. Stephen Downing speaks at the awards luncheon. Forum director Nat Freedland listens.



Personal manager George Greif: speaking at a legal seminar.



Artist Danny O'Keefe: a luncheon participant.



Russ Regan, 20th Century's president, confers with artist Randy Edelman before Edelman's performance at a talent showcase.



Bob Regehr: moderator on the artist relations panel.



Ron Weisner moderates a panel on rock on TV with panelists including Don Cornelius of "Soul Train"; Paul Block of the "Tonight Show"; Burt Sugarman of "Midnight Special" and David Yarnell of "Don Kirshner's Rock Concert."

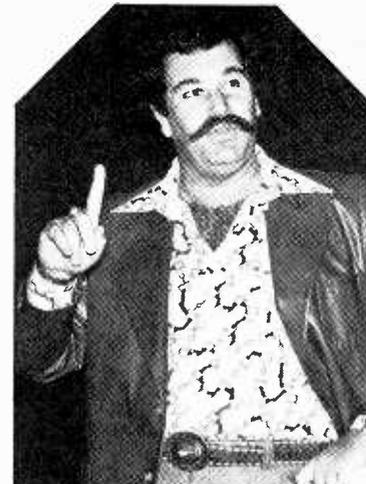


Dan Moss moderates the law panel which includes: Doug Weston, Al Schlesinger, George Greif, Fred Gaines, Harold Orenstein, Robert Gordon and Michael Shapiro.

JUNE 21, 1975, BILLBOARD



Manager Sid Seidenberg and panelists on black music. From the left: Jim Veal, Seidenberg, Dick Griffey, Jean Williams and John Levy.



Raising a point: Arista's Mike Klenfner.

Steppenwolf Kay: Let's Be Partners

LOS ANGELES—John Kay of Steppenwolf, told a Talent Forum luncheon that performers and other persons in the industry should look at each other like partners in a common goal instead of separate entities.

"There is a tremendous amount of ignorance and lack of dialog between other members of the industry," Kay stated. "After all, there is no reason for people to keep duplicating mistakes when they can be viewed in a combined manner and steered away from."

Kay said there are many times that a performer can't get answers when he needs them and there is no reason that an exchange of information regarding pertinent topics shouldn't take place.

"I have a log of every date the group's ever played and with each one I have rated the different halls, the limousines and even the hotels, among other things," he said.

There are several important factors that could develop out of an association among industry leaders, according to Kay. Besides exchanging information, he said the group could supply young people, who look up to the industry, with guidance.

"We should put some of our expertise together and help back the young people that helped us to get where we are," he said. "Besides having people look up to us, we should also have people to look up to."



John Kay: explaining artist's needs.

How Much \$\$

• Continued from page 29

ter or phone whenever they booked an A&M act "but not before the contracts actually are signed."

He promised his label would cooperate generously with clubs and concert dates, "within reason." Battocchio, Perry and the other participants agreed with Garcia that closer communication is desirable and that all labels are eager to boost an act in which they have an interest.

Regehr pulled the vastly varying trains of thought together with humor and contributed suggestions along with his fellow panelists. As moderator, he was introduced by Los Angeles Troubadour owner Doug Weston who, Regehr and his colleagues agreed, "is one of the few talent buyers who doesn't make unreasonable, illogical demands of the record companies."

Top 40 Blasted

• Continued from page 28

every record company's promotion man—and woman—out in the field is "extremely youthful" and more inclined to beg airplay on rock groups rather than MOR performers. "We need a few people out there who appreciate MOR and will hustle to get it broadcast," he suggested.

Tony Bennett, Lena Horne, Perry Como and Barbra Streisand are other MOR acts which rated mentions.

"I believe," said Klein, "that MOR is here to stay no matter what new forms of pop music appear. I enjoy booking MOR—it is cleaner money."

But still, as questions from the minuscule audience wound up the session, the villain in the broad MOR picture was Top 40 radio. No solution was reached as to how that problem might be eliminated.



Forgotten markets panel: Mike Belkin, Bruce Kapp, David Forest, John Bauer, Michael Epstein and Keith Case.



Nightclub panelists: Doug Weston, Chuck Morris, Fred Taylor, Bill Scarborough, Robin Conant, Peter Rachbach.

Attendees Praise Candid, Rewarding Rap Sessions

• Continued from page 26

crowds were Mike Belkin's panel on forgotten markets, Al Schlesinger's line-up of entertainment lawyers, Chip Monck's down-to-earth explanation of light and sound techniques and the rock on TV panel chaired by Ron Weisner.

Subject areas such as these are clearly where the main interests of the overwhelming majority of registrants lie. The lessons learned by Billboard from the results of this pioneering Talent Forum will be put into practice in future years.

By genuine and unmistakable popular demand, the Billboard Tal-

Grammy Awards Set

LOS ANGELES—The Pierre Cossett company has confirmed a deal with CBS-TV to present the 18th annual Grammy Awards telecast on Feb. 28, with options for the 1977 and '78 awards shows.

Los Angeles, New York and Chicago are among the contenders to host the telecast.

ent Forum will be repeated annually. Bill Graham made an impassioned invitation to host the event in San Francisco next year. New York and a return to Los Angeles are also under serious consideration as the 1976 Forum site. A mail survey will probably be made to determine the final decision.

It was clear this year that a two-hour minimum must be scheduled for each session because of the intensity of the information being generated. Next year the Billboard Talent Forum will contain many more revolutionary surprises already being planned with the knowledge gained from the premiere event.

Promoter, Acts Must Cooperate

• Continued from page 27

doesn't draw. Nobody says that about a rock show that fails."

Frank Jones, vice president of Capitol's country division, said that "country is broader than ever in scope today. Audiences are different, and there are many kinds of music within country itself. There are a lot of opportunities for those who can work with the new country as well as the traditional."

Paul Randall, head of artist relations and publicity at RCA's Nashville office, said that promoters should work as frequently as possible with radio stations and local retailers, and particularly with labels for support monies. "I'm not saying

you'll get it every time," he said, "but you won't know until you try."

Jimmy Jay, general manager of United Talent, said promoters must be careful in packaging talent and must buy talent smartly. He called it a mistake to mix artists with identical followings, because you won't attract any more people. Try some intelligent experimentation."

Halsey added that young people are buying the new country, and promoters should watch this. Eubanks said radio resistance against some of the new country did not make sense, since the fans obviously liked it. There is always a boost for country during a lull in pop, Eubanks added, "until the next big thing comes along."

Eubanks In Tie-Up With Lear's TAT

LOS ANGELES—Bob Eubanks and his Concert Express associates Michael Davenport and Michael Brown are now partnered in the new TAT Concerts operation with TV producer Norman Lear of "All In The Family" fame and closed-circuit TV bigwig Jerry Perenchio who set up telecasts of the Ali-Frazier fight and the Bobby Riggs-Billy Jean King tennis match.

Already booked for upcoming concerts by TAT are Gordon Lightfoot, Three Dog Night, Jeff Beck, Linda Ronstadt, Kris & Rita and Stephen Stills.

The new concert firm is a division of Perenchio and Lear's TAT Communications and will be operated by the Eubanks team. Concert Express continues as an independent promotion house, specializing in country shows.

Talent In Action

• Continued from page 26

star Patricia Pauley as Guinevere, the company included: the 46-piece New World Symphony Orchestra; the 46-voice English Chamber Choir; the 6-piece English Rock Ensemble; the eight-strong Nottingham Festival Vocal Group; plus Shakespearian actor Terry Taplin as narrator.

Add in filmed visual effects and some complex audio refinements and the result is a spectacular and often brilliant musical pageant on ice. Yet there are as yet no plans to present it anywhere else in the world, despite the success of the three-performance Wembley season.

Additionally, Wakeman emerged as a likeable, down-to-earth comper, linking factual comment with comedy. As one critic here summed up: "He is a brilliant musician with the imagination of a crazed Cecil B. deMille and the homely wit of a part-time club comedian."

A brilliant and individualistic achievement by a musician still only 26 years old. **PETER JONES**

BEAU BRUMMELS LYDIA MORENO

Great American Music Hall
San Francisco

The re-grouped Beau Brummels, San Francisco's very first hit band, played a local stage for the first time in over eight years with a two-night engagement May 21-22 in front of warmly partisan and eagerly anticipatory crowds.

The group has a just-released package on Warner titled "The Beau Brummels" and most of the stage material (with the exception of the goldies "Laugh, Laugh" and "Just A Little") came from it. The most memorable songs were "You Tell Me Why" (an old hit rearranged for the new album), "The Singing Cowboy," "Gate Of Hearts" and "Tennessee Walker," all of which exhibit the curious and fetching lyrical phrases of songwriter Ron Elliott, who is mainly responsible for the often refreshing (but sometimes outworn) soft-rock, early Byrds-like sound of the group.

The focus of the group, however, is the rich, satisfying and expertly trained voice of Sal Valentino, who for several years during the Brummel limbo led the local Stoneground band who also recorded for WB. Up until a little over a year ago Sal also fronted his own band, Valentino.

There is a lack of visual unity in the group (the immaculately tailored vested-suit of Valentino conflicting with the lumberjack shirt of drummer John Peterson) and a general lack of flair for Valentino's high stepping) of flair, movement and outward energy, even a little of which would go a long way toward making the and more captivating. The other elements—musical taste and a definite mystique—are there already and only need delineating.

The other members are bassist Declan Mulligan, who has worked in the interim with a singles-bar group named the Black Velvet Band; and guitarist Don Levitt, who replaces original member Ron Meagher. Meagher was in on the reformation at the outset a year ago but dropped off along the way.

Lydia Moreno, also once of Stoneground and the Valentino band, opened. She is an exuberant performer with a winning voice and a penchant for carefully selected old songs. Her version of "Two Lovers" during the opening set was prize. **JACK McDONOUGH**

WET WILLIE ATLANTIS

Academy Of Music, New York.

Wet Willie's set gave the June 6 audience something to get excited about. Throughout their 10-song, hour-long set the pace was fast, not frantic and more blues and soul oriented than one would expect. This six-man group is headed by lead singer Jimmy Hall, who also plays saxophone (somewhere between Boots Randolph and Junior Walker) and a decent blues player. Aided by the Williettes, two female tambourine-shaking back-up vocalists, Hall led the group through such numbers as "Dixie Rock," "Up On Smiling" and "Trust In The Lord." Wet Willie has an energetic stage presence and a vocal style that is at its best when doing talking blues songs a la B.B. King and soul screaming a la James Brown's "Please, Please."

Instrumentally, Wet Willie rarely gets into those long, soaring solos associated with the Southern genre but instead plays in a tight, understated blues style. They might not be the most complex band around but Wet Willie puts on a solid show that appeals to as many different audiences as styles they synthesize.

Anytime the opening act at the Academy is treated to lethargy or mild applause by the audience instead of derision and catcalls it must

be taken as some kind of compliment. And, Atlantis, an import on Polydor, was so treated. Lead singer Inga Rumpf has one of those raw, harsh voices that is ideal for blues singing and shouting. Behind her, the groups four musicians provided interesting contrast with guitarist Alex Conti ripping off some nice high powered solos, while keyboardist Adrain Askew kept things together on a more earthy plane with some fine organ licks. Atlantis only played a six-song, 35-minute set but it came off well and should serve to attract new listeners in this city.

Lynyrd Skynyrd, the headliner, has been reviewed here recently but it is worth noting that they were more subdued this time around and their music benefitted greatly.

LAWRENCE FROST

DR. HOOK

Exit In, Nashville

Rock's favorite zanies pulled into the country music capitol for a quick stop June 9 and displayed as much pure musical skill between their insane noises and wild prancing as any other touring rock band today.

Headed up by Ray Sawyer and Dennis Locorriere, the seven spent the opening moments of the show (after a humorous introduction from Shel Silverstein) deciding whether or not they had done one or two songs. They then followed with faithful renditions of such hits as "Cover Of The Rolling Stone" with "Music City News" substituted several times in honor of the Nashville visit and a wildly humorous blues takeoff that also served as a showcase for the truly excellent harp playing of Locorriere and Sawyer's fine guitar work.

Other material included country hits like "Queen Of The Silver Dollar" and Hook's own excellent country song, "Cookie & Lila." A Jimi Hendrix guitar takeoff and a frenetic version of Shel Silverstein's "Freakin' At The Freaker's Ball" added other humorous moments. The key to Hook's success, however, is the ability to subtly apply skillful musicianship and vocalizing while retaining a loose, unpretentious, apparently unprepared format.

What it all comes down to, of course, is that nobody can appear as sloppy as does Dr. Hook and still pull off a cohesive show without knowing their music. They know it well.

BOB KIRSCH

LESLIE WEST ACE FIREBALLET

Beacon Theater, New York

Leslie West has often been bestowed with the kingship of heavyweight guitar playing, and, all kidding aside, the massive performer insured continuation of his crown June 1. Providing an intensive, hour-long set of fast licks and down-to-earth dance music, West gave an enthusiastic audience exactly the mood they wanted to prolong.

Bringing along drummer Corky Laing from several previous ensembles, West filled out his lineup with second guitarist Mick Jones and bassist Don Kretmar. The band was given enough freedom to express its own personality, but succeeded best when furnishing a cohesive backup for West's pyrotechnics. From the straight out rocking of "Honky Tonk Women," "Roll Over Beethoven" and the crowd's favorite, "Mississippi Queen" to a solo excursion at faster than light speed through the overture from "Tommy," West played totally in control, justifying his high volume with the fluidity of his playing. Because West has an enviable ability and nonpretentious attitude, one hopes that he will develop more original compositions and find a band which are individually his equals.

The much-talked-about special guests, Ace, gave a most disappointing premiere showing. Having made their reputation as the leaders of "Pub Rock," performing in small British music clubs, the group was out of its depth in the cavernous Beacon. Their tunes are easygoing and melodic, but were too relaxed for a crowd that was in a moving frame of mind. Furthermore, the group seemed unsure of what to do for a show held on a large stage, and consequently did nothing. With the continued success of their "How Long" single and album, Ace must evolve a more dynamic posture onstage if they are to properly fit the sort of venues they're being booked to play.

A brief opening set was given by a newly-recorded band, Fireballet. The lineup featured two keyboards, and borrowed equally from rock and classical idioms, lifting great hunks of Pink Floyd, Yes and Debussy for their derivative material. **TOBY GOLDSTEIN**

RECORDING FOR PYE

Phil Everly Shooting For Reborn Career As Single

By CLAUDE HALL

LOS ANGELES—It's not easy to start a career all over, especially when your former career lives on! Phil Everly who is on the solo career kick, now records for Pye Records and he began his new career with recent performances at Knott's Berry Farm in Los Angeles and the famous Palomino Club, a country night spot in North Hollywood. And his new manager, Phillip Browning, is lining up a road show.



Phil Everly: is he competing today against the Everly Brothers' old hits such as Linda Ronstadt's hot new version of the 15-year-old "When Will I Be Loved?" that Phil wrote?

In addition, Everly is writing more and some of his older tunes are now quite successful. Linda Ronstadt just had a hit with "When Will I Be Loved?" that he wrote 15 years ago. The same tune is being recorded by such people as Tanya Tucker.

However, his songwriting doesn't come easy. On a recent album called "Star Spangled Springer," there was a tune called "Snowflake Bombardier." The album was released on RCA. Everly claims it was one of the "fastest cutouts I have ever been connected with." That particular tune has gained its own fame within a small cult in the music field, but the song you hear on the album is the remnant of a total of 74 verses that Phil labored over for several months.

As a singer, Everly refers to himself as a harmony man who is now having to learn to be a solo performer. "Being part of a group for 17 years is like being in training... however, being separate has a lot of tremendous positive aspects, you have a lot more freedom," he says.

Actually, Phil was "in training" for a lot longer than 17 years. He started his career as part of a singing family. His father is Ike Everly and at one time his dad and Red Green had a group called the North Carolina Boys on WLS in Chicago. Then his dad went it alone as a solo artist.

After a while though, it was discovered that radio stations would pay more if the entire family performed; this included Ike Everly, on

7 Acts For Florida Jam

TAMPA, Fla.—A July 5 Florida Jam with seven acts at the state fairgrounds here has been announced by Marquee of Florida and World Wide Events. Booked to appear at the event are Z.Z. Top, Ozark Mountain Daredevils, Elvin Bishop and Pure Prairie League.

A crowd of 50,000 is projected for the fest.

guitar; mother, Margaret, sometimes playing bass; Don Everly, on rhythm guitar, and Phil. Phil remembers a constant series of shows six days a week on KMA in Shenandoah, Iowa. The first half-hour show was at 6 a.m. Ike Everly used to get \$50 a week and it wasn't until 1954 that the family started earning a \$100 a week.

Sometime in this period the Everly Brothers slowly became a reality. Their first record "Wake Up, Little Susie" sold two and a half million records in the United States alone. "Cathy's Clown" was their biggest record worldwide.

By 1960, the duo had sold more than 30 million records around the world, Everly believes. To a great extent, Phil credits many of their hits to the songwriting of Beaudleaux Bryant who wrote "Bye, Bye, Love," "Dream," and other tunes.

It is difficult to say when the Everly Brothers faded out as a duo for live performances. However, Don is now in Nashville writing and performing and Phil is now living in North Hollywood writing and performing. The unusual thing is that their old songs are still heavily played on the radio around the world. So, in effect, they are competing with each other today.

Concerts To Be Given In Burbank

LOS ANGELES—The 6,000-seat Starlight Bowl in Burbank is the latest municipally-owned outdoors facility in Southern California to open its doors to commercial concerts. Jack Berwick's Cinevision company has a five-year exclusive deal for the Starlight with the city of Burbank.

However, because of local resistance to rock by Burbank neighbors, Berwick says his shows will concentrate on country, pop and soft-rock. No actual bookings were announced yet.

As previously reported in Billboard, both the Pasadena Rose Bowl and Anaheim Stadium will now be used regularly for summer rock concerts.

Anka, White At Greek Theater

LOS ANGELES—A six-day stand by Paul Anka Aug. 4-9 and Barry White with a 50-piece all-girl Love Unlimited Orchestra Sept. 8-14 are the two major surprises of the Greek Theater's summer 1975 schedule.

Other artists appearing at the Greek this summer are the Spinners and Minnie Riperton July 7-13, Frankie Valli & the Four Seasons July 18-20 and Quincy Jones Aug. 1-3. "Jesus Christ Superstar" runs July 22-27.

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CBS Nashville Operations Grow

By **BOB KIRSCH**

NASHVILLE—In an economic climate that is somewhat less than thriving, the CBS Studios here are busy expanding mastering facilities both visually and technically, pushing for more custom business (up from 12 percent three years ago to 40 percent today) and gearing up all control rooms to handle 24-track recording.

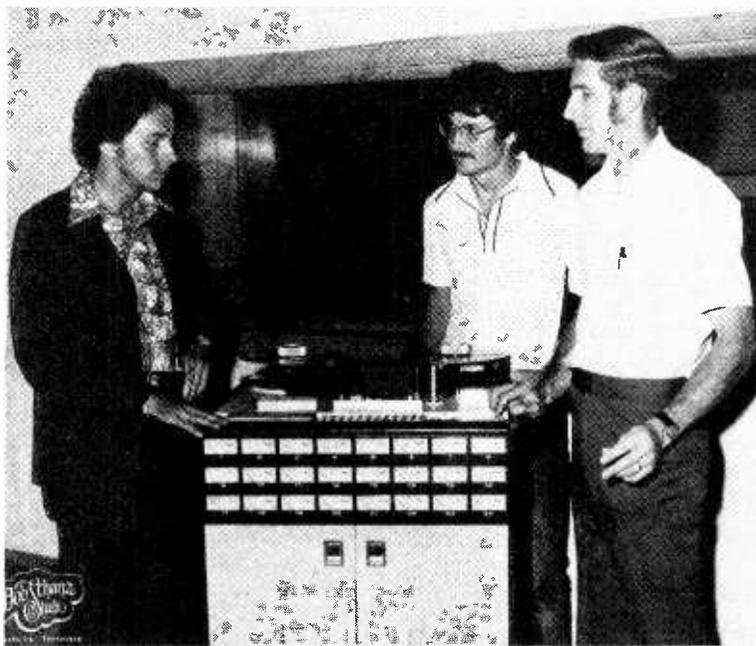
The facilities, explains studio manager Norm Anderson, act as a division of CBS, showing their own yearly profit and loss reports and generally operating autonomously. The current expansion, he emphasizes, is necessary no matter what the state of the economy, "because if you fail to keep up, the artists and producers are going to look elsewhere."

The studios added 24-track capability last year, and mastering facilities are being upgraded this year. "It's not so much a technical as a visual upgrading," says Anderson. "The mastering business is like the studio business, in that we solicit it actively. Today, however, as opposed to a few years ago, the producer follows the project from initial recording through final mastering, so we need a comfortable and attractive area for visitors." A third mastering room will be added in the next two or three months.

The studios currently employ 14 engineers and an office staff of five. Vice presidents Billy Sherrill and Ron Bledsoe are in-house producers, and independents including Norro Wilson, George Richey and Glenn Spreen do much of their work here.

"Most of our country artists toil here unless, like Johnny Cash, they happen to have their own studio," Anderson says. "In pop, we find more of our artists recording outside, primarily because more of them or their producers own or are involved in studios."

"When I arrived three years ago," continues Anderson, "our custom, or non-CBS artist business was at 12 percent. The main reason was that CBS had employed a 'CBS artist only' policy for two years. I still think this was part of the reason for



Norm Anderson (left), manager, studio operations for the CBS Studios here, goes over new equipment with Bob McGraw, assistant maintenance supervisor and Hollis Flatt, maintenance engineer.

the boom in independent studios in town, because a great many artists were left with nowhere to record when we closed our doors.

"What I had to do was go out and smooth some justifiably hurt feelings, let people hear what we could do in our two facilities, contact labels that did not own their own studios and make them aware of our track record."

Among labels currently working on a reasonably regular basis at CBS are Capitol, MGM, Avco, Warner Bros., Elektra, ABC-Dot, GRT, GRC and Mercury in the mastering department.

Anderson also notes that the studios are seeing more pop business than they have in the past. "The influence of country in general," he says, "is bringing more pop artists. What they are coming for is the so-called 'Nashville Sound.' We are looking for more pop business, but we don't go out of our way to solicit that at the expense of country or

anything else. We will gladly take whatever there is. One thing I would like to see more of, which we have very little of now, is soul recording."

Most of the country material, Anderson continues, is cut in studio B "because that seems to give a more country sound. The studio is 20 years old and there is a lot of Nashville history in it. It's hard to describe, but there is definitely a unique sound in B. Studio A hosts more of the pop recording."

Like most major studios, CBS has done some remodeling over the past few years, particularly in studio A. "People like more intimate surroundings," says Anderson. "They don't seem to want the large, auditorium feel anymore—they prefer closeness. I think the boom in multi-track recording brought much of this about, because it offers an opportunity to cut in sections."

Why are the CBS Nashville studios doing stellar business when the CBS studios in Los Angeles, one of the recording centers of the country, closed several years ago? "I don't think it has anything to do specifically with CBS in Los Angeles," Anderson answers. "I think the city itself has had basic problems in a number of areas, including motion pictures and to some extent in studios."

The facilities here are available 24 hours, but, unlike the pop world, most of the country work starts early and ends early. "The later sessions, after 10 p.m., are generally for remixes," Anderson says. "One reason is the musician's union moves into overtime at midnight. Another is that country artists simply record differently than pop artists, and it's a system that has proven highly workable over the years."

Anderson also points out that during the first two months after the installation of the 24-track console, 25 percent of the clients made use of the facility. The 24-track, then, is far more than an advertisement—it is in use on a regular basis.

Like virtually every other studio in the country, Anderson says that with the exception of major clients, payment time is longer in the current economy. Credit policies have also tightened. Nonetheless, the studio averages a minimum 70 percent fill. May was better than average and the ability to handle customer mastering as well as in-house projects are seen by Anderson as signs that business is not slowing up in the least.

students studying for their master's degree, 33 less than reported by 87 schools last time. The report showed that 253 students are now studying for their Doctorate degree, a decrease of six from the previous year. Among the two-year schools responding to the survey, 62 in all, 2,249 first year students and 1,392 second year students were reported; this is an increase of 561 first year students and 299 second year students among two-year schools.

5,000 Attend N.C. 'Strawberry Jam'

GREENVILLE, N.C.—WECU at East Carolina Univ. here offered another twist to the typical station giveaways by giving students a free concert with various prizes. Under the title of "Strawberry Jam '75," more than 5,000 people attended the show.

Local bands Jessica Rush and Quiet Extacy and regional favorite Pegasus provided six hours of music, while the station gave away a bicycle and gift certificates from local merchants between sets.

Station manager Erik Sieurin and program director L.J. Shannon were fundamental in the organization and presentation of the show.

Campus

HEADED BY HARRIS

'Basketball School' Major Talent Buyer

By **FRANK BARRON**

LOS ANGELES—To most people, UCLA is best known as home of the national collegiate basketball champions, but to talent agencies, managers and bookers, the Univ. of California at Los Angeles is one of the biggest buyers of musical talent.

The school, which caters to a daily population of almost 50,000 persons, books jazz shows, folk series, dance programs, rock-pop concerts, and classical presentations as well as film programs and recitals.

Ed Harris heads the Dept. of Fine Arts Productions, whose primary purpose is to book the shows, price the tickets, sell them, and also handle the public relations. The department's two big presentations are the Great Art Series and Keyboard Series, which offer the finest classical talent available.

Harris books more than 600 performances a year, most shows being one-nighters, although some run nightly for one week. Five performances are the most played at the school.

UCLA holds pop and rock concerts at the 13,400-seat Pauley Pavilion, home of the basketball Bruins. Nearby is Royce Hall, which seats 1,892; plus MacGowan Hall, which holds 550-600 depending on the event; and Schoenberg Hall, which seats 528.

Music programs are held mainly from October through June, the summer months used by Harris for planning, making up contracts and brochures. During this time he ponders what artists and acts to book "because the big problem is booking—what will sell in the future? Who will be the drawing artists?"

Harris' department can book shows for the general public, but student-sponsored concerts can only be shown to the student body. Harris, however, has the power to veto programs which the students might want, such as a controversial rock act.

There are no conflicts with other bookers, such as at the Los Angeles Music Center or Hollywood Bowl, both of which present the same acts and artists.

"We all know each other," Harris points out. "There is no competition

or conflict. One thing we cannot do is present musical programs which conflict with student activities—such as trying to present the same artist within the same time period."

Harris sees artists' fees as another major problem. "They get larger every year, and I'm fighting to hold down ticket prices. Theoretically, we are self-supporting. All direct costs for our music programs should come from income, while student fees subsidize some tickets."

Harris has the authority to book acts for complete tours of the Univ. of California campuses throughout the state, such as at Berkeley, Davis, Riverside, Irvine, San Diego and others.

"UCLA," Harris says, "pioneered the folk festivals out here in 1962. It's been 10 years since our last one, but we're remounting a festival in 1976, with most of the original people coming back." Some of the events include a hootenanny, children's concert, plus a sacred music program at Easter.

Atlantic Assists College Graduates

NEW YORK—Atlantic Records' college promotion department has published for the third year a list of mini-resumes of more than 200 qualified 1975 college graduates with radio backgrounds who are seeking jobs in commercial broadcasting.

Atlantic is the only record company that has undertaken such a project and Gunter Hauer, department head, says it has proven to be a great success as well as a service.

"I work with all these student broadcasters during the year and I am glad to do anything I can to help them break into commercial broadcasting," he states.

New Horne Album

NEW YORK—Lena Horne's first LP in two years is a collaboration with Michel Legrand titled "Lena & Michel" on Gryphon, distributed by RCA. LP includes six tunes by Legrand, three with lyrics by Marilyn and Alan Bergman and three with lyrics by Hal David.

NEC To Meet In L.A.

NEW YORK—The NEC has decided to hold its first Far West regional meeting in Los Angeles Oct. 10-12. More than 200 students from 80 schools throughout the Western states and Hawaii are scheduled to take part in this gathering that will be conducted like other NEC regional meetings.

Paul Medeiros of San Diego State Univ. is one of the meeting's organizers and he says this gathering should be a very important experiment.

"Besides talent showcases, we will have film showcases and panel discussions," he says. "Because we're on the West Coast, we're hopeful that many of the industry people will participate in this initial convention."

Medeiros says that this meeting has been a necessary thing for some time and it should once and for all strengthen the NEC member schools in the West.

"Most students and faculty advisors from the West Coast haven't

been able to attend the NEC national conventions because of the distance," he states. "Now that we have started out here, we're hopeful that the national convention will be held out here in the future."

Big Name Musicians Judge H. S. Bands

MONTEREY, Calif.—Seven professionals judged the fifth annual California High School jazz band competition sponsored by the Monterey Jazz Festival Saturday (7).

Rating bands from all over the state at Monterey Peninsula College were Mundell Lowe, Ralph Humphry, Jack Wheaton, Frank Rehak, Bud Brisbois, John Handy and Pat Williams.

The winning band and combo will perform at the 18th annual jazz festival during the Sept. 19-21 weekend. Additionally, an all-star band will be assembled to perform with Chuck Mangione and John Lewis during the festival.



RCA photo

SPECIAL SOLO—Barry Mann plays some excerpts from his new LP for members of RCA's executive staff in Manhattan. It's all part of familiarizing RCA execs with Mann's music.

37.8 Mil Tyro Musicians In U.S., Survey Reveals

NEW YORK—The number of amateur musicians in the United States has increased by 17 percent in the past five years, according to findings of the most recent in a series of participation studies conducted by the American Music Conference, Kalamazoo, Mich.

The new projections, based on a survey by Louis Harris & Associates of more than 1,500 households, indicates the total number of U.S. amateurs is about 37.8 million, or one out of every five Americans between the ages of 5 and 75.

Many of the results of this survey covered the same areas as the previous four. Others were new: women still make up 55 percent of all U.S. amateurs; 55 percent of all amateurs are still more than 21 years of age; about 32 percent still play more than one instrument; the most popular instruments continue to be piano, guitar and organ, in that order; piano players represent nearly half of

the amateur population, while organists make up about 15 percent of the amateur music market; and guitarists have moved up nine notches to 28 percent.

Other results of the study include: a finding that a disproportionately large number of amateurs live in small towns and rural communities in the Midwest and West; the other most popular instruments are clarinet, drums, trumpet, saxophone, flute, harmonica and violin; the annual income of households with at least one active amateur is also above that of the general population. The median household income for the population as a whole is \$11,500, while the median for active amateurs is \$13,900.

The figures represented in this survey are for Americans who say they play the above mentioned instruments and do not indicate ownership.

SANTO DOMINGO

Dominican singer **Francis Santana** recorded a new LP titled "Dos Grandes De Quisqueya" on the Geminis label. On this album Santana interprets compositions by **Rafael Solano**, Dominican musician/composer who records for the Karen label.

Antonio Prieto, singer from Chile on the RCA label is booked at the Embassy Club of the Hotel Embajador. . . . Mexican singer **Jose Jose** (RCA) and **Mirla Castellanos** (Velvet) from Venezuela were presented on the "Solano En Domingo" TV show, produced by **Rafael Solano**.

Pedro Medrano, public relations man of AMUCABA (Assn. of Musicians & Singers), was a member of the jury at the First Latin American Song Festival held at Dade County Auditorium in Miami. Medrano, while in the U.S., made contacts for artistic presentations in Miami and New York.

Four Dominicans won first place prizes at the first Latin American Song Festival. Singer **Jazmin Obijo** (Karen) won first place with a song titled, "Gente Por El Mundo" by Dominican composer **Felix Hernandez**; second prize went to singer **Alby**

Latin Scene

Felix and fourth to **Montenegro**, both Dominicans residing in New York. Thirty-seven countries partici-

pated in this festival which was organized by **Antonio Alvarez**.

FRAN JORGE

Billboard SPECIAL SURVEY for Week Ending 6/21/75

Billboard Special Survey Hot Latin LPs™

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Camilo Sesto, Pronto Pts-1011	9	CHAYITO VALDEZ Tu Sigues Siendo El Mismo, Musicmex 5080
2	VIKKI CARR Hoy, Columbia 3334	10	FELIPE ARRIAGA El Nuevo Idolito de La Cancion, Caytronics 1415
3	VICENTE FERNANDEZ El Idolito De Mexico, Caytronics 1420	11	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
4	JUAN TORRES A Borinquen, Musart 1640	12	ANGELICA MARIA Angelica Maria, Sonido Internacional SI-8009
5	LOS FREDDYS Aquel Amor, Peerless 1021	13	LOS BABYS Como Sufro, Peerless 1769
6	HECTOR LAVOE La Voz, Fania XSLP-00461	14	AMALIA MENDOZA Yo Lo Comprendo, GAS 4060
7	BANDA MACHO La Noche Que Chicago, Caliente, CLT-7106	15	CELIA & JOHNNY Quimbara, Vaya, XVS-31
8	FANIA ALL STARS Vol. 1 & 2, Fania 476-7		

IN CHICAGO

1	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	8	RODENDA HERNAL La Esposa Olvidada, Latin International 5027
2	ANGELICA MARIA Angelica Maria, Sonido Internacional SI-8009	9	LOS BABYS Como Sufro, Peerless 1769
3	CELIA & JOHNNY Quimbara, Vaya XVS-31	10	NELSON NED Nelson Ned, United Artists 1550
4	LOS MUECAS Roguera De Amor, Caytronics 1413	11	FREDDIE MARTINEZ Pure Gold, Freddie 1021
5	VICENTE FERNANDEZ El Idolito De Mexico, Caytronics 1420	12	JUAN TORRES A Borinquen, Musart 1640
6	LOS FREDDYS Epoca De Oro, Peerless 1041	13	LUCHA VILLA Los Discos De Oro, Musart 1636
7	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX	14	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
		15	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX

Latin Record Reviews

Pick LPs

FREDDIE FENDER—*El Roble Viejo*, ARV International ARV-1020. The talent and versatility of Fender has been in evidence in his recent prominence in the country and pop charts. This album represents one of his best efforts in the Spanish language field. But, then again, he has always given his full efforts to his music and is finally, after 20 years, getting the recognition he deserves.

Best Cuts: "El Roble Viejo," "Ahorá Yo Voy," "Quinto Patio," "Mi Corazon Tendras."
Dealers: Display prominently.

LA FAMILIA—*Manana*, Freddie FR-1030. Little Joe Y La Familia have been opening new doors for Chicano music over the years. In the first new album produced by Little Joe for Freddie Records, they continue the tradition. It contains a generous offering of rancheras, ballads, salsa and rock—excellent arrangements in that distinct Little Joe style.

Best Cuts: "La Media Vuelta," "Tu Amor es Extasis," "El Alacran," "Bony Morony."
Dealers: This group has a wide following.

THE ROYAL JESTERS—*Their Second Album*, GCPLP-112. The first LP by this group was one of the past year's top sellers. This one may surpass it, although gradually, due to the excellence of vocal and instrumental arrangements.

Best Cuts: All cuts are good.
Dealers: One of the songs in this album ("Soy Feliz") has received Top 40 radio exposure, and the group has been playing some of the top rock nightspots in Texas.

Recommended LPs

SUNNY AND THE SUNLINERS—*Los Enamorados*, Key-Loc KL-3020. A strong influence on Chicano music for over a decade, Sunny and the Sunliners have consistently turned out one hit album after another. This one will be no exception. Produced by Johnny Zaragoza, it is just what Sunny fans expect: vocal versatility backed by skillful arrangements.

Best Cuts: "Los Enamorados," "No Voy a La Luna," "Mis Noches de Amor."
Dealers: Sunny has a strong catalog. One Sunny album usually sells others.

THE LATIN BREED—*Minus One*, GCPLP-111. Through the innovative direction of Rudy Guerra and Jimmy Edwards, the Latin Breed set a new trend for the Chicano sound in 1974. This release will no doubt cement their place as one of the top Chicano groups in 1975. Jimmy Edwards' vocals run the gamut from rancheras to ballads to salsa.

Best Cuts: "Yo Lo Comprendo," "Baila Con Mi Salsa," "Tonterias."
Dealers: This group's two previous albums are still going strong.

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Classical London In "Daphnis" Campaign

By ROBERT SOBEL

NEW YORK—London Records is trying to "button up" large sales on its "Daphne Et Chloe" LP featuring the Cleveland Orchestra and conductor Lorin Maazel.

The nationwide campaign, which also involves the entire June release by London and its affiliated lines, centers on a concept devised by John Harper, director of classical sales. Harper's plan is for London to give buttons that carry a replica of the "Daphnis" cover and a slogan reading "Voulez-vous Ecouter Avec Moi... Ce Soir?" (Would You Like To Listen With Me... This Evening?) to branches, distributors and retail outlets. Dealers will receive the buttons within the week for clerks to wear. Buttons total several thousand.

In addition, London is providing its branches and home office employees with rubber stamps displaying the same facsimile as the button. These will be used on classical mail. Also, special 30-second radio spots

are being set which will consist of 20 seconds of "Daphnis" and 10 seconds open for a store tag. The spots are scheduled to run in some 20 markets nationwide.

WCLV, Cleveland station, premiered the work May 25 and is offering the album as promotion to winners of a drawing of write-in postcards. Station KFAC, Los Angeles, is offering the LP for a donation to the Listener's Guild.

In another area, London has begun pressing all its records in England. Previously, a very small portion was pressed here. Browser cards are being sent to dealers emphasizing the concept that the records are "impeccable pressings imported from England." The English flag is prominent on covers. The Richmond and Stereo Treasury series are the only budget lines pressed in England and imported here, according to Dick Bongay, head of classical promotion.

A Sam Goody advertisement in

the New York Times Sunday (22) will feature five of the nine June releases. These are the records performed by Alicia de Larrocha; a Liszt record by Sir Georg Solti; Zubin Mehta leading the Los Angeles Orchestra in a Beethoven symphony; a Radu Lupu LP; the "Daphnis," and a tone poem featuring Antal Dorati and the National Symphony Orchestra.

Survey: 3,500 Operas Written Last 25 Years

NEW YORK—A newly-published Central Opera Service survey shows that more than 3,500 operas have been written in the last 25 years. More than 1,500 of these contemporary works are by American composers.

The Directory Of American and Foreign Contemporary Operas includes 1,000 works written between 1967 and 1975 alone and contains such information as composer, librettist, nationality, length of work, cast and orchestration, publisher or other source for musical material, with premiere place and date. The works are arranged in alphabetical order by composer and are indexed by title. Also included in the new publication is a listing of American operatic premieres, indicating composer, place and date of the world premiere.

Central Opera Service was established in 1954 by the Metropolitan Opera National Council to provide an information center for all opera companies and workshops in the U.S.

Phonogram Sets Interviews On Tapes For Stations' Use

NEW YORK—The classical division of Phonogram Inc. is making available artist interview tapes for use by radio stations across the country.

On all but one of the tapes the interviewer is Martin Bookspan, music commentator and critic. The tapes are available in two formats: just the spoken interview; and with spoken interview plus musical selections which pertain to the conversation.

Presser Renews Universal Pact

NEW YORK—The Theodore Presser Co. will continue to be sole representative for the Rental and Performance Catalog of Universal Edition (Vienna and London) for the U.S., Canada and Mexico.

The Universal Edition catalog, built on works by the great composers of the early 20th century—Strauss, Mahler, Berg, Webern, Kodaly, Janacek, Delius—has, through the years, published music of such leading composers as Krenek, Boulez, Stockhausen, Martin, Pousseur, Einem, Weill, Kagel, Miroglio, Skalkottas, Logothetis, Ligeti, Birtwistle, Haubenstock-Ramati, Morton Feldman, Earle Brown and others.

The interview plus music tapes run about an hour; the interview runs about 30 minutes. The conversation runs in segments which will allow the interview (with or without music), if necessary to be broken down into smaller time units.

During the interviews the artists talk about their careers, and give their views on music and recording. In general, Bookspan tries to give a rounded picture of the artist as both person and performer.

These interviews can be used as isolated special features, as a mini-series, as features connected with the artist's appearance in a particular city or for any other reasonable use a station may have for them.

The artists currently included are Colin Davis, Bernard Haitink, Edo de Waart, Jessye Norman, Ely Ameling (interview is by Robert Sherman of WQXR in New York City), Alfred Brendel, Christine Walevska, and The Beaux Arts Trio. More artists will be added as they come to New York and can be interviewed.

Phonogram has sent an offering statement to the radio stations on its mailing lists, so the tapes should begin to appear on the air sometime this summer.

Classical Notes

Angel Records highlighted Elisabeth Schwarzkopf's farewell recital appearance, in Carnegie Hall, with an autograph signing date at Sam Goody's Sixth Avenue store in New York. Spots on WQXR pinpointed the time and place of the signings. Also, an ad and window displays were primed to customers weeks before recital and tour date.

Andre Previn named music director of the Pittsburgh Symphony Orchestra beginning with 1976-77 season. Contract is for three years and calls for 12 weeks of Previn's time in the first year and 14 weeks in the second and third years. Previn, who will retain his post as principal conductor of the London Symphony Orchestra, succeeds William Steinberg. Previn records with EMI, with whom he is currently recording some 12 albums a year.

The Associated Council of the Arts has set its annual confab for Cleveland, July 10-12. Theme is called The Creative Artist: Chances for Change. Agenda includes discussion on management services, legislation, grants to artists, copyright, contracts, and residual rights. Nancy Hanks, chairman of the National Endowment for the Arts, will address the confab.

James Levine takes over as music director of the Metropolitan Opera with 1976-77 season. Pact is for five years with option for another five and gives Met his exclusive services for seven months of year.

ROBERT SOBEL



RCA photo

TOGETHER—Pianist Artur Rubinstein and conductor Daniel Barenboim discuss a passage during a recording session in London during which the two collaborated in a new set of recordings of the complete Beethoven Piano Concertos for RCA Records. The London Philharmonic Orchestra provided the accompaniment. Original project called for only two concerto recordings, but they went so well that Rubine Rubinstein decided to complete all five of the works.

Billboard SPECIAL SURVEY for Week Ending 6/21/75
(Published Once A Month)

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	6	ROSSINI: The Seige Of Corinth London Symphony Orchestra (Schippers), Angel SCLX 3819 (Capitol)
2	2	10	BELLINI: I Puritani Sutherland, Pavarotti, London Symphony Orchestra (Bonyng), London OSA 13111
3	1	15	ORFF: Carmina Burana Cleveland Orchestra & Chorus (Thomas), Columbia M 33172
4	8	15	AFTER THE BALL: A Treasury Of Turn-Of-The-Century Popular Songs Joan Morris, William Bolcom, Nonesuch H 71304 (Elektra)
5	32	6	MOUSSORGSKY: Pictures At An Exhibition Isao Tomita, RCA Red Seal ARL1-0838
6	4	23	STRAVINSKY: Rite Of Spring Chicago Symphony (Solti) London CS 6885
7	5	19	ALBINONI: Adagio & Other Pieces Academy of St. Martin-in-the-Fields (Marriner) Angel S 37044 (Capitol)
8	9	27	PAVAROTTI IN CONCERT Luciano Pavarotti, Orchestra, di Teatro Comunale Bologna (Bonyng) London OS 26391
9	18	10	BERLIOZ: Symphonie Fantastique Concertgebouw Orchestra (Davis) Philips 6500.774 (Phonogram)
10	13	53	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
11	10	15	MASSENET: Thais Moffo, New Philharmonia Orchestra & Ambrosian Opera Chorus (Rudel) RCA Red Seal ARL3-0842
12	12	23	PUCCINI: Madame Butterfly Vienna Philharmonic, Freni, Pavarotti (Karajan), London OSA 13110
13	14	53	BERLIOZ: Symphonie Fantastique Chicago Symphony Orch. (Solti), London CS 6790
14	6	23	SCOTT JOPLIN: Piano Rags Vol. 3 Joshua Rifkin, Nonesuch H-71305 (Elektra)
15			NEW ENTRY → GOLDEN DANCE HITS OF 1600's Siegfried Behrend, Siegfried Fink, Ulsamer College, DGG Archive 2533.184 (Polydor)
16	7	15	HAYDN: Complete Symphonies, Vol. 9 Philharmonia Hungarica (Dorati), London STS 15319/24
17	16	74	KING OF THE HIGH C's Luciano Pavarotti, London OS 26373
18	15	10	BACH BRANDENBURG CONCERTOS (Complete) Paillard Chamber Orchestra, RCA Red Seal CRL2-5801
19	26	6	RODRIGO: Concerto di Aranjuez John Williams, guitar, English Chamber Orchestra (Barenboim), Columbia M 33208
20	34	10	SCOTT JOPLIN: The Easy Winners Perlman, Previn, Angel S 37113 (Capitol)
21	19	10	R. STRAUSS: Four Last Songs Price, New Philharmonia Orchestra (Lensdorf), RCA Red Seal ARL1-0333
22	33	10	MUSIC OF PRAETORIUS Early Music Consort of London (Munrow), Angel S 37091 (Capitol)
23	11	19	R. STRAUSS: Four Last Songs Janowitz, Berlin Philharmonic (Karajan) DGG 2530.368 (Polydor)
24	17	102	SCOTT JOPLIN: Piano Rags, Vol. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
25	31	6	GREENSLEEVES: Music Of Vaughan Williams, Walton & Delius P. Zukerman, violin, English Chamber Orchestra (Barenboim), DGG 2530.505 (Polydor)
26	24	10	COPLAND: El Salon Mexico London Symphony (Copland) Columbia M 33269
27	20	19	BEETHOVEN: Sonatas 31 & 32 Ashekenazy, London CS 6843
28	37	6	R. STRAUSS: Death & Transfiguration P. HINDEMITH: Mathis der Maler London Symphony Orchestra (Horenstein), Nonesuch H 71307 (Elektra)
29			NEW ENTRY → HAYDN & MOZART ARIAS Janet Baker, English Chamber Orchestra (Leppard), Philips 6500.660 (Phonogram)
30			NEW ENTRY → JUDITH BLEGEN & FREDERICA VON STADE: Arias and Duets Columbia M 33307
31			NEW ENTRY → ORFF: Street Song BASF HC 25122
32	40	6	MOZART: Cosi Fan Tutte Orchestra Of The Royal Opera House, Covent Gardens (Davis), Philips 6707 025 (Phonogram)
33			NEW ENTRY → BEETHOVEN: Violin Concerto Arthur Grumiaux, Concertgebouw Orchestra, Amsterdam (Davis), Philips 6500.775 (Phonogram)
34	23	10	HAYDN: Complete Symphonies Appendices London STS 15316/17
35			NEW ENTRY → RALPH VAUGHAN WILLIAMS: Sir John in Love (Complete) John Alldis Choir & New Philharmonia Orchestra (Davies), Angel SCLX 3822 (Capitol)
36			NEW ENTRY → R. STRAUSS: Tone Poems Berlin Philharmonic Orchestra (Karajan), DGG 2740.111 (Polydor)
37	21	10	DEBUSSY ORCHESTRAL MUSIC: Vol. II French National Radio Orchestra (Martinon), Angel S 37065 (Capitol)
38	39	6	HAYDN: Symphony #103 & #104 Philharmonica (Dorati), London STS 15324
39	38	102	BACH: Flute Sonatas (Complete) Rampal, Odyssey Y2-31925 (Columbia)
40			NEW ENTRY → BERNARD HERRMANN: Music From Great Shakespearean Films Hamlet (Shostakovich), Richard III (Walton), Julius Caesar (Rozsa), Phase 4 SPC 21132 (London)

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Soul Sauce

Robinson To Play a Free WNJR Gig

By JEAN WILLIAMS

LOS ANGELES—Smokey Robinson will headline a free concert sponsored by WNJR, Newark, N.J., June 16, says Jerry Love, music librarian of the station.

In order to gain a broader listening audience WNJR has gone into the community. The station is attempting to involve the city of Newark in a city-wide beautification program that will extend throughout the summer, explains Love.

The concert which kicks off the celebration features Bohannon, Dynamic Corvettes, Adam Wade, Jimmy Brisco and Robinson. The event will be held on the City Hall grounds.

Love hosts the Saturday 7 p.m.-12 a.m. and Sunday 4 p.m.-9 p.m. shows.

★ ★ ★

Philadelphia International recording artist, Harold Melvin, of Harold Melvin and the Blue Notes, confides that he is in the process of trying to make his group self-sustaining.

Melvin admits that at a future date, he may decide to abandon his singing career for one in business.

He now owns Million Dollar Management company, with plans to form a record label. The Blue Notes have produced two gold records, "The Love I Lost," and "If You Don't Know Me By Now."

Sharon Paige, a powerful vocalist, has been signed to Million Dollar, and she is featured on the Blue Notes' current album, "To Be True," with a new single taken from the LP, "Hope We Can Be Together Soon."

Melvin has employed Don McClemore, (brother of the 5th Dimension's Lamont McClemore) as West Coast business consultant and Buddy Nolan, East Coast.

It has been reported that the Blue Notes will be tied into the Houston-Pittsburgh baseball game in August in the Houston Astrodome.

The source further states that baseball tickets will include admittance to a concert and dance featuring the Blue Notes.

★ ★ ★

Bobby Taylor, formerly of Bobby Taylor and the Vancouvers has returned to the record industry following a five-year absence. The Vancouvers parted with Cheech and Chong going into a comedy act, and the other members joined groups like Blood, Sweat & Tears and the Skylarks.

Taylor has returned to the industry with his own production company Bar None and has signed a pop act Commonwealth, which will record on Playboy Records.

Taylor, who has signed with the label as artist/producer and arranger, will produce other groups for Playboy, including a new group Buck, whose new single is "I Can't Quit Your Love."

Taylor's newest Playboy release is "Fly Home," produced by him and written by Leonard Caston.

★ ★ ★

After two and a-half years, Motown Record's Supremes have released a new album, "The Supremes," with a new single from the LP "He's My Man" on the way.

Mary Wilson (the only original member of the group), Cindy Bird-

(Continued on page 43)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 6/21/75

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	★ GIVE THE PEOPLE WHAT THEY WANT—O'Jays (K. Gamble, L. Huff), Philadelphia International 8-3565 (Columbia) (Mighty Three, BMI)	33	41	6	LOVE BEING YOUR FOOL—Charles Whitehead (J. Williams Jr., C. Whitehead), Island 007 (Mr. Dogg/ATV, BMI)	68	77	7	FUNKY MUSIC IS THE THING—Dynamic Corvettes (P. Willis, R. More), ABET 9459 (Nashboro), (Sharries/Excellence, BMI)
2	1	14	★ ROCKIN CHAIR—Gwen McCree (C. Reid, W. Clarke) Cat 1996 (TK) (Sherlyn, BMI)	34	44	5	FOREVER IN LOVE—Love Unlimited Orchestra (B. White), 20th Century 2197 (Sa-Vette/January Music, BMI)	69	69	10	BEWARE—Ann Peebles (E. Randle, P. Carter), Hi 2284 (London) (Jec, BMI)
3	6	10	★ LOOK AT ME (I'm In Love)—Moments (A. Goodman, H. Ray, W. Morris), Stang 5060 (All Platinum) (Gambi, BMI)	35	49	4	FIGHT THE POWER PT. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, D. Isley, R. Isley, C. Jasper), T-Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP)	70	79	4	REMEMBER THE RAIN—21st Century (M. Smith), RCA 10201 (Kizzie, ASCAP)
4	8	9	★ SLIPPERY WHEN WET—Commodores (T. McClary, Commodores), Motown 1338 (Jobete, ASCAP)	36	37	7	IT AIN'T NO FUN—Shirley Brown (F. Knight), Truth 3223 (Stax) (East/Memphis/Two Knight, BMI)	71	78	5	MORNING, NOON & NIGHTTIME—Carl Carlton (C. Sciarrotta, D. Monda), ABC 12089 (Jugumba, ASCAP/One Marble, BMI)
5	3	15	★ LOVE WON'T LET ME WAIT—Major Harris (B. Eli, V. Barrett), Atlantic 3248 (Mighty Three/Friday's Child/WMOT, BMI)	37	50	4	SEXY—mfSB (K. Gamble, L. Huff), Philadelphia International 8-3567 (Epic/Columbia) (Mighty Three, BMI)	72	93	2	GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI)
6	7	8	★ THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (M. Hamlish, A. Bergman, M. Bergman/H. Schmidt, T. Jones), Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)	38	54	3	DO IT IN THE NAME OF LOVE—Ben E. King (P. Grant, G. Guthrie), Atlantic 3274 (Penumbra, BMI)	73	NEW ENTRY		SUMMER MADNESS—Kool & The Gang (R. "Spike" Mickens, aa Taylor, Kool & The Gang) De-Lite 1567 (PIP) (Delightful/Gang, BMI)
7	10	7	★ SADIE—Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3268 (Mighty Three, BMI)	39	27	10	SEX MACHINE—James Brown (J. Brown), Polydor 14270 (Dynatone/Belinda/Unichappell, BMI)	74	92	2	I COULD DANCE ALL NIGHT—Archie Bell & The Drells (R. Tyson, B. Sigler, A. Felder), Isop 8-4767 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI)
8	11	9	★ THE HUSTLE—Van McCoy & The Soul City Symphony (V. McCoy), Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)	40	43	10	NO CHARGE—Shirley Caesar (H. Howard), Scepter 12402 (Wilderness, BMI)	75	74	7	DO THE DOUBLE BUMP—Rufus Thomas (R. Thomas), Stax 0236 (Epic/Columbia) (Rufon, ASCAP)
9	14	7	★ WHAT CAN I DO FOR YOU—Labelle (J. Ellison, E. Batts), Epic 8-50097 (Columbia) (Gospel Bird, BMI)	41	47	6	PAIN—Edwin Starr (E. Starr), Granite 522 (ATV/Zonal, BMI)	76	83	3	LOVE SONG—Simon Said (T. James, B. King), Roulette 7167 (Mandan, BMI)
10	12	10	★ TAKE ME TO THE RIVER—Syl Johnson (A. Green, M. Hodges), Hi 2285 (London) (Jec/Al Green, BMI)	42	52	5	CRY, CRY, CRY—Shirley & Company (S. Robinson), Vibration 535 (All Platinum) (Gambi, BMI)	77	84	3	A.I.E.—Blackblood (Kluger, Vanguard, Avion, Jasper) Mainstream 5567 (September, ASCAP)
11	13	8	★ WHY CAN'T WE BE FRIENDS?—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 629 (Far Out, ASCAP)	43	45	8	IS IT TRUE—Barrett Strong (B. Strong), Capitol 4052 (Beechwood/Sunbar, BMI)	78	NEW ENTRY		HOPE THAT WE CAN BE TOGETHER—Sharon Page (K. Gamble, L. Huff), Philadelphia International 8-3569 (Epic/Columbia) (Mighty Three Music, BMI)
12	16	5	★ JUST A LITTLE BIT OF YOU—Michael Jackson (B. Holland, E. Holland) Motown 1349F (Gold Forever/Stone Diamond, BMI)	44	60	5	BABY GET IN ON— Ike & Tina Turner (I. Turner), United Artists 598 (Unart/Huh, BMI)	79	88	4	LET ME WRAP MY ARMS AROUND YOU—Solomon Burke (S. Burke), Chess 2172 (Chess/Janus) (First Central, BMI)
13	17	9	★ SOONER OR LATER—Impressions (F. Townsend), Curtom 0103 (Warner Bros.) (Cherrytown, BMI)	45	28	14	ROLLING DOWN A MOUNTAINSIDE—Main Ingredient (J.D. Hilliard, L. Ware), RCA 10224 (Better Half, ASCAP)	80	73	6	CRYSTAL WORLD—Crystal Glass (N. Skorsky), Polydor 15101 (Midson, ASCAP)
14	5	12	★ KEEP THE HOME FIRES BURNING—Latimore (B. Latimore, S. Alamo), Glades 1726 (TK) (Sherlyn, BMI)	46	57	5	CHOCOLATE CITY—Parliaments (G. Clinton, W. Collins, B. Worrell), Casablanca 831 (Mailbiz/Rick's Music, BMI)	81	NEW ENTRY		I KNOW WHERE YOU'RE COMING FROM—Loleatta Holloway (S. Dees), Aware 050 (GRC) (Moonsong, BMI)
15	22	5	★ SEVEN LONELY NIGHTS—Four Tops (J.R. Bailly, K. Williams, R. Clark), ABC 12096 (Pocketfull of Tunes/Giant, BMI)	47	51	5	SUGAR PIE—Sugar Billy (W. Garner), Fast Track 2503 (Mainstream) (Fratelli, BMI)	82	86	6	I TRULY LOVE YOU—Tony Troutman (T. Troutman), Gram-O-Phon 457118 (Mother Fletcher, BMI)
16	20	5	★ HURT—Manhattans (A. Jacobs, J. Crane), Columbia 3-10140 (Miller, ASCAP)	48	61	3	THREE STEPS FROM TRUE LOVE—Reflections (J.R. Bailey, K. Williams), Capitol 4078 (A Dish A Tunes, BMI)	83	87	3	THIS AIN'T NO TIME TO BE GIVING UP—Ripple (K. Samuels, C. Reynolds, D. Ferguson), GRC 2060 (Act One, BMI)
17	21	11	★ MISTER MAGIC—Grover Washington Jr. (R. Macdonald, W. Salter), Kudu 924 (Motown) (Antisia, ASCAP)	49	29	16	HUJACK—Herbie Mann (Atlantic 3246) (Dunbar, BMI)	84	90	2	I CAN'T QUIT YOUR LOVE—Buck (L. Caston, C. Wakefield), Playboy 6039 (Jobete/Stone Agate, ASCAP)
18	4	8	★ ME AND MRS. JONES—Ron Banks & The Dramatics (K. Gamble, L. Huff), ABC 12090 (Assorted, BMI)	50	63	4	7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle)—Gary Toms Empire (R. Cook), PIP6504 (Cookaway, ASCAP)	85	89	4	SWEARIN' TO GOD—Frankie Valli (B. Crewe, D. Randell), Private Stock 45021 (Hearts Delight/Caseyem/Desiderata, BMI)
19	35	4	★ I'LL DO FOR YOU ANYTHING YOU WANT ME TO—Barry White (R. White), 20th Century 2208 (Sa-Vette/January, BMI)	51	48	14	DYNAMITE—Bazuka (T. Casilio), A&M 1666 (Tonob, BMI)	86	94	2	WE'RE GONNA MAKE IT—Philly Devotions (J. Davis), Columbia 3-10143 (John Davis/Bry-Wek, ASCAP)
20	23	8	★ EASE ON DOWN THE ROAD—Consumer Rapport (C. Smallis), Wing And A Prayer 101 (Atlantic) (Fox Fanfare, BMI)	52	58	6	WENDY IS GONE—Ronnie McNeir (R. McNeir, M. Cummings), Prodigal 614 (Mac West/Crisshelle, BMI)	87	NEW ENTRY		DREAM MERCHANT—New Birth (L. Weiss, J. Ross), Buddah 470 (Saturday, BMI)
21	34	4	★ PLEASE PARDON ME (You Remind Me Of A Friend)—Rufus Featuring Chaka Khan (B. Gordon, B. Russell), ABC 12099 (Kengorus/Palladium, ASCAP)	53	30	14	GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (R. Gerald, J. Simon), Spring 156 (Polydor) (Gaucho/Belinda, BMI)	88	95	4	ALL THE WAY IN OR ALL THE WAY OUT—Betsy Swann (C. Putnam, R. Lane), Atlantic 45-3262 (Tree, BMI)
22	18	13	★ SHACKIN' UP—Barbara Mason (J. Avery), Buddah 459 (Groovesville, BMI)	54	31	13	CHECK IT OUT—Bobby Womack (B. Womack), United Artists 621 (Unart/Bobby Womack, BMI)	89	NEW ENTRY		SEXY WOMAN—Timmie Thomas (T. Thomas), Glades 1727 (TK) (Sherlyn, BMI)
23	9	11	★ CUT THE CAKE—AWB (White, Gorie, McIntish), Atlantic 3261 (Average/Cotillion, BMI)	55	32	15	BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3562 (Columbia) (Mighty Three, BMI)	90	98	2	DREAMING A DREAM—Crown Heights Affair (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Delightful, BMI)
24	15	12	★ SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, D. Boyce, Kool & The Gang), De-Lite 1567 (PIP) (Delightful/Gang, BMI)	56	46	7	LOVE ME TILL TOMORROW COMES—Roy C. (R. Hammond), Mercury 73672 (Phonogram) (Johnson-Hammond/Unichappell, BMI)	91	91	3	THERE'S A MAN OUT THERE SOMEWHERE—Lola Falana (L. Falana), RCA 10267 (Tava II, ASCAP)
25	36	6	★ FREE MAN—South Shore Commission (B. Sigler), Wand 11287 (Scepter) (Mighty Three, BMI)	57	62	6	GOD BLESS OUR LOVE—Charles Bremmer (A. Green, W. Mitchell, E. Fandle), Chelsea 3017 (Hi, BMI)	92	NEW ENTRY		IT'S THE J.B.'S MONAURAIL PART 1—Fred Wesley & The New JB's (J. Brown), People 655 (Polydor) (Dynatone/Belinda/Chappell, BMI)
26	19	15	★ BABY THAT'S BACKATCHA—Smokey Robinson (W. Robinson), Tami 54258 (Motown) (Bertam, ASCAP)	58	64	7	WHATEVER'S YOUR SIGN—Bobby Franklin (B. Franklin), Baby 1123 (Babyton) (Steve Caspi/Wood Songs, BMI)	93	NEW ENTRY		FOOT STOMPIN' MUSIC—Hamilton Bohannon (H. Bohannon), Dakar 4544 (Brunswick), (Hog/Bohannon, ASCAP)
27	24	13	★ LEAVE IT ALONE—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1342 (Nick-O-Yal, ASCAP)	59	56	9	I WANNA DANCE WIT' CHOO (Doo Dat Dance)—Disco Tex & The Sex-O-Lettes Featuring Sir Monti Rock III (B. Crewe, D. Randell), Chelsea 3015 (Heart's Delight/Caseyem/Desiderata, BMI)	94	96	2	I ONLY FEEL THIS WAY WHEN I'M WITH YOU—Jimmy Briscoe & The Little Beavers (P. Kysler, L. Stuckey), Pi Kappa 604 (Wonderik, BMI)
28	25	11	★ THANK YOU BABY—Stylistics (H. Peretti, L. Creator, G.D. Weiss), Avco 4652 (Avco Embassy, ASCAP)	60	76	5	SNEAKIN' UP BEHIND YOU—Brecker Brothers (D. Gronick, W. Lee, D. Sanborn, R. Brecker, M. Brecker), Arista 0122 (Carmine Street, BMI)	95	NEW ENTRY		THREE STEPS FROM TRUE LOVE—Billy Davis (J. R. Bailey, K. Williams), ABC/ Dunhill 12106, (A Dish A Tunes, BMI)
29	26	11	★ I WANT TO BE FREE—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73675 (Phonogram) (Ohio Players/Unichappell, BMI)	61	68	4	DISCO QUEEN—Chocolate (T. Brown, E. Wilson), Big Tree 16038 (Atlantic), (Finchley, ASCAP)	96	97	3	LET YOUR FEET DOWN EASY—Dorothy Norwood (D. Richards), GRC 2057 (42nd Street, BMI)
30	42	5	★ COME AN' GET YOURSELF SOME—Leon Haywood (C.R. Cason), 20th Century 2191 (Caesar's Music Library, ASCAP)	62	70	7	UFO'S—Undisputed Truth (N. Whitfield), Gordy 7143 (Motown) (Stone Diamond, BMI)	97	99	2	I DON'T WANT TO BE A LONE RANGER—Johnny Guitar Watson (J.G. Watson), Fantasy 739 (Jowat, BMI)
31	33	8	★ TAKE IT FROM ME—Dionne Warwick (J. Ragovoy), Warner Bros. 8088 (Society Hill, ASCAP)	63	71	4	LOVE BLIND—Martha Reeves (M. Reeves), Arista 0124 (Penumbra, BMI)	98	100	2	GIVE ME SOME OF YOUR LOVE—Barbara Acklin (L. Simon, L. Brownlee), Capitol 4061 (Trachelle/Growth, BMI)
32	39	9	★ PHILADELPHIA FREEDOM—Elton John Band (E. John, B. Taupin), MCA 40364 (Big Pig/Leeds, ASCAP)	64	80	3	ACTIONS SPEAK LOUDER THAN WORDS—Chocolate Milk (L. Harris, J. Smith III, A. Castenell, F. Richards, D. Richards, M. Tio, K. Williams, R. Dabon, E. Dabon), RCA 10290 (Marsaint, BMI)	99	72	6	BUMPIN' AND STOMPIN'—Gardland Green (Jones, Fuller, Williams, Green, Gerald), Spring 158 (Polydor) (Gaucho/Belinda, BMI)
				65	85	2	FEELIN' THAT GLOW—Roberta Flack (E. McDaniels, B. Rusco, L.L. Pendarvis, M. McKinley, Sister C. Laws), Atlantic 3271	100	NEW ENTRY		SHUT OFF THE LIGHTS—Betty Davis (B. Davis), Island 024 (Higher/Maby, ASCAP)
				66	75	5	IF YOU TALK IN YOUR SLEEP—Little Milton (R. West, J. Christopher), Stax 0238 (Epic/Columbia) (Easy Nine/Elvis Music Inc., BMI)				
				67	82	2	THE PHONE'S BEEN JUMPING ALL DAY—Jeannie Reynolds (N. Tony), Casablanca 834 (Groovesville, BMI)				

General News

HENRY STONE OBSERVATION

Blacks Are Buying More Music

By JEAN WILLIAMS

LOS ANGELES—Henry Stone, founder of T.K. Productions in Hialeah, Fla., says that black music is getting more sophisticated, and that blacks are buying more records.

Relating his method of moving a black record into a pop station, he says about 50 percent of the black audience today does not buy records in "ghetto" areas. They buy in the

areas where shopping centers are located.

You get a record on KGFJ, Los Angeles, a black oriented station, he continues, and then KHJ picks it up. Automatically the rackjobbers pick up on the record more so than the "ghetto" stores. Then Handleman's puts it in their racks where a lot of black people are shopping, so more

black persons buy that record, he adds.

One thing about black people, says Stone, "they know their music, and will not spend a lot of money for an album with one hit song and a bunch of junk on it." Which disputes the theory that blacks only buy singles, because they can only afford 45s.

Stone's T.K. organization is an independent group of labels, distributed through its own nationwide independent distributors and one-stops.

Stone favors independent distribution, saying there is a need for independent distributors because the other companies are getting so big they're going to wind up chasing themselves. Companies like Brunswick and 20th Century are going to have more and more hit records, he predicts.

In the four years of its existence, T.K. has gained Alston, Glades, Cat. T.K., Blue Candle, Dash, Chimneyville, Mighty Mo, Wierd World. International Brothers and Third Stone as its satellite labels.

T.K. Productions is structured to control and guide its artists' careers. They are recorded in T.K.'s studio, and booked, publicized, managed, promoted and published through the company.

The recent rise of discotheques throughout the country have given T.K. an additional vehicle to launch the careers of artists like Betty Wright, KC and the Sunshine Band and George and Gwen McCrae.

Its roster of acts also includes Latimore, Little Beaver and Clarence Reid.

Rock To Blues Shift Nets Cheapskate Major Profits

LOS ANGELES — Cheapskate Entertainment was formed five years ago as a rock oriented concert promotion firm. Three years ago its owners, Robert Fierro, Jerry O'Dell and George Guardiola, took a stab at promoting blues.

"We switched from rock to blues because we felt the rock artists had lost their creativeness and there was soon to be an upsurge in blues and jazz," says Fierro, president of the company.

"The upsurge encompasses a new and broader audience, the young white middle class group."

Cheapskate's most recent concert featured B.B. King and Big Joe Turner, backed by jazzmen Harold Land, Blue Mitchell, Red Holloway, Leroy Vinegar, Paul Humphrey and Pee Wee Crayton.

The show was the fifth in a series of blues concerts held at the 1,500 seat San Gabriel Civic Center.

"We have the edge on many promoters," says Fierro. "We are proud of the fact that we can present these concerts at low budget prices, \$3 and \$5," he adds.

The San Gabriel Civic Center is located in a predominantly white area near Los Angeles. Fierro feels that the broadening of the blues au-

diences is mainly due to promoters taking blues into these areas.

"For years, blues was confined to small rooms in black areas. With the new awareness which has come about through some of the rock groups imitating the style of blues artists, young people are now curious to know more about the real blues artists," he explains.

In addition to advertising in newspapers and on radio, the promoters have chosen to place ads in bars in "ghetto" areas, says Fierro.

"Promoters tend to overlook this avenue for advertising unless they are promoting an r&b or local act but we have gotten tremendous results when advertising our shows that way," he says.

He admits that the blues artists are agreeing to perform at a lower rate this time in order to promote blues to a wider audience. "Of course there are exceptions such as B.B. King who has already made his mark in the industry," admits Fierro.

Other artists who have been presented in concert by Cheapskate are Eddie "Cleanhead" Vinson, Lowell Fulson, Pee Wee Crayton, Don "Sugar cane" Harris, Big Mama Thornton, Eric Burdon and Jimmy Witherspoon.

DISC-O-TECH SERIES

Motown LPs Herald Beat Of Major Catalog Artists

LOS ANGELES—Motown has become the first major label to launch a full scale album push at the discotheque market with the release of three LPs in what the firm says will be an ongoing series dubbed "Disc-O-Tech."

The first three packages include a set of Motown classic oldies felt to be still applicable for the disco market, an LP of material released by various artists within the past six months and a grouping of tracks that for one reason or another never had the vocals added and were therefore never released.

Though all product features different covers, there is a strong uniformity of design through the "Disc-O-Tech" logo and the emphasis on colorfully clothed dancers on the covers. All titles are listed on the top of each LP.

"Disc-O-Tech #1" includes the Motown oldies, such as Stevie Wonder's "Uptight (Everything's Alright)," Martha Reeves & The Vandellas "Dancing In The Street," The Temptations' "Ain't Too Proud To Beg," Marvin Gaye's "I Heard It Through The Grapevine" and Smokey Robinson & The Miracles' "Going To A Go-Go." The LP acts as a good showcase for the timelessness of the Motown catalog and makes a good greatest hits collection as well as a disco LP.

"Disc-O-Tech #2" consists of fairly recent material including the Jackson 5's "Dancing Machine," the Commodores' "Law Of The Land," the Supremes' "Bad Weather" and Rare Earth's "Chained." Again, this is a strong dance album that also shows the label's ability to change with but still catch the tempo of the times through the years.

The most pleasant surprise comes in "The Magic Disco Machine," which is a set of tracks. Emphasis here is on strong wah wah guitar work, excellent horn riffs and dominating percussion work throughout. Tracks were written by Motown perennials such as Pam Sawyer, Gloria Jones and Terry Woodward & Clayton Ivey and produced by the likes of Frank Wilson, Hal Davis, Gloria Jones, Woodward & Ivey and the Devastating Affair. The few vocals are mainly of the background chorus type.

It's almost difficult to believe these cuts have been lying around for some time, for they appear tailor made for the disco marketplace.

Motown is planning a massive merchandising campaign on these three LPs and the remainder of the series, and the campaign has already been launched to some extent.

The important point Motown is getting across, however, is the via-

Soul Sauce

Continued from page 42

song and Scherrie Payne (Freda Payne's sister) are presently on a Japanese tour which ends June 23. ... Columbia recording artist, Ramsey Lewis is currently cutting his new album with Charles Stepney as co-producer. Stepney co-produced and arranged "That's The Way Of The World," by Earth, Wind & Fire.

Atlantic recording artists, Blue Magic have filed a \$6 million civil and criminal suite in Michigan against the Wackensaw and Ann Arbor Police Department as a result of an altercation with police in Wackensaw, May 10.

Individual \$1 million suits by each of the group's five members and another \$1 million suite for their driver Charles Kelly, has also been filed.

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

New Label Tees With Live LPs

LOS ANGELES—Little Star Records, a newly formed label, will launch its acts with live recording sessions, says its founder, composer/arranger, H.B. Barnum.

Keisa Brown recorded her first live album for the label during a reception held at the Burbank studios June 3.

Little Star is in the process of building a 24-track recording studio in Los Angeles that should be completed by the end of the month, says Barnum.

Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 4	14	14		THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	32	14	13	AL GREEN'S GREATEST HITS Hi SHL 32089 (London)
								NEW ENTRY → FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131
2	1	8		SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)	34	29	5	EXPANSIONS Lonnie Liston Smith & the Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
3	3	7		ROLLING DOWN A MOUNTAINSIDE Main Ingredient, RCA APL1 0644	35			NEW ENTRY → THANK YOU BABY Stylistics, Avco AV 69008
★ 8	20	20		A SONG FOR YOU Temptations, Motown CG 96951	36	20	6	DISCO TEX & THE SEX-O-LETTES Chelsea CHL 505
5	2	25		SUN GODDESS Ramsey Lewis, Columbia KC 33194	37	37	13	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G
6	6	14		MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	38	33	5	THE BEST OF BILL WITHERS Sussex 8037
7	9	14		CAUGHT IN THE ACT Commodores, Motown M6-820 S1	39	40	6	INSIDE OUT Bohannon, Dakar DK 76916 (Brunswick)
★ 15	8	8		DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698	40	43	9	TWO Bob James, CTI 6057 S1 (Motown)
					41	26	27	FOR YOU Eddie Kendricks, Tama T6-335 (Motown)
9	5	29		EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	42	31	13	DISCOTHEQUE Herbie Mann, Atlantic SD 1670
★ 10	13	7		IN THE POCKET Stanley Turrentine, Fantasy F 9478	43	45	13	TOM CAT Tom Scott & The L.A. Express Ode SP 77029 (A&M)
11	11	17		TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	44	32	9	POLAR AC Freddie Hubbard, CTI 6056 S1 (Motown)
12	7	8		A QUIET STORM Smokey Robinson, Tama T6 337 S1 (Motown)	45	30	7	THE WIZ/ORIGINAL CAST RECORDING Atlantic SD 18137
13	12	16		MY WAY Major Harris, Atlantic SD 18119	46			NEW ENTRY → CUT THE CAKE Average White Band, Atlantic SD 18140
14	16	26		NEW AND IMPROVED Spinners, Atlantic SD 18118	47	50	3	CRY TO ME Loleatta Holloway, Aware AA (GRC)
15	17	25		RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	48	48	4	KOKOMO Kokomo, Columbia PC 33442
★ 16	22	19		NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)	49			NEW ENTRY → THE SUPREMES Motown M6-828 S1
17	10	10		JUST ANOTHER WAY TO SAY I LOVE YOU Barry White, 20th Century T 466	50			NEW ENTRY → THERE'S NO PLACE LIKE AMERICA TODAY Curtis Mayfield, Curtom CU 5001 (Warner Bros.)
★ 18	24	3		SEX MACHINE TODAY James Brown, Polydor PD 6042	51	42	5	LOVE TRIP Tamiko Jones, Arista AL 4040
19	18	8		SOLID Mandrill, United Artists UA-LA408-G	52	46	11	HUTSON Leroy Hutson, Curtom CU 5002 (Warner Bros.)
20	21	13		THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867	53	41	4	ENERGY OF LOVE Intruders, TSOP KZ 33149 (CBS)
21	23	29		FLYING START Blackbyrds, Fantasy F-9472	54	57	2	CALIFORNIA SUNSET The Originals, Motown M6-826 S1
★ 22	27	8		CHOCOLATE CITY Parliament, Casablanca NBLP 7014	55	60	2	NATIVE DANCER Wayne Shorter, Columbia PC 33418
23	19	8		SUPERNATURAL Ben E. King, Atlantic SD 18132	56	55	3	ALVIN STONE: BIRTH AND DEATH OF A GANGSTER Fantastic Four, 20th Century/Westbound W 201
24	25	4		BLIND BABY New Birth, Buddah BDS 5636	57			NEW ENTRY → TALE SPINNIN' Weather Report, Columbia PC 33417
25	28	4		PHOEBE SNOW Phoebe Snow, Shelter SH 210 (MCA)	58	58	3	MUSIC TO MAKE LOVE BY Solomon Burke, Chess CH 60042 (Chess/Janus)
★ 26	44	2		MOVING VIOLATION Jackson 5, Motown M6-829-S1	59	54	3	DUST YOURSELF Pleasure, Fantasy, F 9473
★ 27	39	2		NIGHT LIGHTS HARMONY Four Tops, ABC ABCD 802	60	47	6	STRONGHOLD Barrett Strong, Capitol ST 11376
★ 28	38	3		ADVENTURES IN PARADISE Minnie Riperton, Epic PE 33454 (Columbia)				
29	34	3		DYN-O-MITE Jimmy "JJ" Walker, Buddah BDS 5653				
30	35	7		THE TRAMPS Golden Fleece KC 33163 (Epic/Columbia)				
31	36	6		THE BRECKER BROTHERS Arista AL 4037				

JUNE 21, 1975, BILLBOARD

LP SERIES REVIEW

Second Batch Of Arista's Jazz 'Musically Arousing'

NEW YORK—The second batch of the Arista Freedom Record series is as important and musically-arousing as the first. As with the initial release of seven albums several months ago, this one of six LPs features an interesting assortment of artists—representing contemporary jazz as well as avant garde.

Arista represented this time around are pianists Stanley Cowell, Roland Hanna, Paul Bley and Andrew Hill; and saxophonist Dewey Redman and Oliver Lake. Each of the records has been released in the European market, and this is the first time they have been released domestically.

Cowell's "Brilliant Circles" has been a sought-after import for several years. Using a septet composed of trumpeter Woody Shaw, reedman Tyrone Washington, vibist Bobby Hutcherson, bassist Reggie Workman and drummer Joe Chambers, Cowell creates a perfect setting for his piano genius. He has a sound that is all his own and it is almost tragic that he still hasn't recorded in the States.

Hanna has chosen a solo setting for his "Perugia" that was recorded live at last year's Montreux Jazz Festival. Under these conditions, he displays an ability to lift notes from the keyboard that appear to be non-existent.

Bley has long been one of the more popular keyboard innovators and this 1965-'66 two-record set, "Copenhagen and Haarlem,"

presents him in all his glory among a working trio. Recorded in Denmark and Holland (one live and one studio), Bley displays an uncanny ability to create passages that could very well be performed solo, but sound better backed by bass and drums.

Pianist Andrew Hill's "Spiral" is his first recording in many years. Recorded in New York at the beginning of the year, Hill, who is best remembered for his Blue Note dates, sounds better than ever. Also playing on this session are Lee Konitz, Robin Kenyatta, Ted Curson and Cecil McBee.

Redman is best remembered for his experimental work with Ornette Coleman, "Look For The Black Star," but these 1966 recordings really show his roots. The music can best be described as mainstream jazz with touches of the classic John Coltrane quartet that featured McCoy Tyner. Redman's work on tenor sax is inventive and definitely evokes a longing for the past.

Lake is a fine exponent of the new music that players like Anthony Braxton and Lester Bowie (both of whom he's played with) promote—and this album, "Heavy Spirits," should establish him as a fine avant-gardeist. He is presented in a number of settings including a quintet, and a quartet that utilizes three violinists surrounding his alto sax.

Series coordinators are Steve Backer and Michael Cuscuna.

JIM FISHEL

UA Names 1st 16 Distributors

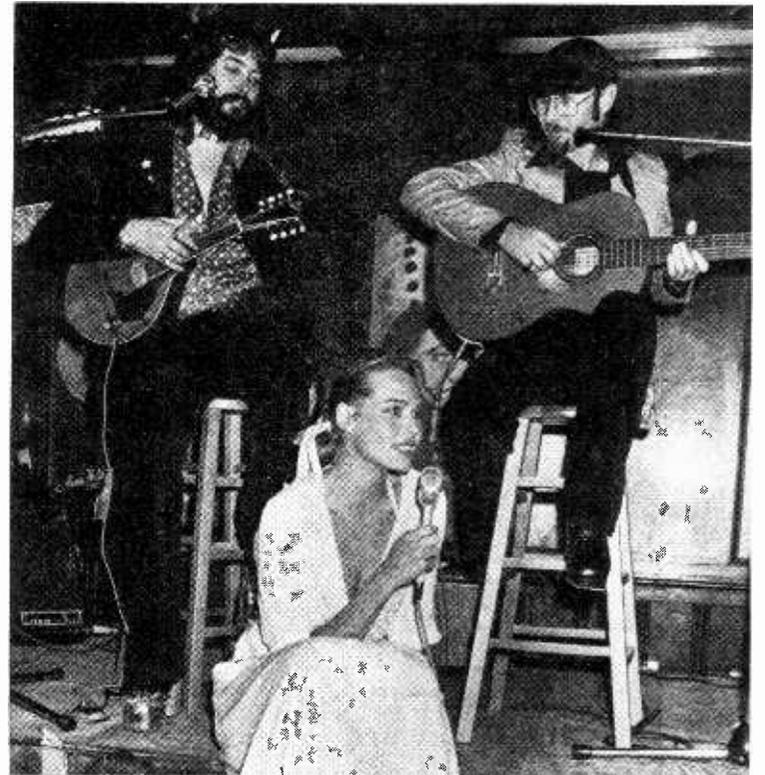
LOS ANGELES—Four distributorships operated by Musical Isle, the wholesale division of Transamerica Corp., are among the network of indies announced to handle the UA line immediately. UA parted company with Phonodisc last week (Billboard, May 24).

The new UA distributors appointed by sales vice president Sal Licata include: Malverne, New York City; Universal, Philadelphia; Best, Buffalo; Jos. M. Zamoiski, Baltimore; MS, Chicago; Heilicher, Minneapolis, Dallas, Atlanta and Miami; Piks, Cleveland; Arc-Jay-Kay, Detroit; Bib, Charlotte; All-South, New Orleans; Alta, Phoenix; ABC, Seattle; Eric, Honolulu; Roberts, St. Louis; Record Sales, Memphis and Denver; and Eric Mainland, San Francisco. The last four are Musical Isle operations.

Delmark Artists Go To Japan Again

CHICAGO—Delmark Artists, the management arm of Delmark Records, will tour Japan July 20-29 in a third Japanese Blues festival in a year, with Big Joe Williams, Little Brother Montgomery, Otis Rush and The Jimmy Dawkins Band.

The festival is being produced with the cooperation of Kyodo Tokyo, Inc., promoters, and will include stops in Tokyo, Sapporo, Hiroshima, Fukuoka, Osaka, Nagoya, Hyoto, and Yokohama. Outdoor concerts are set for Sapporo, Kyoto, Yokohama, and Tokyo.



Gene Spatz photo

TOUR LAUNCH—Margaux Hemingway introduces Dash Crofts, left, and Jimmy Seals at square dance/barbecue she gave at Gallagher's in Manhattan to launch their new U.S. tour and release of WB LP and single, "I'll Play For You." Pair just returned from successful tour of U.K. and Continent.

Oregon's Rare Earth Shop

• Continued from page 5

and we do well even with an old-timer like Miles Davis. During our June Shakespeare Festival we sell a lot of LPs by the old big bands to tourists. And Scott Joplin's music was a sensational success a year ago—I'm anxious to learn if the tourists will buy his rag tunes again at this year's festival."

One of Rare Earth's most consistent sellers is on the Tacoma label, featuring Michael Aldrich on dobro. "We sell our share of country music," Miss Blackwell confides, "but rock, jazz and classical all seem to be growing faster in this area."

Physically, Rare Earth is unique. Along with records are Indian rugs, jewelry, antique furniture, art prints and other oddities, but the stream of young customers has no difficulty locating the LP browser boxes.

McCartney Pact

• Continued from page 6

McCartney deal, for it might endanger payment of possible class claims forthcoming if he wins his action. Catena's suit seeks reimbursement from Capitol for stock losses. He alleges that the Bank of America's claim alone totals more than \$6 million, while total claims, including such investors as Getty Oil, General Foods and pension funds and others total over \$18 million.

He calls to the court's attention that when Capitol paid out over \$20 million in the past year to stockholders in a tender offer, EMI got another 27 percent of Capitol's outstanding stock, bringing its total holdings to 97 percent. EMI did not utilize its own cash assets, but used Capitol's cash assets to pay off the stock buy, he charges.

Catena's motion notes that the reported \$8 million McCartney pact dwarfs Capitol's reported earnings of approximately \$3.3 million for the first nine months of the current fiscal year and exceeds Capitol's entire prior year earnings. He also notes to the court that EMI Ltd. has set up a company with Larry Uttal which completely bypasses Capitol.

He asks the court to establish EMI as well as Capitol's financial responsibility in the McCartney deal.

Among those buyers are numerous handsome young Indians from the nearby Klamath Falls area.

Strategically located at the Ashland Plaza on North Main St., Rare Earth rarely advertises in the daily Tidings newspaper and only occasionally buys radio time.

"For all the talk of bad times," says Miss Blackwell, "we are running almost exactly 33 percent above a year ago. We concentrate on personal services. We know hundreds of customers by name. Most all of them call me Lis. If they ask for an LP we don't have in stock we order it and have it for them in about a week.

"Quad? It's nothing here. I mean nothing—less than half of half of one percent of our sales. We have an excellent quad setup here in the store but no one pays it any attention. No, I'm afraid 4-channel still is unborn in Southern Oregon."

Virtually all the stock carried at Rare Earth is ordered by Miss Blackwell from All Record Service in San Francisco, some 400 miles to the south. "We get excellent service," she says, "and we are spared dozens of different transactions with record companies direct."

Oddly for a successful retailer, Rare Earth's attractive boss says she never reads a music trade paper nor does she refer to record charts. "Station KBOY-AM-FM in nearby Medford plays a lot of good albums and their programming creates a demand here. But we find that our customers create their own demand as well. The Ashland buyers' tastes determine our stock, not printed charts."

'Shenandoah' Folio Issued by Morris

NEW YORK—E.H. Morris & Co. is rush-releasing a folio of vocal selections from "Shenandoah," Broadway musical which capture two Tony awards.

The 96-page folio includes 16 titles from the score and seven pages of photographs. The folio includes "Freedom" and "We Make A Beautiful Pair," single released with two of the cast members by RCA Records. Folio is printed by Charles Hansen Educational Sheet Music & Books and sells for \$3.95.



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IN PRAISE OF AN ENTERTAINER

James Last



TEN YEARS ON *James Last*

It's not just his size that makes him the biggest entertainer around (he's well over 6 foot). And it's not even the 108 gold discs he's collected in his lifetime. It's the sound. And he's made over a hundred records to prove it.

Measured by his success, James Last is the world pop music champion. He's the only one with 108 golden LPs to his credit. That's more than Presley or the Beatles ever got.

Since Glenn Miller and Mantovani there hasn't been an orchestral style which has conquered the world in the same way as James Last's "happy sound". If you played every copy of each James Last record in existence one after the other you'd need

2000 years to listen to them.

THE SOUND MACHINE

In London, the Mecca of pop-music, they call him the "most perfect sound machine ever heard". The Dutch think he's worth his weight in diamonds, the Russians say he's worth



his weight in caviar and vodka. Indonesians smuggle his records over from Singapore. New Zealanders like to think

he's one of their relations. About 5% of all records sold in Canada are James Last records. And unlike many entertainers, Last is the top in his own country Germany too.

For ten years now, James Last has been playing for his public. And making records for them. And precisely on the "tenth"

anniversary the eagerly awaited Jubilee-LP "Non Stop Dancing 20" is being released. Ten Years. A decade of best selling music.

Surely an appropriate time to ask the oft-repeated question: How did it all happen?

WHAT'S THE SECRET OF HIS SUCCESS?

James Last was born in Bremen and lives in Hamburg. And since they're both German Hanseatic cities, quite a lot of the North German temperament has rubbed off on him; he prefers to ask people in for a drink, and not out for one. He likes giving parties. And knows what people want to listen to. "When things start to liven up", Last says, "then it's usually not because of the people, it's because of what you offer them."

He's got a point there. His music really

is just like something you can eat or drink. And enjoy. It doesn't just invite you to dance – it invites you to get together, to communicate, to socialize.

JOINING IN THE FUN

FUN FOR EVERYONE

Last is always getting people to join in. Either at his sound-proofed terraced house in Hamburg's Langenhorn district, or as they listen to his music in their own homes. But the time of just listening to records has passed. With James Last, you simply have to join in, to get on the merry-go-round. "Play" is a word used in many languages to convey musical performance. James Last uses the word literally – he invites everyone to "play", whether they are the musicians in the band or the audience. He creates a musical "happening" which involves every listener. When his music plays, the world seems a better place.

Or, putting it another way, James Last music is fun.

MUSIC IN THE AIR

MUSICAL AIR

This fun, of course, is international. Last tried right from the start not just to fill a market gap that experts thought was there, or to play sounds that engineers had manufactured in the studio. It was not coldly calculated. He aimed at fulfilling the basic human desire to

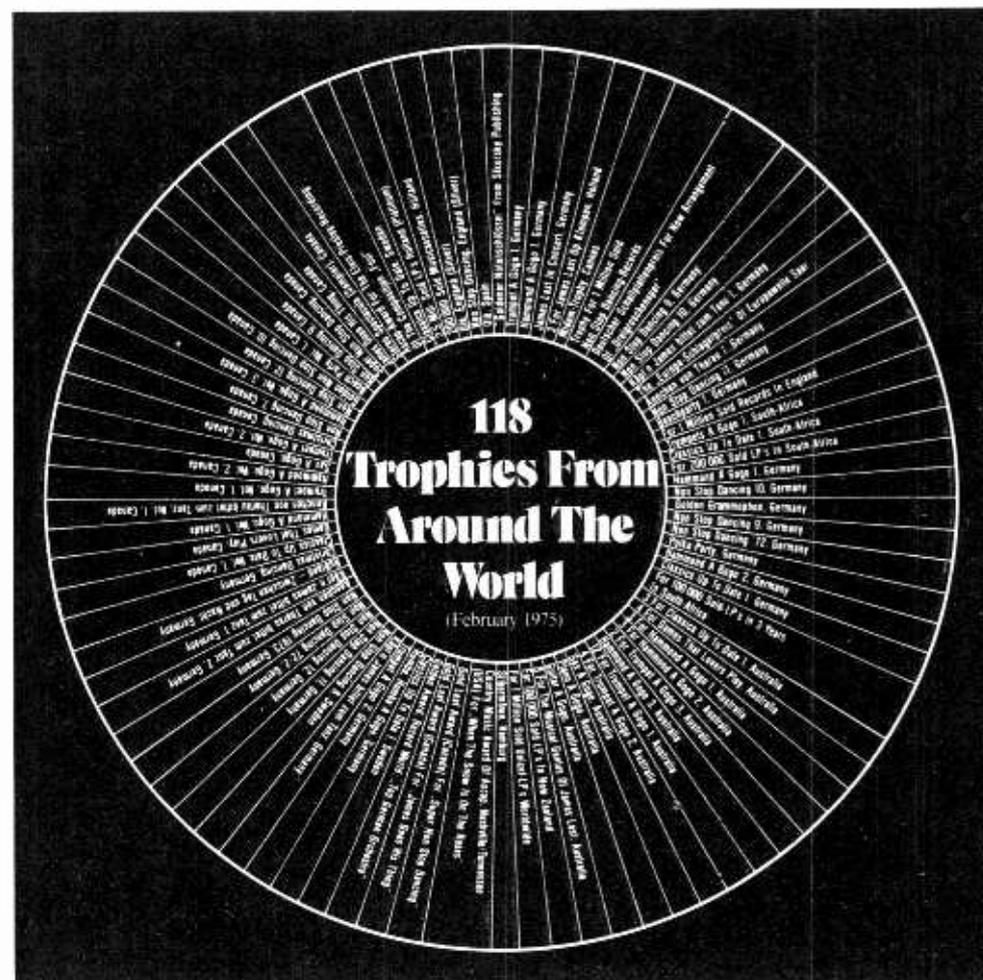
years ago Last invited teenagers to the studio and got them dancing and singing away. This led to an added dimension – music, atmosphere, with the listeners taking part. Last described it this way: "Musical air was coming out of the grooves"!

So it was hardly surprising that the first record was a knock-out success, as were all its successors too. And it is certain, that "Non-Stop Dancing 20" will continue in the same tradition.

James Last has this to say about the decade of hits: "Don't

cians – the best musicians in the world when it comes to friendship and love of playing. Then there are the technicians – the recording manager and editor, people who ensure that the mixers and tape recorders are used just like real instruments. And before I thank Rudi, our bus driver, too, I'd like to mention the company (the Deutsche Grammophon company) while we are still on the subject of friends. It radiates such a terrific amount, and then there's a great deal of feedback.. all these vibrations fit together like a magnetic field, like being woven."

But we mustn't let James Last talk so much. He should be playing. Because his music says something that only sounds half as good in words: Thanks, everybody, from the heart. And that includes the public too. Because the vibrations from all those millions play their part in the story, too.



have fun – and he hit the target.

In order to test his musical formula, ten

think I did it all on my own. Lots of other people were involved. Above all, my musi-

**AND, ABOVE ALL,
THANK YOU
JAMES LAST**

THE GERMANS ALL LOVE JAMES

The imprint "Made in Germany" has become an international symbol of quality and last year the Germans even became world soccer champions. But the Germans, showered with praise, tend to be a little ill at ease and typical of this German tendency towards modesty is James Last: despite being one of the world's most successful band leaders, whose sound has gone out from Germany around the world, he still lives in a terraced house in Hamburg and carries on working as if nothing had happened.

James Last's success is attributable to his versatility, not just to one gimmick. Last has not simply been satisfied, over the past ten years, with making popular hits into dance music which appeals to all generations - that would certainly not have been enough to round up all those gold discs. Last embraced the entire musical spectrum with this individual interpretational style, sending a steady flow of productions ranging from "La Paloma" to Bach and Beethoven out from Germany to 92 countries all round the world. But that

wasn't all. James Last recorded operetta melodies and even tackled beat and bossa nova. No wonder there's a saying in Germany that "Bela Bartok or Beatles - James Last does it".

With his album "Käpt'n James auf allen Meeren" Hamburger Last went on a musical voyage around the world - a voyage which his fans could follow on a reproduction of a 1786 map included with every LP.

James Last is far from being just a recording artist. He is the regular star of one of Germany's top

television entertainment shows, "Starparade", and all his concerts are sold out. Last welcomed the one millionth concert-goer at an open-air concert in Berlin when 60,000 people gathered outside the famous City Hall where once John F. Kennedy proclaimed "Ich bin ein Berliner". Last sent round 100 collecting boxes - on his instructions admission to the concert was free - gathering donations to help spastic children. The collection totalled over 100,000 Marks.

For years now, James Last has been one of Germany's best-loved artists and every year for the past eight his band has been voted top of the German polls. It is impossible to count the number of awards he has received.

But what the Germans appreciate most about James Last is that despite



James Last can hardly carry all the Golden Discs which have been presented to him at numerous ceremonies.

his international status in the music world he has still remained "the guy next door" with a warm bond linking him with his public.



Their hundredth Gold Record delights both James and Waltraut Last

10 YEARS NON-STOP, DON'T STOP NOW!

Enigma is a word frequently used and more often abused - particularly in the music business - but when it comes to James Last's British success story, we can think of no better word. James Last sells records like few

others - and keeps on selling them Polydor (London) Ltd now has 44 James Last albums on catalogue, all selling steadily every month, and all make the BMRB album charts on release.

On stage, the enigma of James Last is even more complete. With his orchestra and chorus, James has now toured Britain three times. Each time the tickets for his concerts sell out within hours of the h.l.l box offices opening, and this without any advertising, editorial or pre-publicity mention.

In 1974, for example, James played three consecutive days at London's giant Albert Hall to a total audience nearing 20,000. Again the story was the same - all tickets sold within 24 hours. Among James Last admirers lies a grapevine that somehow manages to get the news the newspapers will not print. To bring full details of the James Last catalogue to the public, Polydor has to get direct to the public - and this approach was used with excellent effect in 1974. A special full colour brochure was produced incorporating biography, a full list of his British albums and other pertinent information. This was distributed to every member of every audience on the tour with very positive results. This was backed up by extensive in-store displays and succeeded the "James Last Non-Stop '73" campaign with its pop-up coach models and ancillary promotion.

Polydor salesmen always look forward to a new James Last album. Not only can they sell in the new product in increasingly large numbers, but every new album helps sell back catalogue.



A great deal of work awaits James Last on his return from a long tour. This picture shows him signing the first copy of his book "James Last Story".



The fans never run out of ideas when it comes to honouring their idol.



No matter where he goes, the auto-graph hunters find James Last.



His 100th Golden Disc, received from Polygram President Coen Solleveld.



James Last received the Golden Gramophone from the managing director of the Deutsche Grammophon Gesellschaft, Richard Busch (left), and J. Dieter Bliersbach, Senior Vice President of Polydor International.



CONQUERING BRITISH HEARTS WITH "RULE BRITANNIA"

England is raving over the German invasion; James Last and his band have stormed – and conquered – the hearts of the English. Anyone wanting to get into the small caste of international musicians has to pass the merciless endurance test of the English concert hall circuit. James Last, who went over with quite a few butterflies in his stomach, was even able to convince the critics in London, the international mecca of sound.

This was their unanimous opinion: "He's a genial bandleader. No matter where it was – the public were carried away and the concert was a sell-out. The tickets for the concert went just as quickly as they did for all the other venues the orchestra played in England. They simply like the melodious, dynamic, swinging music, packed full of ideas. But this is undoubtedly be-

cause James writes all the arrangements himself. The band plays everything – from Bach to the Beatles, sounds from North and South America, traditional tunes, yes, even "Rule Britannia", which naturally helps a German band in England to get rid of prejudices straight away."

(EVENING NEWS)

This is what another English paper wrote: "James Last's music has the same importance for fans over 35 as the Rolling Stones for those under 25..." The London critic Nigel Hunter expressed his amazement that James Last managed to transfer the perfect studio sound, with all its effects, to the concert stage. "The James Last band played with the incomparable swing and clarity which made their LP's international bestsellers ... the public in the Royal Albert Hall,

London, which was sold out, managed to get two encores – and could have done with twenty-two."

The English papers also found the proper word for the "target group" James Last appeals to with his sound: – "the silent majority" – i.e., all those record lovers who prefer "happy music" and who've been missing out up till now – until James Last filled the market gap...

Anyone who's been to England frequently in the past few years will have noticed that the Last sound has been following in his footsteps. At Wembley Stadium, speedway track, Richmond ice rink or the interval music before the James Bond film, or at Arsenal's football pitch in London – Last is everywhere. A German radio man recently referred to him as "a national institution – an element in our job, just as important as the air we breathe and the water we drink."

James Last himself, when you ask him for the hundredth time how he found his "sound", talks about music which communicates a feeling of "being there". "That's why I like listening to Debussy so much". In other words, the music is trying to get away from sterile passive listening to a band just playing music, and aiming at getting people involved in an atmosphere of sound which pushes the term "happy-go-lucky music" onto the throne of perfection. An English critic called the James Last band "The most perfect sound machine I've ever heard".

That was intended to be a compliment, but James Last was a bit irritated by it. "I give my musicians enough freedom in the arrangements so that a trumpeter, for example, doesn't have to squeeze out a top "C" on any particular day if he's not feeling like it – I mean just physically." And in recognition of his musicians:

"I've got the best big band in the world when it comes to friendship, team spirit and belief in our 'sound' idea".

It was worth putting his ingenious idea into practice: more than 70 million LP's with a total sale of over 30 million copies (I'm even surprised myself sometimes when I see what parts of the world the royalties are coming from!) What would James Last be today, if he hadn't had the idea worth millions? He would still be one of the best German jazz bassists; he was voted best German bass-player in the jazz polls from 1950 to 1953, but in those days his records were only bought by connoisseurs. His attempt to start up his own orchestra failed thru lack of funds, which is why he left Bremen in 1955 and went to Hamburg as a bassist with NWDR. (One of the people who knew him in those days commented "whilst I and my colleagues were having a drink in the canteen, Hans

was fiddling around with arrangements in the dressing room".)

The parties he held in his terraced house in the Langenhorn District of Hamburg were a bit quiet and formal now and again – typically Hamburg. "For Christ's sake, there must be a reason for it. If it's not us, it must be the clapped-out music". Hans (he hadn't yet anglicized his name) was on the right track. Even the toughest radio and record bosses sat up when they heard his first party sound arrangements. "Annenchen von Tharau" made the charts in Canada before it did in Germany, and didn't become the vehicle for the "Last" sound in Germany until it was reimported. By the way, James Last has no complexes about just being a "dance-band leader". This is proved by his versatility. He also keeps to the creed of Wilhelm Furtwängler, a conductor he considerably admires: you can only differentiate between good music and bad music, not between light music and high-brow music.



Famous fellow-musicians visit James Last: Count Basie and Stan Kenton.



Recording engineer Peter Klemt is at the mixing console when James Last records another LP.

*Thank
you*
James Last

*for all the
Happy Years and all
the Happy Music.*

**INTERSONG INTERNATIONAL
MUSIC PUBLISHERS**

ATHENS - BRUSSELS - BUENOS AIRES - BUSSUM - CARACAS - COPENHAGEN - HAMBURG - JOHANNISBURG - LONDON - LOS ANGELES - MADRID
MEXICO - MILAN - NEW YORK - PARIS - RIO DE JANEIRO - SINGAPORE - STOCKHOLM - SYDNEY - TOKYO - TORONTO - VIENNA - ZURICH

WELL KEPT SECRET

AFTER YOU KNOW YOU'VE ENJOYED EVERY SECOND OF PRODUCING A NEW ALBUM, THE HARDEST THING ABOUT BEING CREATIVE IS KNOWING HOW TO PUT IT INTO WORDS. THE KICKS THAT GO DOWN WHEN YOU KNOW YOU'VE FOUND A NEW PLACE WITH SUCH A UNIQUE ARTIST AND A WAY OF EXPLAINING WHAT YOU'VE DONE, BECOME IMPOSSIBLE TO DESCRIBE. JAMES LAST IS BY FAR ONE OF THE MOST IMPORTANT TALENTS OF OUR TIME. THE OPPORTUNITY FOR US TO WORK TOGETHER AND THE DOZENS OF OUTSTANDING MUSICIANS WHO CONTRIBUTED SO MANY VALUABLE MOMENTS, WE THANK FOR BEING A PART OF JAMES LAST'S FIRST ALBUM RECORDED IN AMERICA. (THIS INCREDIBLE INTERNATIONAL PERSONALITY HAS NO LESS THAN 108 GOLD ALBUMS TO HIS CREDIT.. IT'S MIND-BOGGLING!) AND FOR MYSELF, THERE IS MORE THAN JUST MUSIC AND THOUGHT HERE; THERE IS LOVE, AND THE OPPORTUNITY OF BEING ABLE TO SHARE THIS ALBUM WITH EVERYONE WHO CARED SO MUCH IN MAKING IT POSSIBLE.

WES FARRELL

THIS IS A NEW JAMES LAST SOUND. A MUSICAL MASTER-PIECE AND A NEW DIRECTION - EVEN THE RAPPORT BETWEEN THE MUSICIANS ON THE SESSION WAS CONTAGIOUS - LISTEN AND FEEL THE CREATION OF A PULSATING, DRIVING RHYTHMIC ALBUM, BLENDING MELODIC CONTEMPORARY MUSIC.

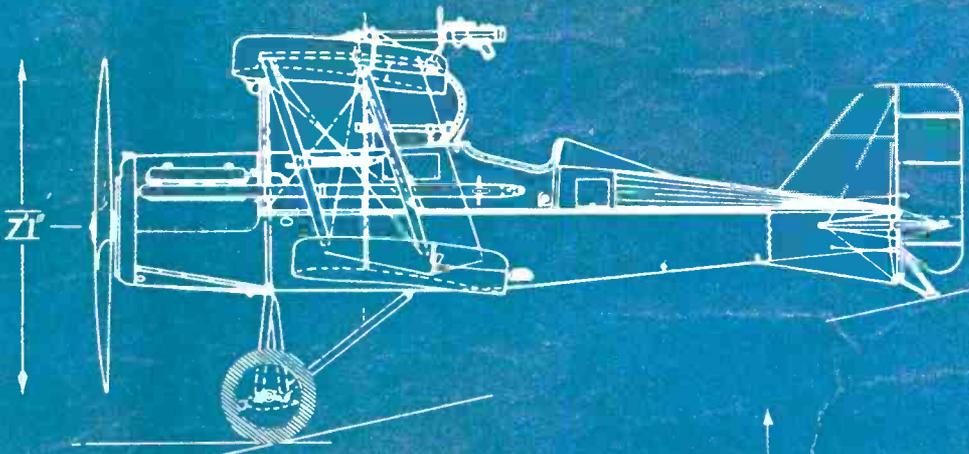


LAST STEPS OUT OF HIS ALREADY ESTABLISHED IMAGE AND BRINGS TO YOU HIS "WELL KEPT SECRET." THE LISTENER WILL RESPOND RELATING TO THE UNIVERSAL LANGUAGE OF MUSIC. MUSIC THAT COOKS, MOVES AND EXCITES.

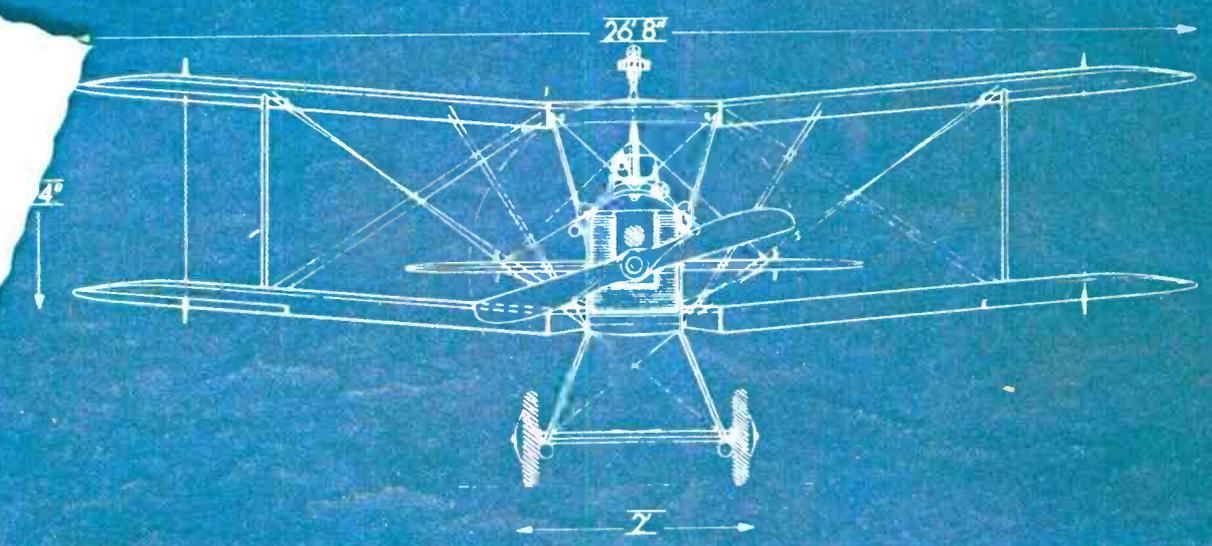
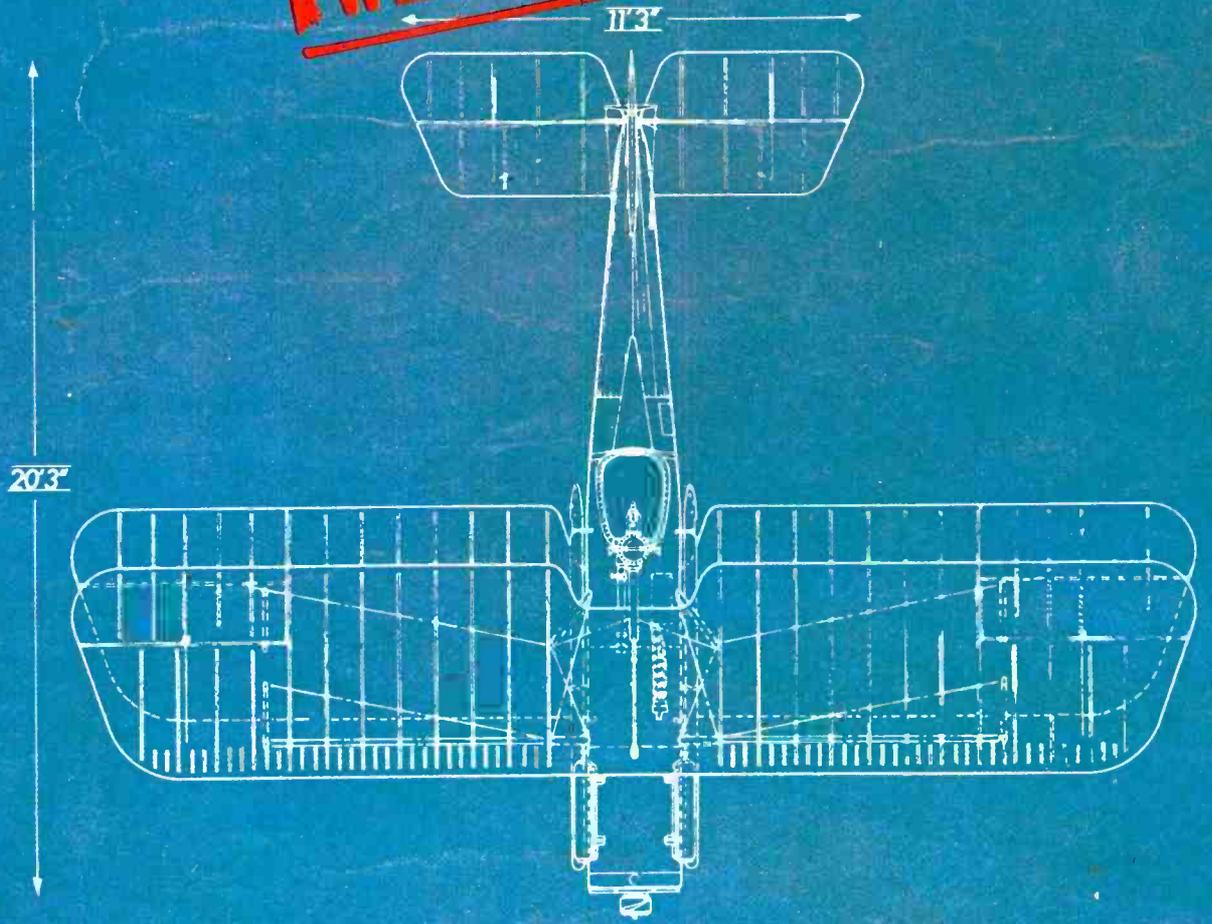
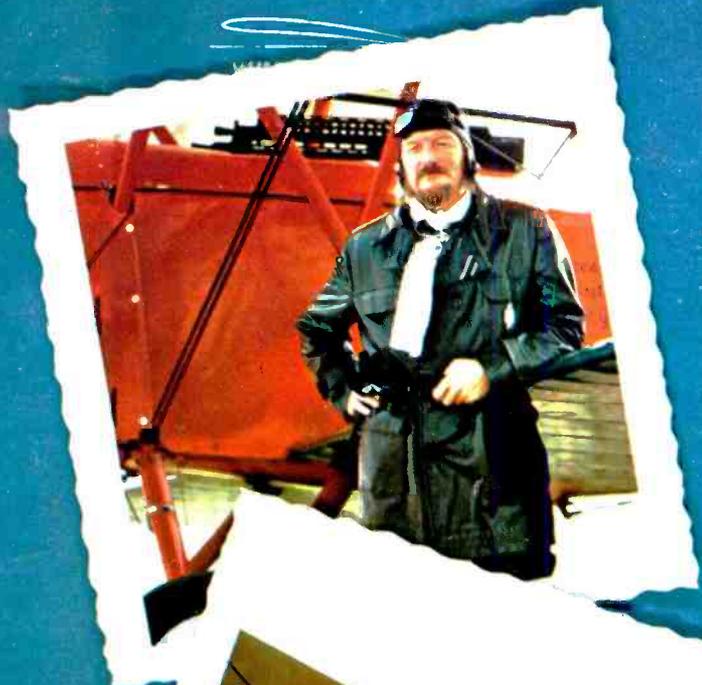
THE LID IS OFF!

James Last

A WELL KEPT SECRET!



TAIL SECTIONS



WE THANK YOU JAMES, WES, AND THE MUSICIANS FOR REVEALING "A SECRET" WHICH WAS KEPT FAR TOO LONG.



	Side 1
JUBILATION	4:33
SUMMERTIME	5:14
I CAN'T MOVE NO MOUNTAINS	3:25
LOVE FOR SALE	4:39
	Side 2
BOLERO '75	3:16
SLAUGHTER ON 10TH AVENUE	4:51
QUESTION	5:43
THEME FROM "PRISONER OF SECOND AVENUE"	3:40
	<small>*ASCAP/BMI</small>

- MUSICIANS**
 JIM GORDON/DRUMS & PERCUSSION
 MAX BENNETT/FENDER BASS
 LARRY CARLTON/GUITAR
 DEAN PARKS/GUITAR
 LARRY MUHOBERAC/KEYBOARDS
 GARY COLEMAN/PERCUSSION
 BOBBY BRYANT/TRUMPET
 BUD BRISHOIS/TRUMPET
 GEORGE BOHANON/TROMBONE
 CHARLIE LOPER/TROMBONE
 ERNIE WATTS/SAX
 JACKIE KELSO/SAX
 STRINGS LED BY JIM GETZOFF

PRODUCED BY WES FARRELL FOR CORAL ROCK PRODUCTIONS
 ARRANGED BY LARRY MUHOBERAC, JAMES LAST & WES FARRELL
 ENGINEER: GARY KELGREN
 SECOND ENGINEER: KELLY KOTERA
 RECORDED AT THE RECORD PLANT (LOS ANGELES)
 TOM SCOTT & MAX BENNETT
 APPEAR THROUGH THE COURTESY OF ODE RECORDS

LARRY CARLTON
 APPEARS THROUGH THE COURTESY OF BLUE THUMB RECORDS
 EXECUTIVE SUPERVISION: MICHAEL VON WINTERFELDT
 COVER PHOTOS: ANTHONY LOEW • DESIGN: PAULA BISACCA • ART DIRECTION: BILL LEVY
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 810 SEVENTH AVENUE, NEW YORK, NEW YORK 10019 • PRINTED IN U.S.A.



The Album:
"Well Kept Secret"
 PD 6040

The Single:
"Love For Sale" b/w "Summertime"
 PD 15108



Marketed by Polydor Incorporated / Distributed by Phonodisc / a Polygram Company
 Available in Canada through Polydor Ltd.

JAMES LAST: THE CANADIAN GOLD STANDARD

The part played by James Last in the establishing and development of Polydor Ltd. in Canada has been enormous. In the words of Mr. Evert Garretsen, President of Polydor: "Beyond any doubt, he has been the backbone of the company since it was first established".

A measure of exactly what he has meant to the company over the years is the fact that to date he has earned eighteen Gold Records in Canada, a record that is perhaps unequalled. Certainly, few, if any, other artists have captured the imagination and devotion of the Canadian record buying public to the same extent during the past decade.

There is a dictum in this country that "middle-of-the-road airplay does not sell". That this is patently untrue has been proved over the years by the enormous and continuing success enjoyed

by Last, which can be almost exclusively attributed to the outstanding support and airplay given to him by those very same stations. As Allan Katz, Polydor's Advertising and Promotion Director, puts it: "Last's music has been the major influence in adult radio in Canada for many years".

One of Last's great strengths is his awareness of the importance of personal promotion, and he has never spared himself in this regard when touring this country. "He is", says Katz, "highly aware of the importance of others within the industry to his career, and, whether it be radio, television or press interviews, receptions, in-store promotions or any other promotional activity, he always finds time to meet and greet everyone".

"He is", continues Katz, "a truly major star in the broadest sense. Wherever he goes, he is instantly re-

cognised. People stop him all the time, for a word or an autograph, and he has time for each and every one of them".

The tours of Canada that Last has made over the years have been among the most exhaustive and exhausting ever undertaken by anyone, Canadian or foreign. Not only has he played such major centres as Montreal, Toronto and Vancouver, but also the smaller ones that are too often overlooked, such as Moncton, Sault Ste. Marie, Thunder Bay and Brandon. In all of them the response has invariably been the same; packed houses, enormous publicity and massive record sales.

Each year since 1968 Polydor has set one month aside as "James Last Month". Designed to re-emphasise the entire Last catalogue, which now includes more than fifty albums, the Month is supported by radio and press advertising, in-store promotions and window displays from coast to coast. Says Dieter Radecki, National Sales Manager: "This has always been a highly successful campaign for us, and year after year results exceed forecast. It would certainly not be possible with most artists, but with Last we are preaching to the converted".

That James Last is a superstar in Canada is beyond question, but he is also, to quote Mr. Evert Garretsen, "a man of outstanding character. We are extremely proud of our long and fruitful association with such a major artist, and hopeful that it will continue for many years to come".



Autograph hunters kept James Last busy during his visit to Toronto.

"ROMANCE" IS TOP

A film about James Last's music was shown on TV, and the title of it - "Romance - Beethoven 74" - is up at the top of the Italian hit parade.

James Last's appearance at the Venice Festival helped to popularize the music of the Hamburg star. His "In Concert" album is one of the best-selling records in Italy.

At the moment James Last and his musicians are the number one pop orchestra there.

TRIBUTE TO AUSTRIA

Last's Austrian break through was when he played the Vienna Philharmonics Ball in January 1972. Since then, the Austrians have never forgotten him. With his album "James Last in Vienna", Last commemorates the occasion and pays his respects to the Austrians. A third of the orchestral music sold in Austria is James Last music.

All the titles issued up to now have been successful. Special leaflets were even printed for special Austrian promotions.



Star bandleader Last received 18 gold discs in Canada. They were presented by Polydor Ltd. President Evert Garretsen (left) and promotion director Allan Katz.

CLASSICS UP TO DATE IS WHAT PUT LAST ON TOP IN BELGIUM

Since 1966, when we released "Annchen von Tharau" in Belgium, James Last has become undoubtedly the most popular orchestra leader in the country. This record became one of our strongest bestsellers, and established Last as one of the most talented and accomplished musicians about. "Classics Up To Date" proved to be the vehicle necessary to confirm his reputation, and to definitely establish him in our market. It became the biggest selling record ever released in Belgium!

Since that date, James Last has al-

ways remained at the top, both in the popularity polls and in his sales.

Polydor Belgium has participated in all the marketing campaigns originated by the German Head Office: the sale profits of the last campaign mounted by Polydor Belgium were donated to the Father Damien Society (a charitable institution in aid of the lepers), and a cheque was presented to them for the amount of DM 35.000.-.

During the last ten years, the turnover of James Last records has accounted for over 25% of the total Polydor Belgium Top Price.

HELPING SICK CHILDREN

A double album in aid of spastic children and starving children in Africa - this was James Last's contribution to welfare aid. Just under \$1 of the selling price of about \$10 went to spastically handicapped children in Berlin, and the same amount to Ethiopian Aid for the starving in Africa.

Within three weeks, there was nearly \$200,000 in the contribution fund.

James Last was very reserved when he handed over the check. "If you do something good, you shouldn't boast about it", he said.

"LAST- HAPPINESS"

"Over here, James Last is another word for happiness". That's the way Carlos Pinto at Phonogram Portugal described the reaction to the James Last sound in his country. "Non stop dancing" and "Beach parties" are extremely popular among record dealers. "James Last is one of the leading personalities on the Portuguese musical scene", Pinto said.

"ALL WE NEED IS LAST" SAY SWEDEN

Through the years James Last has established himself as one of the best-selling artists ever in Sweden and in the M.O.R. - and party-file he is unrivalled. Up to December 1974 he has sold around 850,000 LP's and M/C's in Sweden.

So far, four large campaigns around James Last have presented the artist and his music.

The first campaign in 1967 was based upon the sampler "This Is James Last". Later this year Polydor noted an increase in the sales of the James Last records.

The first really big year was 1969, when Polydor Sweden decided to talk

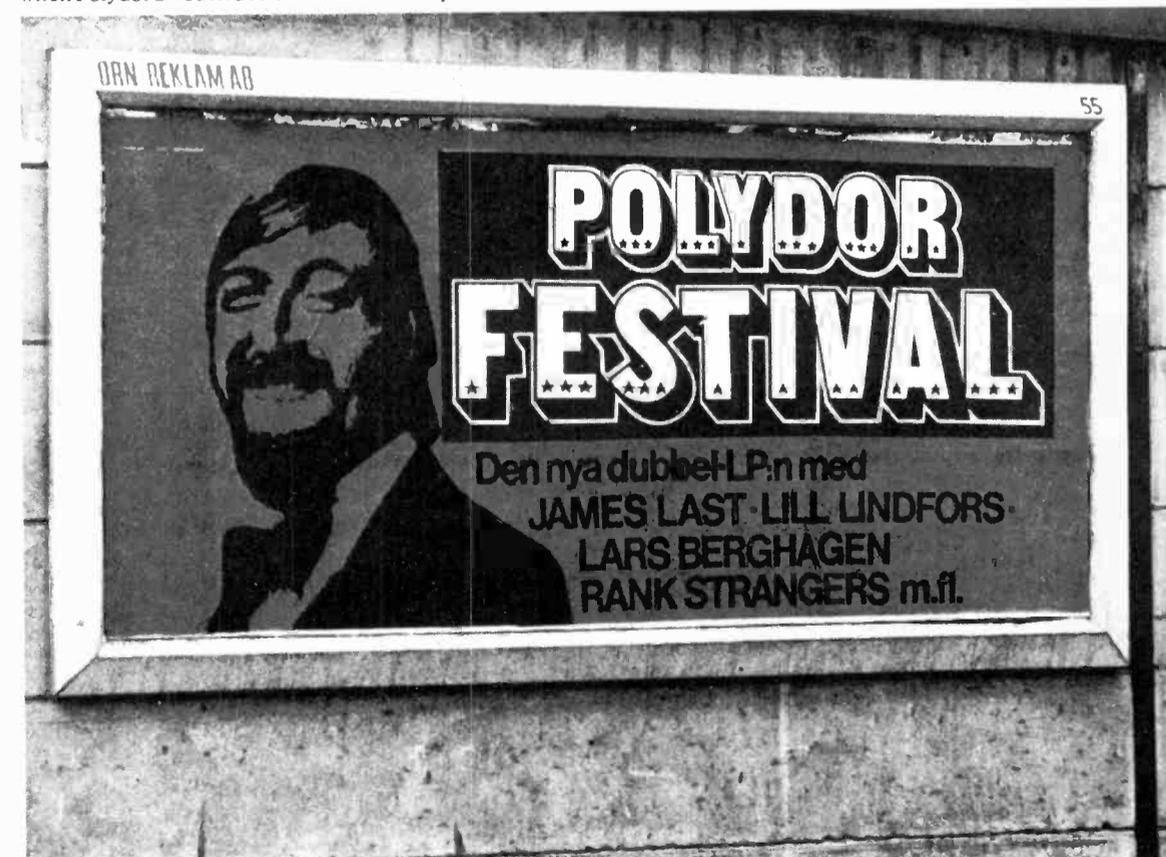
James into making a recording of Scandinavian songs - "In Scandinavia" was released in spring, 1971. In April 1971 James Last for the first time visited Sweden and Stockholm. The concert was sold out and in connection with this concert we organized a campaign called "James Last In Scandinavia".

In 1972 Polydor started the biggest (Swedish) James Last campaign so far, called "All You Need Is Last". A special stand with 150 dealers. At the same time Polydor produced the James Last-ABC - a catalogue with every recorded Last-title in stock in alphabetical order, and at that time

they were more than 1.200 titles in stock!

In the beginning of 1973 "Classics Up To Date Vol. 2" qualified for a gold record in Sweden (25.000 cps.). In 1974 the first volume of the "Classic"-series passed the 25.000-limit. The second gold record was given to James during his concert tour in Sweden, March 1974.

And now, in the beginning of 1975, there are two more golden discs for James Last to pick up, namely "Beach Party Vol. 3" and "In Scandinavia". In Sweden the Last-anniversary will be followed up with a "Happy Birthday"-campaign in August with advertisements and a new ABC-catalogue etc.



Every one of his concerts was sold out when James Last toured Sweden.

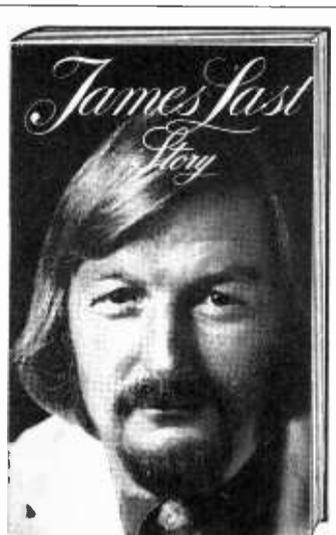
**FROM ELVIS TO ANDY,
THEY ALL SING THIS SONGS**

- Title: *GAMES*
Sung/played by: Eddie Fisher, Connie Francis, Ray Conniff, Nino Rossi, Wayne Newton, Mantovani Orchestra
- Title: *HAPPY HEART*
Sung by: Andy Williams, Petula Clark, Billy Vaughn, Anita Kern
- Title: *WHEN THE SNOW IS ON THE ROSES*
Sung by: Sonny James (C&W ASCAP award)
- Title: *FOOL*
Sung by: Elvis Presley (C&W ASCAP award), Wayne Newton, Daliah Lavi
- Title: *BLAME IT ON ME*
Sung by: Ray Charles Singers
- Title: *IRGENDWO IN FREMDEN STRASSEN*
Sung by: Karel Gott
- Title: *NOW I KNOW*
Sung by: Jack Jones
- Title: *JAGERLATEIN*
Sung by: Wencke Myhre
- Title: *LINGERING ON*
Sung by: Tom Jones
- Title: *MUSIC FROM ACROSS THE WAY*
Sung by: Andy Williams
- Title: *SO EINE LIEBE GIBTES EINMAL NUR*
Sung by: Wencke Myhre
- Title: *MORGENS UM SIEBEN*
Sung by: Film soundtrack
- Title: *NOSUN TODAY*
Sung by: Vikky Carr

A normal day at our house runs something like this.

First the children have to be wakened - I take care of that. Then we all have breakfast together. As soon as the children have set off for school I make my way to my desk, where there is always a pile of unfinished business waiting. Now and then I jump in the swimming pool to compensate a little for my sedentary labours.

When Rina and Ronny get home from school we all play around in the pool again together. I don't need to go into who enjoys pushing whom under the water. What characterises our family is tolerance and understanding for each other. This means that my children never think solely of themselves. "Egotism" is a word that just doesn't figure in their vocabulary, and I'm proud of that.



The Autobiography of a world-wide star was recently released in Germany: "James Last Story". In it the band-leader not only talks about his life, but also offers a critical assessment of showbusiness in general. The book is published in Hamburg by R. Glöss Verlag.

THE LAST BAND: "ONE MUSICAL FAMILY"

"Next to Bert Kaempfert, James Last is the most successful German composer in the States", concluded Heinz T. Voigt, president of the International Publishing Intersong Group, on the occasion of Last's 10-year jubilee.

Voigt was the man who signed the first record contract with Last for Deutsche Grammophon in Hamburg in 1965. "James Last has made it be-



Even while relaxing in the garden James Last is working on his next hit.

cause he's versatile, and he's hard-working", the president added. After the success of the Beatles, music-lovers wanted a change. James Last managed to turn complicated compositions from all fields of music into happy music for everyone - thanks to his clever arrangements. "He built a bridge between contemporary music and all the different age-groups", said Voigt. "After all, it was revolutionary to hear James Last playing Christmas carols you could dance to!"

The Intersong president reckons one of the secrets of Last's world-wide success is the fact that the orchestra's personnel harmonize and that James regards his band as a musical family. "It's a company", he puts it.

In America, James Last has been greatly successful for years as a composer. Even the first composition he published was one of his most successful. In 1966 he composed "Games that lovers play", became internationally known as a songwriter as a result and, in addition, has received offers of commissions from all over the world ever since then. Even if Last emphasizes now and again that he is not a hit-maker, there are plenty of titles on his composition list that have become very popular. For example "Happy Heart", which was sung by almost

everyone in show business who was big. "Irgendwo in fremden Straßen" was sung by Karel Gott in the Eurovision Song Contest. "When the snow is on the roses" got James Last the ASCAP award in 1973, so did "Fool", made popular by Elvis Presley.

Not forgetting the secret best-seller "Happy Luxembourg", which has been the introductory music for the German-language Luxembourg program for years.

The soundtrack music of "Morgens um sieben ist die Welt noch in Ordnung" and "Wenn süß das Mondlicht

auf den Hügeln schläft" were compositions in which he managed to do more than add a musical atmosphere to the films. Singers like Eddie Fisher, Mantovani, Ray Conniff, Andy Williams, Petula Clark, Cliff Richard, Tom Jones and Vikky Carr made the charts with James Last compositions.

To quote Intersong president Heinz Voigt: "James Last appealed to the American mentality straight away. After all, James Last's music is light and easy. That's the secret of his success."



An award for his successes as a composer is presented to James Last by Heinz T. Voigt, President of Intersong.



Andy Williams was one of the star singers to put a James Last composition into the charts.



The Last Family: Waltraut and James Last, with Ronny (left) and Rina.

WHEN I MAKE MUSIC I FEEL GOOD

music and my life consists of thoughts, for it is music.

My orchestra is the most important medium through which I can communicate my thoughts to other people. Media such as the record, radio, television, these are the amplifiers which distribute my thoughts millionfold. As far as my music is concerned, they are dependent on me, but as far as the distribution of my music is concerned, I have to depend on them.

They say that dependence is a bad thing for art. But total independence is something theoretical which does not exist in reality, unless the artist is working just for himself and not for his fellow human beings. Then a composer would need no orchestra because he would hear the music through his own imagination when he reads the notes.

But music must be made for others: art means skill and skill is used to the benefit of people.

When I make music I feel good, I'm happy. Whether it is in the studio or the concert hall with people or whether I am alone in my room. Perhaps I would not be so happy without my three special people, my wife Waltraut and my children Rina and Ronny! Waltraut is the only one who can also put up with disharmony, whether it is in my work or in myself. These dissonances are rare, but when they do occur, she becomes the arranger: she arranges with understanding, feminine charm and so much kindness that each, barely susceptible, disharmony is turned to harmony again. This is the only way that music can become life to me and be communicated to others. Music knows no frontiers: it forms a kind of bridge between people.

So if I now, at the age of 46, sum up my life so far I would say this: Life is like a bridge, too. So far it has carried me safely from one riverbank to the next. The bridge stands today on a firm foundation and if nothing shakes it, it will help establish many more bonds yet.

There is a warm relationship between us which springs from mutual attraction. Each knows he can depend on the other. As far as I am concerned, this is the most important basis for a good family life and it has priority over all other private things.

Anybody who is lucky enough to live in his own house knows how free and relaxed family life can develop there. In the early years we lived in an apartment where, although not feeling totally confined, we were restricted. But I had been playing with the idea of buying a house for some time.

One morning, while I was still working as bass-player with the NDR dance orchestra, I took trumpeters Paul Kubatsch and Werner Gutterer, with whom I got on especially well, into my confidence: "Fellers, I've got the chance to buy a house but I can't make up my mind", I said.

During the lunch break the three of us then drove out to the Langenhorn district of Hamburg and took a look at the house. We were delighted with the house itself - but the price! And there was I, not wanting to over-commit myself financially.

We talked and calculated for a long time and then finally I clinched the deal. I still live in Langenhorn today even though I have now exchanged the first house for a more conveniently situated one - but still in the same street.

I sit alone in my study in Langenhorn, Hamburg. In front of me is a page of blank music paper which I have to fill as quickly as possible. To many people the black dots I make on the paper are a form of "black magic". To me they are a record, in black and white, of what is to be created in the studio: a satisfying sound emanating from the orchestra for which they were written.

My music is me. It is the outward sign of my thoughts. My thoughts are

JAMES LAST FORMS PART OF NORWEGIAN CULTURE

In the past two years, Polydor Norway has coordinated between four and five special projects centred around the Last catalogue, such as those activities planned as the back-up to his specially recorded Scandinavian album in 1971. With this album, Scandinavians finally felt James Last to be a part of their own native culture.

Although James Last has yet to visit Oslo, this album project brought him acceptance, and broke him on the market not only as a successful bandleader, but also as a human being, - in that it brought him into contact with a far wider audience. It was also one of the strongest reasons for thousands of Norwegians, flocking to Gothenburg (a journey of some

eight hours) to attend the concert in 1973 at the enormous Scandinavium-Hall. And finally, this recording project of his is one of the fundamental reasons why nearly all of his releases (especially the international ones) make it into the Norwegian charts.

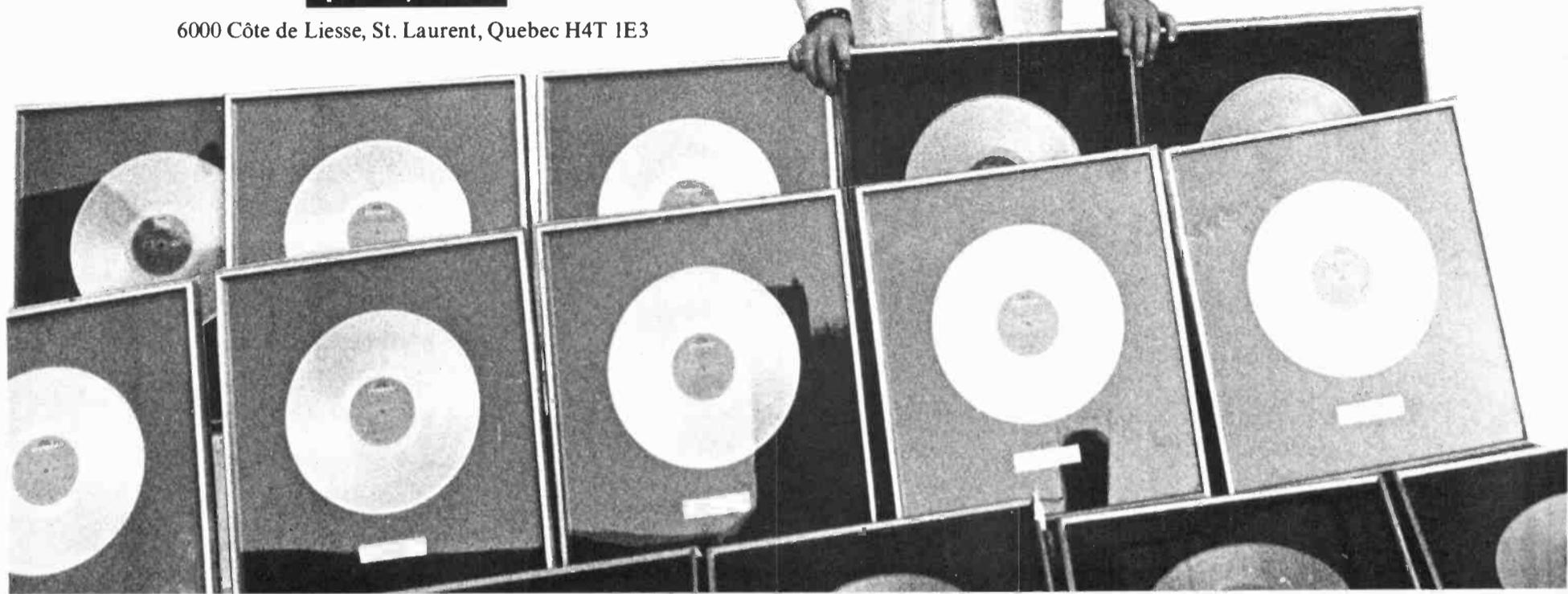
Several marketing campaigns have been undertaken with the James Last catalogue, mainly to include specially-priced albums, posters, instore (and/or window) displays, plus articles featured in the Opus magazine (distributed for free). Besides strong encouragement given the sales force, James Last always gets positive reviews in both the national press and weekly magazines - for obvious reasons! James Last definitely has taken his place in the Norwegian music scene!

James Last

The Gold Standard in Canada.



6000 Côte de Liesse, St. Laurent, Quebec H4T 1E3



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POLYDOR JAPAN

**10 years
already
10 years
only
10 years
encore...**

congratulations and thanks
from the
polydor belgium family

THANK YOU **James**
FOR MAKING YOUR
FIRST 10 YEARS
OUR **last**-YEARS,
MAY THE **last**-YEARS
last THE NEXT
10 YEARS TOO.



POLYDOR AG

8952 Schlieren
Switzerland

**CONGRATULATIONS
ON 10
BEAUTIFUL YEARS**

James Last

polydor SPAIN



AT LAST-TO JAMES

ON THE OCCASION OF THE 10th ANNIVERSARY WITH



THAILAND
BANGKOK

A BIG THANK YOU
TERIMA KASIH
謝謝

FROM YOUR INNUMERABLE
FRIENDS AND FANS
IN SOUTH EAST ASIA
FOR EVER-LAST-ING
NON-STOP DANCING
PARTY PLEASURE

MALAYSIA

KUALA
LUMPUR

SINGAPORE

INDONESIA

JAKARTA

photonogram

JAMES LAST RECORDS CASSETTES TAPES



HULDE AAN JAMES LAST

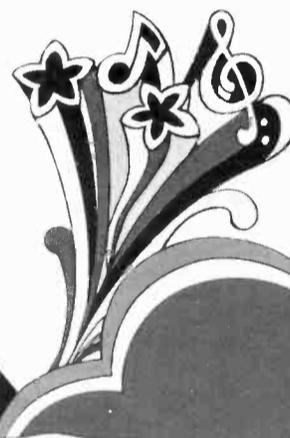
en nog vele jaren!

Congratulations
from Polydor B.V.
Rijswijk (ZH), Holland

You've LASTed 10 years
'cause you're the BEST.

James Last

From your Filipino friends.



DYNA PRODUCTS, INC.
135 W 2nd Avenue cor D. Aquino St.
Grace Park Caloocan City
Philippines

Mailing Address:
P.O. Box 4591 Manila
TELEX No. 7420361
Cable: "DYPRO"

It is with pleasure that we celebrate the big success that James Last is having in Italy as well as our 10th Anniversary of activity with him.

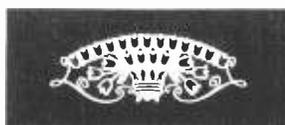
Phonogram Italy

Would you sign a deal with this man?



Polydor did
and with over
100 Gold records
to James Last's
credit, are proud
and happy to have
continued their association
for over 10 years.
We've only just begun!*

**Some 30 years later*



POLYDOR
INTERNATIONAL
GMBH

**Ten Years Non stop...
don't stop now!!!**



Thanks James from Polydor London



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	10	MIDNIGHT BLUE Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
2	1	10	WILDFIRE Michael Murphey, Epic 50084 (CBS) (Mystery, BMI)
3	7	9	WHEN WILL I BE LOVED Linda Ronstadt, Capitol 4050 (Acutt-Rose, BMI)
4	3	8	OLD DAYS Chicago, Columbia 10131 (Make Me Smile/Big Elk, ASCAP)
5	6	10	SISTER GOLDEN HAIR America, Warner Bros. 8086 (Warner Bros., ASCAP)
6	10	8	THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
7	13	4	EVERYTIME YOU TOUCH ME (I Get High) Charlie Rich, Epic 8-50103 (Columbia) (Algee, BMI/Double R, ASCAP)
8	9	8	LIZZIE & THE RAINMAN Tanya Tucker, MCA 40402 (House Of Gold, BMI)
9	11	5	THE LAST PICASSO Neil Diamond, Columbia 10138 (Stonebrige, ASCAP)
10	4	12	LOVE WILL KEEP US TOGETHER Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
11	5	10	WONDERFUL BABY Don McLean, United Artists 614 (Unart/Yahweh, BMI)
12	17	6	SWEARIN' TO GOD Frankie Valli, Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)
13	8	13	I'LL PLAY FOR YOU Seals & Crofts, Warner Bros. 8075 (Dawnbreaker, BMI)
14	23	5	FEELINGS Morris Albert, RCA 10279 (Fermata International, ASCAP)
15	26	6	THE HUSTLE Van McCoy & The Soul City Symphony, Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)
16	12	12	ONLY YESTERDAY Carpenters, A&M 1677 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
17	15	9	AND THEN THERE WAS GINA Bobby Goldsboro, United Artists 633 (Unart/Pen In Hand, BMI)
18	18	7	PLEASE TELL HIM THAT I SAID HELLO Debbie Campbell, Playboy 6037 (Chrysalis, ASCAP)
19	38	3	PLEASE MR. PLEASE Olivia Newton-John, MCA 40418 (Blue Gum, ASCAP)
20	33	2	RHINESTONE COWBOY Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
21	14	12	RAINY DAY PEOPLE Gordon Lightfoot, Reprise 1328 (Warner Bros.) (Moose, CAPAC)
22	24	5	HARPO'S BLUES Phoebe Snow, Shelter 40400 (MCA) (Tarka, ASCAP)
23	19	7	CONY ISLAND Herb Alpert & The T.J.B., A&M 1688 (Almo, ASCAP)
24	27	3	ATTITUDE DANCING Carly Simon, Elektra 45246 (C'est/Jacob, ASCAP)
25	22	6	DING-A-LONG Teach-In, Philips 40800 (Phonogram) (Dayglow, ASCAP)
26	29	6	SUSANNA'S SONG (In The California Morning) Jerry Cole & Trinity, Warner Bros./Midget 8101 (Moppet, BMI)
27	28	6	HOW LUCKY CAN YOU GET Barbra Streisand, Arista 0123 (Screen Gems-Columbia, BMI)
28	30	8	SMILE ON ME Ronnie & Natalie O'Hara, Legacy 104 (Happy Girl, ASCAP)
29	21	9	I'M NOT LISA Jessi Colter, Capitol 4009 (Baron, BMI)
30	35	5	EL BIMBO Bimbo Jet, Scepter 12406 (Artie Wayne/Reizner, ASCAP)
31	39	2	LISTEN TO WHAT THE MAN SAID Wings, Capitol 4091 (McCartney/ATV, BMI)
32	36	3	WOODEN HEART Bobby Vinton, ABC 12100 (Gladys, ASCAP)
33	34	4	I DREAMED LAST NIGHT Justin Hayward & John Lodge, Threshold 67019 (London) (Justunes, ASCAP)
34	32	5	WHAT TIME OF DAY Billy Thundercloud & The Chieftones, 20th Century 2181 (Sawgrass, BMI)
35	NEW ENTRY		JIVE TALKIN' Bee Gees, RSO 510 (Atlantic) (Casserole, BMI)
36	42	2	SEND IN THE CLOWNS Judy Collins, Elektra 45243 (Beautiful/Revelation, ASCAP)
37	40	7	LOVE WON'T LET ME WAIT Major Harris, Atlantic 3248, (Mighty Three/Friday's Child/WMOT, BMI)
38	44	3	BURNING THING Mac Davis, Columbia 3-10148 (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI)
39	NEW ENTRY		MAKE THE WORLD GO AWAY Donny & Marie Osmond, Kolob 14807 (MGM) (Tree, BMI)
40	45	2	AT SEVENTEEN Janis Ian, Columbia 10154 (Mine/April, ASCAP)
41	46	4	I'M NOT IN LOVE 10 cc, Mercury 73678 (Phonogram) (Man-Ken, BMI)
42	43	4	(Baby) DON'T LET IT MESS YOUR MIND Donny Gerrard, Rocket 40405 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
43	NEW ENTRY		FEELIN' THAT GLOW Robert Flack, Atlantic 3271 (Lonport, BMI)
44	49	2	T-R-O-U-B-L-E Elvis Presley, RCA 10278 (Jerry Chestnut, BMI)
45	47	3	KING KINGSTON George Fischhoff, PIP 6503 (George Fischhoff/Mourbar, ASCAP)
46	41	5	IF I COULD LOVE YOU Johnny Maya, Ranwood 1021 (Music of the Times/Piffy, ASCAP)
47	50	2	ROCKFORD FILES Mike Post, MGM 14772 (Leeds, ASCAP)
48	48	4	JUST LIKE ROMEO & JULIET Sha Na Na, Kama Sutra 602 (Buddah) (Jobete, ASCAP/Stone Agate, BMI)
49	NEW ENTRY		FOREVER AND FOREVER Englebert Humperdinck, Parrot 40082 (London) (Mam, ASCAP)
50	NEW ENTRY		FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds, Playboy 6024 (J.C., BMI)

New Companies

Diversified Artists International agency has been formed by David Permut in Beverly Hills with affiliates in New York, London and Rome.

Pick-A-Hit Records has been founded in Los Angeles as a division of S.R.G. International Motion Pictures. President is Bobby Sanders, who has worked with Dobie Gray, Little Anthony and Gene Page, among others. LaKeisha Portier and Marion Mitchell of Black Ladies Production will handle promotion for the company.

In Atlanta, Generator, Inc., has been launched by Joe Powers. It's a talent agency.

Chris Rathfon of Harrisburg, Pa., unshuttered his own talent agency, C.M.R. Assoc., Inc.

Dave Swaney has reactivated his Los Angeles based PR-advertising agency, Dave Swaney's Company, after a brief association with McFadden, Strauss & Irwin.

Talent Development Associates (TDA) has been formed in Las Vegas. The firm is talent development complex involved in management and public relations. Included in the company's executive lineup are Doovid Barskin, executive vice president and general manager; Buck Ram, musical and creative production; and Jean Bennett, Personality Productions, who will be assisting in personal management.

Goldisc Hosts An Open House

NEW YORK—Representatives of more than 15 labels were on hand for a recent open house marking the christening of Goldisc Recordings, new name for the expanded Sonic Recording Products, for 28 years a pressing plant subsidiary of Viewlex, Inc., in Holbrook, L.I.

New singles automatic presses are scheduled for delivery and installation by early June at the plant, with capacity exceeding 100,000 singles, 10 and 12-inch LPs daily. Other services include label imprinting, plating, collating, special packaging, returns processing, mail-order fulfillment and warehousing.

Move Jacksons

LOS ANGELES—Motown has launched a promotional campaign for both the Jackson Five's "Moving Violation" LP and Michael Jackson's "Forever Michael" solo effort.

Campaign features include appearances on "American Bandstand," co-hosting the July 7 Dinah Shore Show, autograph sessions at the retail level, three-dimensional moving violation button, mobiles, "Forever Michael" hats and billboards.

Disco Series

• Continued from page 43

bility of catalog. Any label that has been involved in good black music over the past few years (though Motown admittedly has the advantage here) would do well to look at these three albums and follow Motown's lead.

BOB KIRSCH

Jukebox Programming

\$8 FEE AND UP

Ops See \$ Diminish, Some Locations Close

By ANNE DUSTON

CHICAGO—Operators are reluctant to face another fee on jukeboxes if the proposed \$8 royalty fee becomes law. For one operator, it would represent a cost of \$1,200 to \$1,400 a year with no return. "We could buy another jukebox for that," he suggests.

While the additional cost would not precipitate any change in cost per play at the \$8 fee, many operators feel that marginal locations might be closed down, especially if the proposed law is voted in at \$10 or \$20 per box.

Enforcement by ASCAP of a royalty fee on boxes was termed "a monster situation, when you think of the licensing and collection involved. It will be especially difficult in mom and pop operations, and where the tavern owns the box."

The headaches of local and state licensing arrangements are personified by Roland Tonnell, Cigarette Service, Inc., Appleton, Wis., who says that while he operates in a relatively small area, there are 28 cities, towns, villages and townships each with their own tax structure, licensing fees, and assessment rates, for 28 different combinations. He says some cities in Wisconsin charge as much as \$50 per box, but rates in his area vary from zero to \$15.

Complicating the situation is the personal property tax based on an evaluation of the machine and its location that can run as high as \$100 per box.

Tonnell is also hit with a sales tax on revenue of 4 percent off the top. The operator is forced to become the collection agency for the state and is required to report the monthly gross per machine, a situation that locations don't appreciate, he says.

If a box is moved from one area to another, it becomes necessary to buy another license, but the operator loses any claim to a rebate on the license already paid for. It doesn't discourage him from changing machines around, Tonnell says.

One problem with assessments on the machines is that the assessor is not knowledgeable about the equipment and Tonnell is forced to contest the fee. "We have a 15-year old Seeburg machine that we keep on the books at \$50 evaluation, but the assessor insists it has a \$600 value."

He adds that operators make less money today because revenue has remained the same while costs of equipment have gone up. "When jukeboxes were \$850 we didn't operate as efficiently because we didn't need to, but at \$1,650 per box, we aren't buying as much new equipment."

Kem Thom, Western Automatic, Chicago, pays a city fee of \$25 per machine for coin operated play, a cost that is waived in some department store locations that are on free play.

The city wants to know type of box, serial number, and manufacturer. The fee has remained the same for 25 years.

On the Illinois state level, the fee per box is \$10, and the state association resisted a proposed change three years ago to \$25, an increase of 150 percent.

Moving a box to a county location doesn't usually require an addi-

tional license, but a move into a suburb adds another \$5 to \$50 fee. The nearby city of Rockford charges \$250 for operating there, but allows 10 machines to be placed in locations, for an average fee of \$25 per machine. If an operator has less than 10 machines, it becomes expensive.

On the proposed royalty fee, Thom suggests that the location will be paying half as it does now with licensing charges.

"The royalty fee will not change the cost per play, but if it is higher than \$8 it will put some locations out of business. The day is coming when it will be necessary to take front money to cover these costs, especially if the royalty fee is \$20."

New York City operators pay a \$25 coin operated amusement device tax on each machine, in addition to a \$2 occupancy tax. There are no state fees since a former state sales tax was done away with, Ben Chicossky, managing director of the New York Music and Amusement Assn., says.

Tex. House OKs \$10 Machine Fee

By GLADYS CANDY

AUSTIN, Tex.—Action by the Texas House of Representatives has levied a \$10 per machine annual licensing fee on amusement machines.

An amendment prohibiting vending machine companies that own taverns to lease the taverns to use the company's coin operated machines was also passed.

The old amusement machine law had been declared unconstitutional. The present vending bill, which needs one more House vote before being sent back to the Senate, imposes a \$250 license fee plus taxes totaling \$25 per year per machine on the owners. The proposed law sets up a six member commission that cannot include any amusement machine owners.

Another change from the old law allows tavern owners to own their own jukeboxes and other coin operated amusement machines.

It also allows jukebox companies to own taverns—something previous laws tried to prevent.

Walco Bares 6 New Jukebox Needles

CLIFTON, N.J.—Walco Electronics Co. is entering the replacement needle market for jukeboxes with six diamond tip models appropriate for Seeburg, Rowe-AMI, and Rockola machines, president Herbert A. Bodkin says.

Besides carrying existing brands, Walco also manufactures under its own brand.

Bodkin says he is aiming at the distributor market rather than individual orders, and claims lower prices by by-passing the distributor. For example, the Seeburg Stereo Showcase replacement needle would cost the distributor \$2.75 each or \$5.25 per pair, compared to a \$7 price from the distributor.

The six models will serve matrix quad as well as stereo software.

Disco Action

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By TOM MOULTON

NEW YORK—The fastest rising disco tune here this week is the Jackson Five's "Forever Came Today" LP cut. Word has it that Motown will be releasing the song as a single shortly.

CTI Records has given out test pressings of a new Esther Phillips album which will not be commercially available until mid-July. The pressings are already having an affect as the LP cut "What A Difference A Day Made" had made the local Top Audience Response listing. Several of the DJs here who are on the record say that you have to slow the song down for the audience to dance to it but, nevertheless, it's being well received. The talk is that Ms. Phillips sounds like Dinah Washington with her handling of the song.

Atlantic's Ace Spectrum has just complete its second LP. The strongest cut on the album is "Keep On Holdin' On." The song, 8:41 in length, has a strong Spinners sound with several peaks throughout. The last half is instrumental. Four other cuts on the album also stand up well for the disco market. They are: "Do You Remember Yesterday," "Beautiful Love," (both having that

Spinners sound too) "Without You," with Joe Simonish vocals, and "You Ain't No Match For Me," a medium tempo song, slower than the others, but equally as strong. The LP was produced by Ed Zant (a member of the group) and Tony Silvester.

De-Lite Records is becoming one of the hottest disco labels in New York. With "Dreamin' A Dream" already widely well received and several new disco releases just over the horizon, the company's foothold in the market is steadily growing stronger. Among the label's new releases are the Street People's "Never Get Enough" (being released this week) and a Kaygees "Hustlin' At The Party" single. The latter is probably the most commercial disco record the group has produced to date. The record has "Hustle With Every Muscle" as a flip side.

Joe Anderson's new single "You And I" (Buddah) will have a 5:25 disco version. The record has a "Hey Girl, Come And Get It" rhythm with full orchestration and female background vocals.

Top Audience Response Records In N.Y. Discos

This Week

- 1 FREE MAN—South Shore Commission—Wand
- 2 FOREVER CAME TODAY—Jackson Five—Motown (LP)
- 3 EL BIMBO—Bimbo Jet—Scepter
- 4 THE HUSTLE—Van McCoy—AVCO
- 5 STEPS FROM TRUE LOVE—The Reflections—Capitol
- 6 ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer
- 7 LUCK—Harold Melvin And The Bluenotes—Phila. Intl.
- 8 SENDING OUT AN S.O.S.—Retta Young—All Platinum
- 9 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
- 10 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
- 11 IT'S IN HIS KISS—Linda Lewis—Arista
- 12 SWEARIN' TO GOD—Frankie Valli—Private Stock
- 13 LOVE DO ME RIGHT—Rockin' Horse—RCA
- 14 STOP AND THINK/TRAMMPS DISCO THEME—Trammps—Golden Fleece (LP)
- 15 WHAT A DIFFERENCE A DAY MADE—Esther Phillips (Not commercially avail.)

Colony Records (New York) Retail Sales

This Week

- 1 EL BIMBO—Bimbo Jet—Scepter
- 2 I COULD DANCE ALL NIGHT—Archie Bell And The Drells—TSOP
- 3 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
- 4 SWEARIN' TO GOD—Frankie Valli—Private Stock
- 5 SENDING OUT AN S.O.S.—Retta Young—All Platinum
- 6 T.L.C.—MFSB—Phila. Intl. (LP)
- 7 CHICAGO THEME—Hubert Laws—CTI (LP)
- 8 IT'S IN HIS KISS—Linda Lewis—Arista
- 9 FOREVER CAME TODAY—Jackson Five—Motown (LP)
- 10 FREE MAN—South Shore Commission—Wand
- 11 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
- 12 HEY BABY—Anthony White—Phila. Intl.
- 13 EXPANSIONS—Lonnie Liston Smith—Signature
- 14 BANDOLERO—Juan Carlos Calderon—Epic
- 15 RUN JOHNNY—Jimmy Maellen—Epic

Top Audience Response Records In L.A./San Diego

This Week

- 1 THE HUSTLE—Van McCoy & the Soul City Ramblers—AVCO
- 2 EASE ON DOWN THE ROAD—Consumer Rapport—Wing and a Prayer
- 3 FOOT STOMPIN' MUSIC—Bohannon—Dakor
- 4 GLASS HOUSE—The Temptations—Gordy
- 5 FREE MAN—South Shore Commission—Wand
- 6 DYNAMITE—Bazuka—A&M
- 7 WHERE IS THE LOVE—Betty Wright—Alston

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

This Week

- 1 FOREVER CAME TODAY—Jackson Five—Motown (LP)
- 2 SEXY—MFSB—Phila. Intl.
- 3 SWEARIN' TO GOD—Frankie Valli—Private Stock
- 4 CHOCOLATE CHIP—Isaac Hayes—ABC (Instrumental) (LP)
- 5 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
- 6 THE HUSTLE—Van McCoy—AVCO
- 7 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
- 8 FREE MAN—South Shore Commission—Wand
- 9 HE'S MY MAN—The Supremes—Motown (LP)
- 10 TORNADO—The Wiz—Atlantic
- 11 HIJACK—Barrabas—Atlantic
- 12 IT'S IN HIS KISS—Linda Lewis—Arista
- 13 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
- 14 FIGHT THE POWER—The Isley Brothers—T-Neck
- 15 CRYSTAL WORLD—Crystal Grass—Polydor

Downstairs Records (New York) Retail Sales

This Week

- 1 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
- 2 SENDING OUT AN S.O.S.—Retta Young—All Platinum
- 3 FOREVER CAME TODAY—Jackson Five—Motown (LP only)
- 4 SEXY—MFSB—Phila. Intl.
- 5 THREE STEPS FROM TRUE LOVE—Billy Davis—ABC
- 6 IT'S IN HIS KISS—Linda Lewis—Arista
- 7 CHICAGO THEME—Hubert Laws—CTI (LP)
- 8 ZING—The Trammps—Buddah (LP)
- 9 K.Jee—MFSB—Phila. Intl. (LP)
- 10 MAN WAS MADE TO LOVE WOMAN—Bobbie Martin—Green Menu
- 11 I CAN'T UNDERSTAND IT—Kokomo—Columbia
- 12 SWEARIN' TO GOD—Frankie Valli—Private Stock
- 13 THE HUSTLE—Van McCoy—AVCO
- 14 BANDOLERO—Juan Carlos Calderon—Epic
- 15 KARAMBANI—Buari—RCA

This Week

- 8 7,6,5,4,3,2,1 (Blow Your Whistle)—Gary Toms Empire—PIP
- 9 KEEP ON BUMPIN'—Kay Gees—Gang
- 10 BAO LUCK—Harold Melvin & the Bluenotes—Phila. Intl.
- 11 STOP AND THINK/Trammps Disco Theme—Trammps—Golden Fleece
- 12 PEACE AND LOVE—Ron Butler & the Ramblers—Playboy
- 13 WHAT CAN I DO FOR YOU—Labelle—Epic
- 14 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
- 15 I CAN'T UNDERSTAND—Kokomo—Columbia

Disco

HI FI FIRMS COGNIZANT

Disco Sounds Flood the CES

CHICAGO—The disco sound was definitely in the a&r at the June 1-4 Consumer Electronics Show at McCormick Place, with a growing number of hi fi companies recognizing the vitality of this mushrooming market for powerful components built to take punishment.

GLI, the Brooklyn-based firm that was one of the first to get into the disco custom sound business (Billboard, May 17), found interest high in the firm's complete line of mixers, speakers, turntables and custom cabinets, according to Bruce Dorfman, one of the original founders while the group was at Harvey Sound.

Getting the most attention was a demonstration by Discophone, headphones directed toward the disco market to be used by dancers on the floor from overhead racks. At CES, a go-go disco girl was constantly on stage, as music played through a custom GLI "Disco-Desk" console was heard by a steady stream of traffic.

Don Homel and Jon Fixler, partners in the Philadelphia-based parent firm, Industrial Patent Development Corp., point out that the hanging "phones" idea can be utilized by record/tape outlets above the album racks, with new releases playing through the stereo/quad compatible headsets as a means to sell more software. Suggested retail price is \$59.95 a pair.

Among other companies acknowledging solid new business

from the growing number of major disco outlets were such amplifier manufacturers as BGW, Crown and Dynaco, and speaker firms like JBL and Infinity Systems. They and

many others are customizing a number of units for the disco trade as the demand grows for "built to take it" equipment not available in the general consumer lines.



Discophone set-up was a CES hit, seen here with GLI "Disco Desk" console in foreground, hanging stereo headphones, disco dancer on stage. Billboard photo by Stephen Traiman

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THANKS TO FAN FAIR

Another \$50,000 Seen Probable For CMA's Piracy Task Force

• Continued from page 1

Fan Fair is designed to (1) give the consumer an opportunity to meet and mingle with the leading artists and (2) to keep him away from the industry-oriented gathering in October. The event has been overwhelmingly successful.

Hastily drawn up the first year, only about 3,000 fans attended. This was due to the short notice of the event and the fact it was held while schools were still in session. Last year, moved to June, the event drew

9,006. This year's pre-registration numbered 10,500, with more attending on a single day basis. Virtually all major record companies involved in country music participated. Each of the firms received reimbursement at the rate of \$1,000 per hour for their talent and musicians.

There were 200 booths set up at the Municipal Auditorium, with prizes awarded to the fan clubs which offered the most original booths.

This year, more than 175 country

artists participated in the event. The Univ. of Tennessee taped the fiddling contest and plans to utilize it in its course on old time fiddling.

For the first time, a yearbook is being made up, some 132 pages of photographs from the Fan Fair, to be sold later (with no advertising) for about \$6.

The Johnson Sisters of Wild Horse, Colo., who head the International Fan Club Organization (IFCO) again sponsored a sell-out Fan Club dinner Wednesday, with an array of talent from all labels. The demand for this event has become so great that this year the food had to be served outside the auditorium, under huge tents, with the fans then moving back inside for the show.

Although no official seminars or discussions were scheduled, a meeting was held late in the week between the International Country Music Buyers Assn., headed by Hap Peebles, and the Assn. of Country Entertainers (ACE), headed by George Morgan. The purpose of the gathering was a plan to roll back artists' prices, and bring back families to shows. Peebles said the drop in auditorium dates this year (Billboard, May 24), was due to artist price hikes, building hikes and "other related problems."



Wright Studio photo

CLARK CONVERSES—Country singer Roy Clark holds the attention of a Missouri House Committee as he testifies on behalf of that state's pending anti-piracy measure. It has already passed the Senate by a unanimous vote. CMA state chairman for Missouri, Si Siman, coordinate the effort.

END OF AN ERA

Pioneer Engineer Retires

NASHVILLE—Aaron Shelton, one of the three men who pioneered recording studio work here, has retired after 47 years of engineering.

Shelton, along with the late George Reynolds and Carl Jenkins, built this city's first professional recording studio in the old Tulane Hotel, with most of the recording done at the WSM studios and carried by telephone line to the hotel, a block away.

The first session ever done there, in 1946, was a commercial by Snookie Lanson. Sessions followed by Gene Autry, Red Foley, Ernest Tubbs, Burl Ives, Rosemary Clooney, George Morgan and the big bands of Ray Anthony, Jan Garber, Russ Morgan and more. The Andrews Sisters also recorded there.

The studio closed in 1953 because the three owners were all engineers at WSM, and had to make a choice of recording or continuing their studio work. It was shortly after that Owen Bradley debuted his first in a series of studios.

MCA-Datsun Promo Rolls

NASHVILLE—MCA's "Travlin' Country" promotion, in connection with Datsun, is intended to bring customers into retail stores and acquaint them with country product, according to Chick Daugherty, sales manager of MCA country.

Under the three-month promotion, 10 Datsun trucks will be given away in drawings around the country. Basically, the promotion works like this:

Entry blanks may be picked up at record shops, at Datsun dealers, at concerts, and, as was the case this past week, at Fan Fair. Consumers are asked to write down the name of their favorite MCA artists (a meaningless gesture in terms of the contest), then write their names and addresses, and turn the entries in at a retail store. That's the only place where they may be turned in. Random drawings in 10 locations will decide the winners, who receive a Datsun pickup.

Also in connection with the promotion, the campaign includes a series of specially packaged album sets by some of the leading artists. They are part of "The Best Of" series.

Datsun dealers also have an opportunity to win prizes, but the primary purpose is to get customers into the record shops.

JUNE 21, 1975, BILLBOARD

ZELLA LEHR

I CAN'T HELP MYSELF

Mega MR 1229



"Combining the prolific pens of Even Stevens and Eddie Rabbitt and the production of the masterful Jim Malloy and the voice of Zella Lehr—
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TWO COUNTRY SHOWS COLLIDE

Loud Fireworks July 4 In Austin

AUSTIN, Tex.—A confrontation of country and "cosmic cowboy" country artists is scheduled to take place near here July 4 when two big shows are scheduled in competition with each other.

One is the Willie Nelson 4th of July Picnic, which brings in such artists as Nelson, Kris Kristofferson, Rita Coolidge, Billy Swan, the Pointer Sisters, David Allen Coe, Johnny Rodriguez, the Charlie Dan-

iels Band, Doug Sahm, Alex Harvey, Johnny Bush, Donnie Fritz, Milton Carroll and Delbert McLinton.

While that takes place at Liberty Hill, just down the highway at Kerrville a three-day spectacular will be taking place, including entertainment by members of the band of the late Bob Wills.

On July 3-4-5, the Kerrville C&W Jamboree will feature such industry giants as Mickey Gilley, Barbara Fairchild, Roy Acuff Jr., Red Stegall, Moe Bandy, LaCosta, Bobby Bare, Johnny Bush (who will also play the Nelson show), Sherry Bryce, Hank Thompson, Stoney Edwards, Johnny Gimble, Leon Rausch and more.

The Kerrville Jamboree also is having a \$1,000 songwriter's contest for country music. It will be held at the Texas State Arts and Crafts Fair.

2 Strive To Build Country In Boston

BOSTON—John Penny Enterprises, New England's largest country music talent agency, is expanding and diversifying, and has taken its first active role in Fan Fair.

Penny has been joined by Jerry Fox, a veteran musician, talent manager and radio personality. The two of them are forming an in-house advertising agency, and have added a demo studio to their operation, with a 4-track board.

Currently booking 20 bands and some well-known acts, Penny says he wants to put an end to New England being a "disaster area" for country music.

"The people here know and recognize the old-timers such as Webb Pierce," he says, "but a newcomer doesn't stand a chance. We're trying to change all that now."

Penny also has obtained a Shure Bros. franchise so that artists and musicians working for his agency will have quality equipment at their disposal. Among leading artists with the agency are Dick Curless, Kenny Roberts, Tina Welch, Sleepy LaBeefe, Barbara Allen, Stan Junior, the Perry Sisters, and Gary Meister.

7th Midwestern Fest Booked In Ohio For Aug.

ROCKTON, Ill.—The nomadic Midwest Country Music Assn. will hold this year's seventh annual Festival at Portsmouth, Ohio, Aug. 29-30-31.

The event, which is open to its 2,500 members from seven states, will be held in conjunction with the annual Riverboat Day Celebration. It is considered to be one of the nation's larger gatherings of country music musicians, singers and entertainers.

There will be meetings, seminars, entertainment and an election of a new board of directors. Awards are given for superlatives in the various categories.

The association is comprised of membership from Iowa, Illinois, Wisconsin, Minnesota, Indiana, Michigan and Missouri.

The convention is held each year in connection with a specialized event. In Portsmouth, this is the twelfth annual Riverboat Day Celebration. The event is being chaired by Raymond Carson, president of the Portsmouth Chamber of Commerce.

National headquarters of the Midwest Country Music Assn. are located here.

Hall of Fame members from the group, selected by the board of directors of MCMA, are named at this time from the seven states represented. Larry Lee Miller will be emcee for the entire program.

In addition to musicians and artists, early registrants include agents, disk jockeys and representatives of country music papers.

Penny says he is getting cooperation from and is working with the radio stations of New England, particularly WCOP.

In joining the agency, Fox moves from Claremont, N.H., to suburban Acton, Mass., near here. He will work as a booking agent, talent manager, staff musician, and head the ad agency.

MERVYN CONN PROMOTING

Contemporary Country Will Rate Nod At U.K. Festival

NASHVILLE—London promoter Mervyn Conn plans to establish another significant break-through at his eighth International Festival of Country Music next spring with a three-day show, the final day of which will feature strictly contemporary country.

This is a sharp departure from the past, where the two-day affair has held rather strongly along traditional lines, appealing to the tastes of the audience of the United Kingdom.

Conn, however, feels there is a growing following of such artists as Kris Kristofferson, Rita Coolidge, the Nitty Gritty Dirt Band, Country Gazette, Londa Ronstadt, Willie Nelson and Waylon Jennings. Consequently, he is negotiating with representatives of those acts to do the third-day show. Admittedly an experiment, he has built and his Wembley Festival into one of the largest entertainment gatherings abroad.

The first two days of the festival still will feature the traditional artists, at least in the sense that they are basically country. So far he has confirmed the signing of Marty Robbins and Tammy Wynette, and is working on more than a dozen others.

Conn notes that the United Kingdom is the "second frontier" of country music, with current tours by

Tammy Wynette, Dolly Parton and Jimmy Payne.

The next major promotion of his will be in September, with George Jones and Wanda Jackson playing 15 major cities. That will be followed by George Hamilton IV, who will make his third major tour, and then return to London in October for his fifth television special for BBC.

Negotiations also are underway for Hamilton to revisit Czechoslovakia and the Soviet Union. Then, next March, Slim Whitman will tour 28 major cities in the U.K. and Holland. This will be followed by a Marty Robbins tour of 12 European cities, his first of that sort. Conn says negotiations are underway for even more such tours.

He is represented here by Ms. Emily Bradshaw.

Fowler Moves His Firm To Nashville

NASHVILLE—Longtime promoter Keith Fowler has moved his base of operations here, setting-up in the same building with United Talent.

His promotion firm, known as Country Shindig, will presumably continue to promote shows as it has done for a decade or more in the Virginias and Carolinas.



ABC-Dot photo

FENDER SMASH—Larry Baunach, vice president for sales and promotion for ABC-Dot Records, displays the battered fender he received from I. Martin Pompadur, president, ABC Leisure Group I. It stemmed from Baunach's prediction the Freddy Fender release, which he picked up, would go to number one. Celebrating the occasion are Geannie Wallace, Katie Gillon, and ABC-Dot president Jim Foglesong.

"Don't Take It Away": a hit to hang on to!

Jody Miller, coming on strong and sweet with her best single yet. Written by Nashville's dynamic new songwriter, Troy Seals; produced by Jody's longtime associate in hitmaking, Billy Sherrill.

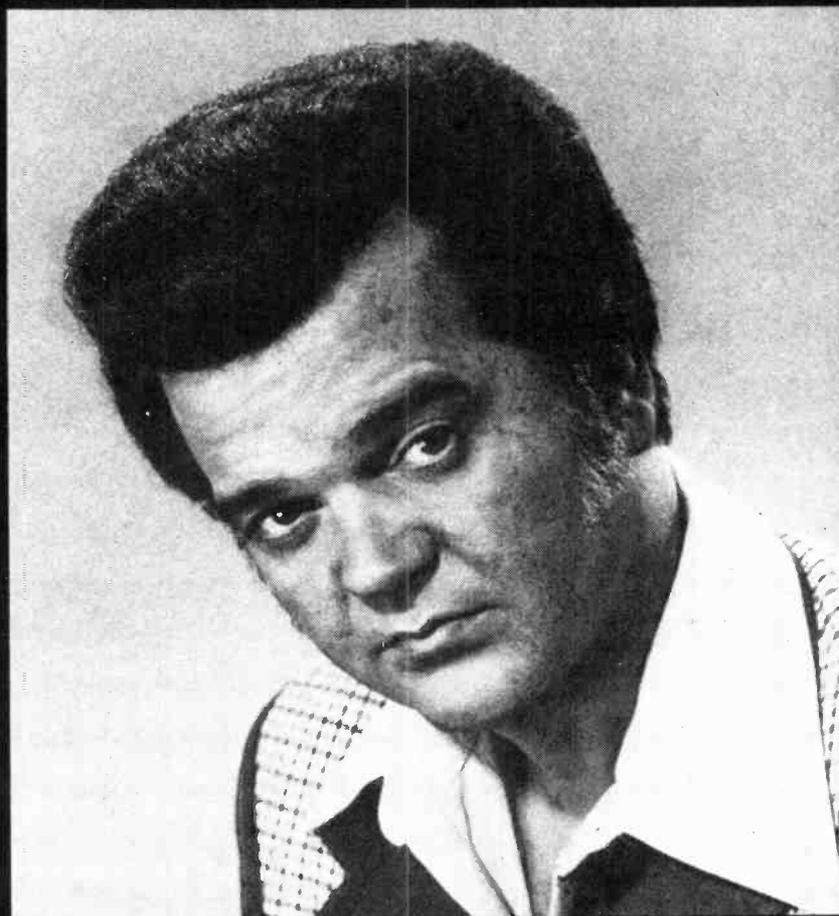
"Don't Take It Away." From Jody Miller's upcoming album. (And don't miss Jody in concert this summer—an extensive series of personal appearances all across the country!)

"Don't Take It Away" 8-50117
The new Jody Miller single on Epic Records.



“Touch the Hand”

MCA Records is pleased to announce a new hit single. Another “Linda On My Mind”? It’s got what it takes, the high priest of country music, Conway Twitty. He’s done it again. Take a listen, we think you’ll agree. “Touch the Hand” on MCA 40407.



MCA RECORDS

By Popular Demand!

"COWBOY HEAVEN"

TC-2209

ROY ROGERS'

New Single From His Latest Album



T-467



A Subsidiary of
20th Century-Fox
Film Corp.



Country

Nashville Scene

By COLLEEN CLARK

LaCosta has formed her own new band, **The Stonebridge Band**, consisting of four young men recently graduated from college. She bought them a van, and they played their first gig at Benton, Ark., where the audience drew up a petition to get them back. They'll return shortly. . . . **Marti Brown**, formerly with Atlantic, now booked by **Buddy Lee**, says she is working constantly and hasn't been hurt by the lack of label affiliation. . . . **Jerry Foster** unloaded his 37-foot yacht, on which he'd been able to spend only two days in the past two years. . . . While **Willie Nelson** was in Nashville, he produced two LPs on his Lone Star label: one with **Billy "C."** the other with **Milton Carroll**. . . . **Joe Light** is now working with **Red Steagall** at the Jim Halsey Publishing firms in Nashville. . . . **Dottie West** presented a pair of western boots to London promoter **Mervyn Conn** as a token of affection. She does commercials for the firm. . . . With **Tompall Glaser**, it's still all in the family. His new personal manager is **Dennis Glaser**, a cousin. . . . **T. C. Shepard's** real name not only is **Bill Browder**, but he once was a pop singer named **Byron Stacey**.

The **Hager Brothers**, Jim and Jon, celebrated their sixth anniversary on "Hee Haw" with a party at the Palomino Club in Los Angeles. On hand to congratulate them were **John Ellsworth** and **Sam Lovello**, producers of "Hee Haw" and **Karen Valentine**, **Rose Marie**, **Paul Lynn**, **Conny Van Dyke**, the Elektra/Asylum promotion staff and **Mother Nature**, **Ms. Dena Dietrich**. . . . **Ronnie Milsap** appeared at the Exit/Inn during Fan Fair week. . . . Capitol Records hosted a breakfast last week in honor of **Asleep At The Wheel's** singing with the label. . . . The Nashville Songwriter's Assn. Fan Fair show closed with a special tribute to **Bob Wills**. . . . Warner Bros. recording artist, **Doug Kershaw**, wed **Pamala Marie Eson** at the Houston Astrodome with only a few close friends and family attending. . . . **Tommy Cash** hosted a charity benefit for the Easter Seal Society for Crippled Children June 5 in Memphis. Appearing with Cash were country singer **Connie Smith** and impressionist **Ewell Albert**. The show was sold out in advance. . . . **Benny Martin** has recorded a bluegrass album for Flying Fish Records. The LP features songs about the old days when the musicians who played on this session used to perform with Benny, including artists such as **John Hartford** and **Lester Flatt**. . . . House of Loyd writer **Hank Riddle** received an award in the folk songwriting competition at the annual Kerrville Festival at Kerrville, Tex.

Rosemary Clooney back in Nashville recording her first album for APCO Records. . . . Mega Records album release of "Steel Guitars Of The Opry" featuring regular musicians on the "Opry" have pulled a single from the package, "The Great Speckled Bird" and "Killing Me Softly." . . . The Nashville Pickers softball team goes to Memphis next week for a game against WMC 79ers. Talent for the show afterwards includes **Lloyd Green**, **Charlie McCoy**, **Tommy Cash**, **Roy Clark**, **Jerry Reed** and **Mickey Gilley**.

The LP also includes an original recitation by **Johnny Cash**. . . . **Ralph Emery** served as emcee for the show at the War Memorial Stadium in Little Rock recently featuring coun-

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 6/21/75

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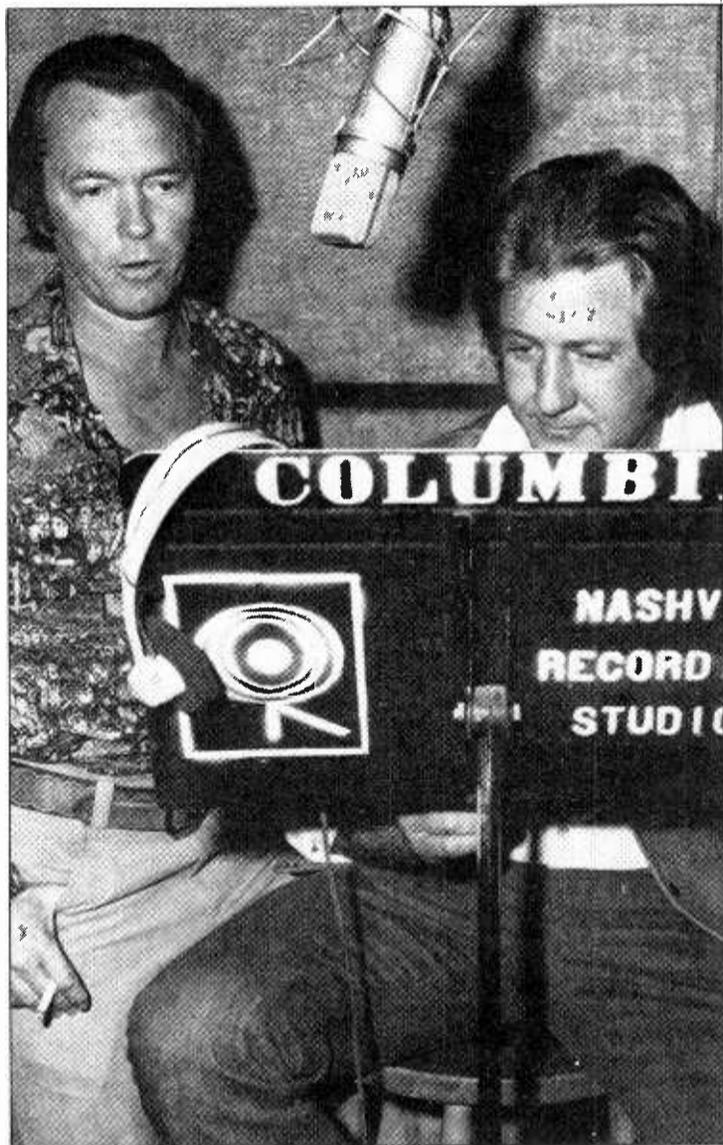
This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
2	2	26	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
3	4	9	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot D0SD 2020
4	5	16	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
5	3	7	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
6	6	16	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
★	8	6	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot D0SD 2021
8	10	17	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
★	13	5	TANYA TUCKER—MCA 2141
10	11	9	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
11	9	13	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
12	7	12	REUNION—B.J. Thomas, ABC ABDP 858
★	23	4	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
14	15	8	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
15	12	14	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
★	20	5	STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD-875
17	17	15	OUT OF HAND—Gary Stewart, RCA APL1-0900
18	19	18	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
19	16	9	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
★	24	13	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
21	14	6	GREATEST HITS—Charlie Rich, RCA APL1-0857
22	21	20	LINDA ON MY MIND—Conway Twitty, MCA 469
23	22	15	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
★	30	20	PROMISED LAND—Elvis Presley, RCA APL1-0873
25	18	26	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
26	25	16	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot D0SD 2015
27	28	34	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
28	27	17	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
29	NEW ENTRY		T.G. SHEPARD, Melodyland ME 401 S1 (Motown)
30	32	14	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
31	33	5	GOOD HEARTED WOMAN—Connie Cato, Capitol ST 11387
32	29	48	BACK HOME AGAIN—John Denver, RCA CPL1-0548
33	26	20	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
34	34	5	WITH ALL MY LOVE—La Costa, Capitol ST 11391
35	NEW ENTRY		41ST STREET LONELY HEARTS CLUB—Buck Owens Capitol ST 11390
36	NEW ENTRY		EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
37	37	23	BARBI DOLL—Barbi Benton, Playboy PB 404
38	NEW ENTRY		RECONSIDER ME—Narvel Felts, ABC/Dot D0SD 2025
39	NEW ENTRY		REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
40	41	4	WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye, Capitol ST 11393
41	35	3	BOCEPHUS—Hank Williams Jr., MGM M3G 4988
42	43	6	HARD TIME HUNGRIES—Bobby Bare, RCA APL1-0906
43	38	8	SINCERELY—Brenda Lee, MCA 477
44	NEW ENTRY		GREATEST HITS VOL. 1—Joe Stampley, ABC/Dot D0SD 2023
45	45	2	CAROLINA COUSINS—Dottie West, RCA 1-1041
46	46	2	MISSISSIPPI ON MY MIND—Stoney Edwards, Capitol 11401
47	49	2	MAGNOLIAS AND MISFITS—Jim Weatherly, Buddah BDS 5637
48	39	15	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
49	42	5	THE GUITARS OF SONNY JAMES—Sonny James, Columbia KC 3347
50	48	3	SING SOME LOVE SONGS—Porter Wagoner, RCA APL1-1056

try music artists reared in Arkansas. Appearing on the show were **Narvel Felts**, **Glen Campbell**, the **Hardin Trio** and **Bobby Lee Trammell**. Gov. Prior hosted a branch at his mansion for the entertainers before the show. . . . **Roy Head** and **Dottie West** performed for **Mary Reeves Davis' Music City Cattle Sale** in Cookeville,

Tenn., recently. . . . **Ray Stevens** has filed an appeal in his case against the proposed bus ramp neighbor **Webb Pierce** wants to erect. His request for a permanent injunction against the construction was denied. However, a temporary restraining order remains in effect until a decision on the appeal is reached.

“A couple of months ago, I had the rare pleasure of meeting and producing one of the greatest singers and songwriters I ever met in my life. It’s about the third time I’ve ever been totally wiped out by an artist. After the session, the musicians stayed around for about an hour to listen to it. That happens very seldom in Nashville.”

—Billy Sherrill



**Introducing
an important new artist and a great new song**

Troy Seals’ “Easy.”
3-10173
On Columbia Records.

A/V TAPE IN ALA.

Sony Plant Aims At Blank Mart

NEW YORK—The establishment of Sony's proposed \$16 million blank tape manufacturing facility, scheduled for construction in Dothan, Ala., is expected to help the company win a bigger slice of the flourishing blank tape business in this country.

Sony officials would not admit to any overt competitive designs on the nation's blank tape market, but claim instead that the unprecedented success of Sony's audio and video equipment products in this country demand the availability of complementing software products.

According to Sony officials, the success of the Sony ¾-inch U-Matic videocassette machine, and the anticipated success of the Betamax ½-inch home video system, scheduled for limited introduction later this year, are creating an increasing consumer market for premium quality video software.

Further, Sony's gradual takeover of its audio equipment distribution

in this country from Superscope, also brings the firm face to face with the needs of audio software consumers. The new plant's function will be primarily to fill these needs.

The Dothan tape plant is also designed to further strengthen Sony's foothold in this country, and further enhance its new image as an "Americanized" company. The plant will be headed by an American, and at least 90 percent of its estimated 250 employees will be culled from Dothan and surrounding areas.

When construction on the plant begins in September, Dothan will be on its way to becoming the second U.S. city in which Sony will have major manufacturing operations. The company opened its first plant in San Diego, Calif., in 1972.

The Dothan plant will occupy about 180,000 square feet of space, and is being designed for future expansion on a site of 45 acres. Production of audio and videotapes is scheduled for early 1977.

There are no immediate plans for the manufacture of blank tapes under the Meriton brand name, even though Meriton, being an independently operated company, and in no way obligated to the Sony Corp. of America, is free to buy its blank tape product from whomever it chooses.

They claim there is also the possibility that Meriton may decide to establish its own blank tape manufacturing plant in this country.

Audio Imports In 1st Qtr. Dip

By MILDRED HALL

WASHINGTON—Imports of home entertainment audio and video products, including auto radios, dropped sharply in the first quarter of this year, the Commerce Dept. reports.

Overall, first quarter imports dropped \$66 million to \$304.9 million—nearly 18 percent below the \$371.3 million posted the first three months of 1974. Unit imports are also down, with declines of 15.3 percent in tape recorders/players, and 37.8 percent in phonograph players/turntables. Unit count in radio/phonograph combinations dropped 61 percent in the January-March period this year.

Auto radio imports, including car stereo units, which were up 9 percent for the whole year of 1974, in spite of a decline in U.S. auto sales, have dropped steeply to 730,000 units from 1.1 million units in the first quarter of this year as compared to the corresponding months last year.

Canada, formerly the leading auto radio supplier, suffered a decline of over 70 percent in the quarter. Brazil managed an increase in auto radios to the U.S., but the shipment of 259,000 units was well below the 398,000 units averaged in the last three-quarters of 1974, according to the Domestic and International Business Administration (DIBA).

Home entertainment imports from Japan continue their down-

ward trend, dropping 13 percent in this first quarter, with a total value of \$164.6 million, a drop of \$25.6 million below last year's first quarter.

Shipments from Taiwan and Korea, which were making consistent gains last year, both declined in value, about 20 percent.

ter. Shipments from Taiwan and Korea, which were making consistent gains last year, both declined in value, about 20 percent.

Broad-Based Campaign To Boost Ampex Blank Tape

REDWOOD CITY, Calif.—A nationwide Recording Tape Seminar (RTS) program, aimed at educating distributors and dealers on blank tape products, and the most profitable ways of selling them, will be launched by Ampex in September. It is part of a broad-based promotion campaign designed as a possible counteraction to the flurry of new blank tape manufacturers and formulations flooding the market.

Ampex will use a combination of slides, film and videotape to get its message across, and will make the entire package available to any

dealer or distributor that carries Ampex blanks, according to Shad Helmstetter, national merchandising manager, Ampex blank tape products.

Preceding the launching of the RTS program, Ampex will launch a major discount promotion on several of its blank tape lines including the premium quality Ampex 20/20 line.

Helmstetter explains that the promotion, which will address itself initially to C-60 products in the Ampex 370 and 20/20 series, will offer the

(Continued on page 57)

Stereo City In 'Auto' Push

CHICAGO—Stereo City here is raising its prices on stereo equipment and concentrating heavily on car stereo, says owner-president Herb Levin.

Model lines of hardware are being expanded to include the higher priced cassette decks, open reel decks, big receivers and systems. The chain sells Sony, Pioneer, Marantz, Superscope, JVC, Altec-Lansing, Akai, Audio Analyst, Garrard, BSR and Dual brands.

Off-brands and special merchandise have been eliminated in an effort to refine the hi fi business to name brands, Levin says.

Included in the new emphasis on car stereo is an installation service in a warehouse that covers one-half of a city block, and advertised as the

"world's largest car stereo installation service."

Levin says the chain, which closed four stores prior to Christmas and has a remaining eight in the city and suburbs, also trimmed the executive staff to a bare minimum, with the remaining executives doing "double duty." Former president Mannie Green is no longer with the chain. Levin has become active in the management of the company since last November.

Advertising has also been trimmed from a heavy radio, TV and newspaper program, to some radio and newspaper.

"These measures have been necessary to keep the doors open, although I believe that the roughest times is behind us now," Levin says.

Europe Solid For Bigston

CHICAGO—The European market for Bigston cassette products has been rising rapidly, from 10 percent to about 50 percent of the company's sales, and in the higher price points, while the domestic market is geared to the tightly competitive lower price end, says Joe DiFiglio, sales manager.

The company is using a balanced approach in marketing a quality product at price levels below similar product in an effort to build the Bigston name among the consumer trade. DiFiglio says.

Inventory has been brought in line to match anticipated business, DiFiglio adds.

The company introduced the

KRD-8020, AM/FM cassette tape recorder with four inch speakers, listing at \$79.95, at the Consumer Electronic Show.

Also new is the BSD-230 stereo cassette deck with Dolby featuring tape selector, memory rewind, counter, meters, and automatic shut-off, at \$219.95 list.

The KD-300QAS portable with monitor switch, mike mixing system, and cue and review functions was bowed at \$79.95 list.

Re-introduced with new color and styling is the "world's smallest" AM/FM cassette recorder, the KRM-1120 featuring ALC, automatic shut-off, pause, counter, meter and automatic eject, at \$119.95 list.

Dealer Demo 'Q' Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry sources and Billboard Reviews includes type of music, demo cut, LP title, artist, label, "Q" code number.

Corrected from wrong "modes" in June 7 issue.



Matrix 4-Channel

Jazz—"Chameleon" from "Headhunters," Herbie Hancock, Columbia, CQ 32731.

Hard Rock—"Shuffle-Low" from "Jasmine Night Dreams," Edgar Winter, Epic, PZQ 33483.

Classical—"Ride Of The Valkyries" from "Organ Orgy," Anthony Newman, MQ 33268.

Disco R&B—Title cut from "T.S.O.P.," M.F.S.B., Philly International (Columbia), ZQ 32707.

Pop—Title cut from "The Way We Were," Barbra Streisand, Columbia, PCQ 32801.

Soft Rock—Title cut from "Rock On," David Essex, Columbia, CQ 32560.



Discrete 4-Channel

Rock—"Swing Low, Sweet Chariot" from "There's One In Every Crowd," Eric Clapton, RSO (Atlantic), QD 4086.

Classical—"Great Gate At Kiev" from "Moussorgsky: Pictures At An Exhibition," Isao Tomita, RCA, ARD1-0838.

Soul—"Then Came You" from "The Spinners' New & Improved," The Spinners, Atlantic, QD 18118.

Pop—"Bad, Bad Leroy Brown" from "Sinatra, The Main Event, Live," Frank Sinatra, Reprise (WB), FS 4-2207.

Rock—"Never Let Her Go" from "Nightmares," The J. Geils Band, Atlantic, EQ 1028.

Instrumental—"The Pink Panther Theme" from "The Return Of The Pink Panther," Soundtrack, RCA, ABD1-0968.



Matrix Quadraphonic

Soul—"Chi-Town Theme" from "Plenty Good Eaton," Cleveland Eaton, Black Jazz, BJQD 20.

Classical—"Miriam's Song Of Victory" from "Schubert's Choral Works," South German Madrigal Choir, Candide (Vox), QCE 31087.

Rock—"Acid Queen" from "Tommy," Soundtrack (Tina Turner), Polydor, PD 29052.

Jazz—"59th St. Bridge Song" from "The World's Greatest Jazz Band," Enoch Light, Project 3, PR 5039QD.

Electronic—"Relay Breakdown" from "Electronic Realizations For Rock Orchestra," Synergy, Passport, PPSD 98009.

Instrumental—"Piano Man" from "Scott Joplin—His Complete Works," Scott Joplin, Murray Hill, 931079.

Earlier Dealer Demo 'Q' Disks charts appeared in Billboard issues of March 8, April 12, May 17.

SAC Debby's Cite Reps, Retailers



SAC photos

Among winners of 4th annual Debby (dB) Awards presented by Society of Audio Consultants (SAC) during CES in Chicago: Upper left, Audio Consultants: Jim Buckler, Thieves Warehouse; Dave Rabius, Swallen's; presenter Herman Sacks, Marcal Sales; emcee Jeff Martini, Rolling Stone; Les Davis, Harvey Sound; Upper right, Rep of Year: Ben Van De Kreke, EIRep Sales; Gloria Smith, SAC; Jack Goldner, GDS Marketing; Nat Rahimi, John B. Anthony Co.; Martini; Herb Horowitz, IHF president; below left, John Koss, Koss Corp., gets Special Debby from SAC president Jerry Joseph; center, Special Debby Winners Teresa Rogers, High Fidelity Music Shows; consultant Len Feldman; Gertrude Murphy, IHF; right, Jerry Kalov, Jensen Sound Labs, gets Special Achievement Award from Jack Carter, ERA president.



Rep Rap

Electronic Representative Assn.'s **Paul Mazzacano**, busy at the CES getting reps and manufacturers together on lines, tells us that the ERA will put together a manual for running a successful membership drive. Samples from Chicagoland and Northern California drives that produced more than 65 new members for ERA in the past two years will be included.

★ ★ ★

Views on the Consumer Electronics Show; **Tom Pollack, Throchmorton Sales**, Kansas City, Mo.—“Dealers are starting to focus on strong companies, more so than on smaller newcomers. They are also apprehensive about fair trade, and will give more support to companies that watched distribution rather than companies that have not been relatively select with distribution. The Pickering cartridge for use with stereo or quad will be very strong.”

Harold Haber, dealer, **Village Sound Unlimited**, Emporia, Kan.—“Our store last year was totaled by a tornado, but with half the space restored, we were able this year to almost double sales in limited distribution, or select, lines.”

Roy Hidok, **Vector Sales**, Minneapolis—“Obviously the total attendance is dramatically down, and regional showings of new product by manufacturers prior to the CES is going to continue to reduce attendance, at CES. Entire sales forces of stores are not attending since deals are confirmed before the CES opens. Where a store might have sent three or four persons, they are now sending one.”

Gene Rosen, Gene Rosen & Assoc., Bethesda, Md.—“It's a busy show. I see the giant screen TV as a future home and industrial market.”

Jamie Flora and Larry Kociala, J. Malcolm Flora, Plymouth, Mich.—“Traffic picked up the second day, and the spirit has been optimistic. We didn't see the dumps that were expected, and prices are stabilizing. Quad has always been a sleeper and the industry is coming down to meet that capability. When fair trade is lifted, the industry expects sales to double. Also, expect to see new companies in and out faster, with the strong companies staying.”

★ ★ ★

Perry Solomon, with the **Jack Berman Co.** three years, has been named audio promotion manager while maintaining duties as sales rep in the consumer division. The firm is in L.A. at 8295 S. LaCienega Blvd.

★ ★ ★

The largest turnout ever for a Southern California ERA chapter meeting (240) turned out to hear **Dr. Leonard Zunin**, psychiatrist and author,

who conducted a seminar on “The Anatomy Of An Intimate Relationship.” Zunin stresses the importance of the first four minutes of meeting someone.

Carl Cummings won the annual golf tournament with a gross score of 70, one under par, at

the Virginia Country Club where 32 ERA members and friends participated. He picked up another trophy for the longest drive, 273 yards. **Bob Moore** captured the net handicap flight with a 67, and **John Corcoran** came in with a net 71.

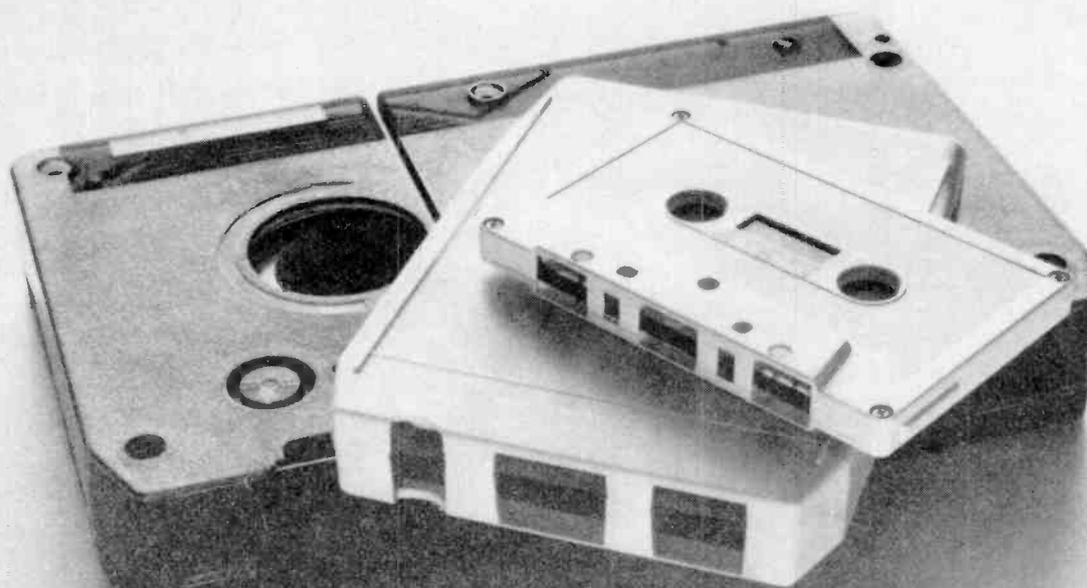
Host **Bill Wallace** took closest to the hole honors with a nine-foot teeshot on the 10th hole. **Western Carloading** donated the trophies.

Gordon Oakes, **Fidelitone** sales manager, presented rep of the year awards at NEW/COM 75 to **Jack Lehner Jr.**, **Mandabach-Lehner Co.**,

for service and dedication; and to **Carl Jacoby, The Man In The Middle**, for increased sales.

Lehner reps the Fidelitone line in Ohio, western Pennsylvania and West Virginia. Jacoby covers the mid-Atlanta states with the product.

When pricing gets tight, what happens to quality?



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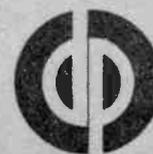
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Big Budget Set For Minn. Expo

MINNEAPOLIS—A \$68,000 advertising budget will support the Minnesota Consumer Products Exposition planned for Oct. 3-5 at the Minneapolis Convention Center. The show is being sponsored by the non-profit Sight & Sound Assoc. to pull together diverse public interests towards a high-end electronics show (Billboard, June 14).

The extensive budget covers print, radio and tv advertising starting three weeks prior to the show with a heavy barrage in the last five days. A 36-page Sunday supplement directed towards educating the layman in hi fi, will appear the Sunday before the show opening. Content is planned for 25 percent editorial and 75 percent advertising.

Included in the budget figure are drapery, carpeting and electricity costs for display booths. Booths run from \$500 up, less in multiples. Reservations should be made by June 30.

One of the major draws for the diverse public will be educational seminars; for example, tape and speaker manufacturers are cooperating on a demonstration recording session showing how 16-track masters are mixed down to 2-track stereo.

Acoustic environments for demonstrating high end audio equipment are available in 20 side rooms surrounding the main floor.

Compacts Expanding

CHICAGO—The announcement that Morse and Capehart were close to their much whispered about merger agreement, and the fact that many companies specializing in stereo compact systems—GE, Zenith, Juliette, Miida, Sharp, Sylvania—are expanding their compact lines, have helped increase optimism about the future of compacts here at the CES.

The new wave of positive thinking sees a bottoming out of the dumping the stereo/compact market had endured over the past several months, with the attitude that any dumps that may now be available are little more than distressed merchandise in low end product categories.

Still, however, Morse Electronic, widely regarded as the king of the compact manufacturers, seems to be developing a gradual shift away from that field and more and more into components, thereby keeping abreast of a trend developing among hi fi-buying consumers.

Industry sources report that in addition to the Morse PBM component line introduced at the last winter CES, the firm is also preparing another line of components to be marketed under the Monte Carlo label. The explanation is that Philip Morse, head of the company, is anticipating a growing weakness in the low end compact business and wants to have moved as far away from it as possible before the threat becomes a reality.

In Morse's own words, two years ago a big retailer could run advertised specials on compact products and easily sell in excess of 1,000 pieces. However, today a similar ad

COMPONENTS' SCENE: Speakers, Turntables Defy 'Recession' Economy

By RADCLIFFE JOE

(Part II of hi fi outlook at CES that began last week with report on new cassette decks, amplifiers, tuners and quad units.)

CHICAGO—As far as proliferation goes, the toss-up is between speaker systems and turntables. The number of exhibitors in these two fields defy a head count. However, if prizes are to be awarded for innovative designs, they should go to Wald Sound for its revolutionary glass speaker, to the British-based

could be run and nothing happens. "Even the ad no longer pays for itself," Morse complains.

Morse's feeling is that the industry is now dealing with an increasingly sophisticated consumer who demands better quality, and the only answer to that demand is to upgrade, and keep on top of the market.

Officials at Topp Electronics, manufacturers of the Juliette brand stereo systems, continue to be optimistic about the future of the compact market. The firm has just introduced its first stereo compact with built-in cassette recorder/player, and although prices are low, the executive argument is that the pricing structure is designed to meet the challenge of a highly competitive market, and does not imply dumping.

At ERC the feeling is that the compact market will have a strong showing in the second half of this year. "We are very optimistic about second half prospects," says a company spokesman, "and we feel sure that the dumping we have seen will fade out completely in coming months."

Still, in spite of this optimism, there is continuing concern about the inroads that low end components are making in the compact business. The feeling among many retailers is that original compact owners, many of them burnt by low end, low quality equipment, are in the process of changing systems, but rather than go to another compact, are trading up to modestly priced components in the \$150 to \$300 price range.

What the end result will be is anyone's guess. It could be that more compact manufacturers will follow Morse's direction and place increasing emphasis on mid-fi products, or on the other hand come up with a super compact at a price competitive to mid-fi components,

Lecson for breaking through with the lightest tower speakers around, and to Philips of Holland for its Motional Feedback concept.

Among the newest bidders for the speaker stakes is Nakamichi Research, marketing what it calls a new state-of-the-art reference monitor. According to Ted Nakamichi, it is capable of reproducing a virtually perfect audible analog of the electrical signals fed into it. It is built in Japan by Mitsubishi.

Report



From CES Chi/June 1-4

Autosound Outlook 'Up'

(Part II of car stereo CES highlights that began last week with reports from GE, Superscope, J.I.L., Xtal, Automatic Radio, DYN, IDI, Motorola, Lear Jet, Audiovox, Kraco, Pioneer.)

CHICAGO — Sanyo car stereo sales manager Dave Daniels reported aftermarket sales definitely ahead for the first four months of 1975. Firm's new "EZ Install" program was an instant winner with dealers for the mushrooming in-dash market, and the new FT1001 in-dash hi fi 8-track unit got good reaction at \$79.95.

Tenna bowed three new mini-cassette units covering the key price points, with RR2004C stereo model at \$49.95, step-up 2005C with FM at \$99.95 and 3-way unit RR2013CMX as yet unpriced. Firm's Mind Blower auto speakers, in the distribution pipeline since Christmas, are doing better than ever, with several new models added.

At Metrosound, Don Arnsan noted the firm is now designing all its units in the U.S. and owns about 40 percent of its own molds. New in-dash cassette unit, model 7550 with 3-way features, more chrome and auto stop at end of tape is unchanged in price at \$149.95 from former model 7500 and got excellent response. He feels their CB will be kept separate from any tape unit.

Boman was showing its new power booster at \$39.95 and had good response to a special show deal on its model 108 in-dash 3-way 8-track player. Sales vice president Stan Surlow sees the possibility for a Boman CB/tape combo "down the road, but it's too early now."

Clarion, enthused over the GE distribution agreement for seven models initially, also was bullish over its new coaxial speaker line. Firm's Bernie Steelman notes business "and collections" up solidly last

Then there is Acoustech, Inc., which is introducing beer barrel speakers for "home bars, recreation rooms, patios and dens." These units, as their names imply, are shaped like beer barrels, and feature an 8-inch two-way coaxial speaker with volume control. They are being marketed by deKOR Products and Sales of Milwaukee.

Other contenders in the speaker race include Yamaha which has introduced its first popular-priced speakers. Models NS-2 at \$200 a pair, and NS-3 a three-way speaker system at \$300 a pair.

From Altec comes five new bookshelf speaker systems ranging in prices from \$89 to \$289 each, and a third speaker in the Stonehenge line with a price tag of \$359.

According to vice president Irwin Zucker the new line is not just old products with a few up-to-the-minute modifications.

Jennings Research is introducing the first three models of its line. The Contra Group as they are designated includes two bookshelf models at \$125 each and another model at \$225.

Ohm Acoustics is displaying its models G and H. Model G incorporates an 8-inch Lincoln Walsh driver and comes with a price tag of \$350, and model H, priced at \$250, is a three-way bookshelf model.

Audioanalyst has its satellite speaker system on display, and Rectilinear Research is showing its models 2 and 4½. Electrovoice has the modestly priced Interface B at \$325 a pair.

Also showing their own systems are Marantz, KLH, Frazier, Hedgeman. Kenwood with a speaker priced staggeringly at \$2,400 each, Janszen, Stradivari, Phase Concept, Sonab, Verit, Infinity, EPI, Fairfax, Design Acoustics, IMF, Audio Dynamics, Ess, Abid, ADS and a host of foreign imports.

There are almost as many turntable manufacturers as there are speaker companies. The traditionally high end single play turntable manufacturers are now vying with the mass market changer manufacturers for a slice of that pie, and the changer manufacturers, like Glenburn (which will market its first single-play turntables in this country by the end of this year), are expanding into the turntable market.

Among the turntable manufacturers is the brand-new Mesa Electronics, Mt. Prospect, Ill., which has introduced a four-system line of turntables ranging in prices from \$49.95 to \$139.95 for its top-of-the-line CD IV unit. In spite of the low cost, the company is offering a two-year parts and labor warranty on all the units, which, according to Mark Goldberg, president of the firm, have been in development for five years. The company is also offering an OEM line.

At United Audio, the firm has replaced its top-of-the-line model 1229Q turntable with a lower-priced single play unit. The company is also

two months, and says that the company is certainly looking hard at CB but wouldn't comment on the logical tie between CB and the world's largest auto cassette manufacturer.

Sankyo Seiki's first car stereo product got excellent reception from dealers, according to Gene Schilling, with model CCS-333 3-way auto reverse cassette unit settling at about \$159.95. More units are due for the winter CES, with an 8-track model likely.

Audio Firms Bullish

CHICAGO—The demise of fair trade in the U.S. will not be disastrous to the audio industry, but it will hurt some dealers whose financial bases are not as strong as could be. This is the opinion of Bernie Mitchell, president of U.S. Pioneer Electronics.

Speaking at a CES conference on developments in audio manufacturing, Mitchell lamented the fact that fair trade had been used as "the whipping boy" of the President, the U.S. Congress, the FTC and state politicians, and stressed that its existence had helped to build the audio industry into a varied and exciting business.

Disclosing that U.S. Pioneer had decided to throw down the gauntlet and abolish its fair trade policies, (as TEAC, Sylvania and 3M also announced at CES), Mitchell said with some enthusiasm: "We must now come to grips with the fact that fair trade is dead, and look around for other ways and means of continuing to build and maintain a strong, viable and varied business."

Jeff Berkowitz of Panasonic said his company will continue to maintain its fair trade policy until all legal recourse was gone.

Looking at the controversial 4-channel market, Berkowitz admitted that his firm had overestimated the potential of this field, and had been hurt as a result. He admits that there had been some discounting of his firm's 4-channel products at the low end, but hastened to add that this had helped generate encouraging new quad traffic at the high end.

Mitchell accused his industry of looking for a winner and a loser between 4-channel and stereo systems. "This should not be the case," he chided. "Instead it would be wiser to acknowledge that both systems can

(Continued on page 57)

showing a number of new modular systems featuring separate changers, bases, cartridges and covers.

From Sony comes model PS-750 which was recently introduced in Japan at \$580. Sony officials claim that the unit's tracking capability is 99.997 percent accurate, and disclose that the unit features an automatic record return which protects both the disk and the stylus.

Technics is, of course, pushing its direct drive model SL-1500 at \$199.95, reported in Billboard earlier, and BIC's push is on its low cost (\$109.95) 24-pole, belt-drive model.

Rabco, Concord and Uher, also old and respected names in the audio business, have introduced turntables, and KLH has indicated that it is developing units at both ends of the price scale. The lower priced unit in this line is expected to be ready by August, but the high end model is at least a year away.

Glenburn's parent, BSR USA, has also developed two belt-drive turntables in manual and automatic models. The manual, model 20, carries an \$89.95 price tag without cartridge. With cartridge the price is \$10 more. The automatic models are priced at \$119.95 and \$139.95, and are supplied with umbrella spindle, cartridge, base and dust cover.

Other turntables at the show include Lenco, now distributed by Uher, Pioneer, Sansui, P.E., Empire Scientific, Thorens, Stanton, and MX by Magnavox.

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Audionics' SQ Decoder On High End

• Continued from page 5

broadcast applications since Olson believes "every studio is caring more about doing its own SQ mastering." Artists themselves are exercising more control over the final product, preferring to provide their own tape master to their label for replication.

A second generation "black box" with some circuit modifications to sell in the \$400-600 range is one possibility for Audionics, or perhaps a bigger jump down to an advanced IC-chip model that would sell for around \$200. But either is several years away, Wood and Olson emphasize.

One of the best efforts in the production version, built with "garden variety" ICs, will be the inclusion of the best hi fi characteristics. No enhancement function has been added, with the advanced separation basically just synthesized through the SQ mode, Olson notes.

Claims for the prototype include full separation for direct sounds in excess of 30 dB, virtually no distortion of the sound field and a rapid sensing circuit Olson says is "effectively quicker than the ear for localization purposes."

Simply put, the Audionics team says the Shadow Vector system will decode SQ disks without loss of ambience due to "logic" effects, with low distortion and without loss of definition.

Although overall not as "crisp" as the Tate decoder, last heard in a hotel demonstration during the January CES here, the Shadow Vector system provided good varied effects on demo cuts that ask a lot of a decoder, such as "Drum Song" from Earth, Wind & Fire's "Open Your Eyes." Unit also demonstrated good center front separation on "Rocket Man" and the "Star Trek" theme from "John Keating: Space Experience," and excellent localization on "The Same Night In Paris" from "10cc/The Original Soundtrack."

Demonstration was given on high end components ("so we can't be accused of masking the rough edge," Wood notes), including the Radford HD250 control amp and ZD22 pre-amp, Fons CQ30 (French) turntable and Audionics custom speakers. Latter were set up in a most effective trapezoid pattern for quad reproduction, with the rear speakers spaced about 10 feet apart and the front pair about six feet.

Equipment is in contrast to the most recent Tate demonstration which used mid-priced components to show off its versatility with more mass distributed items, including the Marantz 4400 Quadradial receiver and Imperial 7 speakers (Billboard, Jan. 18).

Interestingly, Wood assisted Wes Ruggles in early stages of development of the latter's Tate DES decoder and bought the simple Tate SQ module for the first Audionics decoder when that firm became an SQ licensee. Olson has been working for six months on his own system which he says "depends on the accuracy of phase decoding," and first contacted Henry Kloss of Advent whom he says "was too busy with his VideoBeam TV projector to bother."

The Shadow Vector system has a way to go before a production model is ready, and while its studio applications is certainly viable, it remains to be seen whether a high end consumer market will be there.

Fresh Approach Key To Success

By ANNE DUSTON

(Part II of CES accessories update that began last week with notes from Royal Sound, Le-Bo, Marsand, Savoy, Finetone and Devon Design.)

CHICAGO—A display carousel that allows the viewer to see both sides as well as the end of tapes was shown by **Fittall** of the U.K., another company owned by Clive Rumble, also president of **Devon Design Corp.**, new U.S. subsidiary. The display can be counter, wall or floor, depending on the number of units fitted together and the choice of base. Tapes are locked in and each module spins open separately when unlocked. List is \$70 or \$82 for 100-cassette or 80 8-track.

Plastic stands for home entertainment packages were a new item for several companies. **Sarco Industries** offered them both through the retail market and as optional with KLH speakers as an OEM item. The speakers are attached with T-nut screws, and can be swiveled on the 18-inch pedestal base.

Bush Brothers Products Corp. also offered pedestal style plastic stands as well as wood-look component centers at \$55.95 and \$67.95 featuring two-inch ball casters for mobility. Bush was dumping its low priced metal and wood-look stands at the show, and is moving into higher price and quality with plastic and wood centers, says rep Larry Wolyn.

Case Manufacturing also moved into the higher price points with two models of entertainment centers that can double as etageres or room dividers. In white or walnut, with single, double, or triple heights, the units are \$60 and \$70, says Joe Allred, vice president.

Peerless Vidronics was upgrading into padded cases at \$1.99 to \$19.95 and is experiencing steady sales, with promotional items moving faster says Jerry Geller, president.

The emphasis at the show was on tape cases, but **Service Mfg. Co.** introduced the Record Module, a wall or shelf modular in smoked plastic

Ampex Promotes

• Continued from page 54

first tape at list and the second one at half price.

The program, scheduled initially for eastern markets including New York, Boston, Cleveland, Cincinnati, Detroit and Baltimore, will utilize radio, TV and print media, and will stress the fact that Ampex uses "studio quality" tapes in many of its product lines.

Ampex will follow the promotions on the 370 and 20/20 series with similar promotions on its 8-track and Stakette products. The Stakette promotion features three 90-minute cassette staked in a special six-unit plastic container with a \$1.98 price tag. The Stakette promotion is scheduled for about late fall while the 8-track promotion will be launched in time for the Christmas buying season.

The broad-based promotional campaign has been given as one of the reasons why Ampex did not have an exhibit at this year's summer Consumer Electronics Show, recently concluded in Chicago.

However, the firm did maintain a hospitality suite at the Conrad Hilton which, according to Helmstetter, was the most effective vehicle for acquainting distributors and dealers with the planned promotions.

with four pockets of varying heights, holding 56 records.

A car carrier designed like a saddle bag, with a varnished wood handle and hi-impact plastic cases for either tape style was introduced by **Athena Industries**.

Store displays to create fast turnover of audio accessories in what Bob Borchardt, executive vice-president of **Recoton** termed a "super-market concept," were being shown in floor standing, rotating, wall hung and pegboard fixtures. The Recoton audio-electronics center included 40 items preselected for the display for \$478.39 retail. Personalized assortments for three different displays are available. Some of the hottest items, Borchardt says of audio accessories, are the 3-way AC adapters, cassette replacement microphones, and 25-ft. extension for headphones.

In record care products, **Robins Industries** was showing a new cassette transport cleaning kit at \$3.75, and a hand-held, single prong head demagnetizer, \$7.50 list, among an expanded line, sales manager Frank Glassma noted. **Aspen, Ltd.** introduced a tester for 8-track decks, and **Elpa Marketing** reported solid re-

sponse to its expanded line of Watts record care products.

New international entries at CES were the **Metrosound** lines of record/tape care products shown by **RNS Marketing**, U.S. distributor for the British line, headed by Bob Schwartz, Bloomfield, N.J., and the Tracker RC-1 record care kit introduced by **B&G International** of Canada, with Earl Greiner in charge of the U.S. market penetration from Renton, Wash.

One of the biggest crowds at the show was the demonstration of the **Discophone**, a headphone directed toward the discotheque market to be used by dancers on the floor from overhead racks. Don Homel and Jon Fixler, partners in the parent firm Industrial Patent Development Corp., point out that the hanging phone idea can be utilized by record stores above the album racks with new releases playing through the phones, as a means of selling more records and tapes.

A cartridge for discrete quad records as well as stereo at the top end, \$139.95 list, was shown by **Pickering**. The Model SUV-4500Q tracks at one gram, Dan Collins, marketing director, said.

Tape Duplicator

Speakers for the **Third Annual Midwest Seminar on Videotape and Film**, to be held at the Holiday Inn near Chicago's O'Hare Airport, Oct. 17-18, have been announced.

Robert B. Pfannkuch, vice-president, Bell & Howell, will speak on "The State Of The Art In Videotape." Wilton R. Holm, vice-president and executive director, Motion Picture & Television Research Center, Hollywood, talks on "State Of The Art—Immixture."

Tom Hope, publisher of Hope Reports and author of several books, will talk on "Communications—An Overview." Jack B. Spatafora, writer, consultant, and director of the New Trier Township Film Cooperative in Winnetka, Ill., will discuss applications of film and videotape in education.

Information can be had by writing Midwest Seminar on Videotape and Film, P.O. Box 11376, Chicago 60611. Reservations are \$45, before Oct. 1.

A series of new products from the audiovideo systems division are now available from **Ampex**, Redwood City, Calif.

An overhead accessory bridge for the MM-1100 series recorder/reproducers, in modular

design and kit form, allows up to 100 pounds of accessories to be installed.

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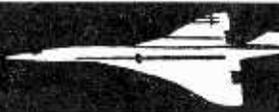
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Granada, U.K. Leisure Giant, Into Disks Via Transatlantic

LONDON—Granada, the Manchester-based television and leisure giant, has made its long-awaited move into the record business through a takeover of the Transatlantic independent.

Granada has acquired a 75 percent interest in a new company, Granada Records Ltd., which has been formed to take over Transatlantic, formed in 1961 by Nat Joseph. The new company has also acquired Transatlantic's Heathside Music publishing subsidiary.

Under the new deal, Joseph will become managing director of Granada Records and will also join the board of Novello, Granada's existing music publishing company which owns Lorna Music, U.K. outlet for Paul Simon's Pattern Music catalog.

Stressing there would be no changes in the use of the Transatlantic and Heathside names, or in the existing management structure, Joseph says: "It's a great step forward for the company. It will give us the resources we need to carry forward

our development program for the worldwide production and promotion of records under the Transatlantic label.

"And it also gives an enormous opportunity to the existing staff. There will not be large numbers of newcomers or outsiders and we simply shall continue to run our own ship with vastly better resources.

"Granada has a reputation for quality and it appealed to me that its people are the kind who understand the type of artists we are concerned in promoting.

"I didn't feel we needed to shelter under a conglomerate umbrella, but we have expanded quickly and that takes resources, not only money. Our aim is to become a dynamic force not only in the music industry but in the whole leisure field."

Through subsidiaries, Transatlantic is involved in the production of video programs for secondary modern schools and in book publishing, activities which dovetail neatly with Granada's interests.

No purchase price has been dis-

closed, but Joseph said that discussions started from a projected Joshua Rifkin television special and became "serious" in January this year. "Over the years I have had more than a dozen offers from big U.S. and U.K. companies, but I didn't consider any of them seriously until this one came along."

Joseph, a Cambridge University graduate, started Transatlantic as an import company, handling the Folkways and Conversaphone language label. Since he has followed a truly independent line both in developing talent and labels of less than immediate commercial potential, particularly folk, jazz and classical, and in broadening the base of the company to a point where it generates sufficient volume to support a sales-distribution operation.

But because of limited resources it has often seen promising talent lured away by more powerful companies—the Dubliners, Pentangle, Ralph McTell and more recently Scottish comedian Billy Connolly, now a huge record seller.

Transatlantic scored with albums of ragtime music by Joshua Rifkin, who became the U.K.'s best-selling mid-price artist of 1974, and more recently moved into the field of original cast albums, scooping worldwide recording rights to the hit musical "The Black Mikado." Transatlantic has label identity in France, Germany, Scandinavia, Australia, New Zealand and Japan.

Granada's interest in the recording industry, in which two chief competitors ATV (with Pye) and Thames (EMI) are already involved, finally comes to fruition after a number of false starts, which have included on-off recording deals and the formation of Granada Recordings, a studio which later became a mobile before being disposed of.

Joseph, currently in New York and later in Los Angeles for a product-seeking expedition, says: "Granada Records will do the same things that Transatlantic has always done, but more of them and more effectively. It is also going to be in the market for talent, licensing and distribution deals from the U.K., U.S. and Europe."

BBC Records, Polydor Enter Pact Renewal

LONDON—BBC Records and Tapes has renewed its manufacturing and distribution agreement with Polydor for a further three years, and the deal which covers both BBC Records and sister label Beeb (launched late last year) gives Polydor exclusive rights to the two catalogs for the U.K.

Renewal of the agreement follows BBC Records' most successful sales period since it was launched nine years ago. Among top-selling albums during that period have been the first Beeb album BBC-TV's "Best Of Top Of The Pops, Volume One."

The signing coincides with the release of volume two in that series which has a pre-sell figure in excess of 50,000 copies.

Negotiations are currently under way with major record companies in overseas territories to widen the distribution of BBC Records and Tapes product through the rest of the world.

in each of the last three years in the territories covered. Past Charisma successes have included Nice, Rare Bird, Lindisfarne, Clifford T. Ward, Van der Graaf Generator, Monty Python and Genesis.

Phonogram managing director Tony Morris says a major launch campaign is being formulated to involve new and back Charisma catalog.

Brian Gibbon, formerly Charisma financial director, now becomes deputy managing director and Gail Colson, with the label since 1969, becomes a director of the company as well as continuing as general manager.

Managing director Marcel Rodd says: "Key personnel from B&C are being retained, including the whole of the national sales force." He becomes executive chairman and managing director of the two new companies and other members of the board are Keith S. Carmichael and William Ross.

Rodd says: "Last year B&C and Trojan did over 2 million singles and we are budgeting for 1½ million during the next 12 months. We can't make them ourselves because our 7 in. capacity is very limited."

But he is to visit France, Germany and Sweden to tie-up fully-automated 7 in. presses for 1976 and 12 in. presses for 1975. First major album under the deal which includes pressing rights on Charisma Records until Aug. 31 and, thereafter, unlimited selling rights on Charisma stocks on hand, is Charisma's Holy Grail, by Monty Python.

He adds: "We've been trying to get into the full-price record market for a couple of years now and this is only the first step. Generally speaking, we feel that budget lines will tend to decline as the value of the pound sterling declines—as raging inflation continues to prevail in the U.K.

"Our own pressing capacity is very badly under-used and we have been advertising for full-price companies and are ready to back other ones as opportunity presents itself."

Charisma Pressing, Distrib Deal With Phonogram Set

LONDON—Charisma Records has signed a pressing and distribution deal with Phonogram for the U.K. and Eire. The pact coincides with the news that B&C, which previously handled sales and distribution for Charisma, is part of a takeover deal by Saga Records' parent company, Art and Sound Ltd. (Saga Sound).

The Charisma-Phonogram contract means that Charisma product will now be handled by Phonogram through the whole world, excluding North America.

The deal has been in the air for several weeks and comes after five years of Charisma being handled by B&C. Charisma managing director Tony Stratton-Smith says: "Charisma has never had a better artists' roster, nor a better staff. Beyond that we needed the strength of a major, and Phonogram was an automatic choice."

He adds that Phonogram International has produced double sales



STOCK CONSULTANT—During his recent trip to England, Larry Uttal, president of Private Stock Records, named Richard Armitage consultant on European Business Affairs. Armitage is managing director of the Noel Gay Organization, one of Europe's largest talent agencies. Left to right are: Peter Knight, general manager of Private Stock Records, U.K.; Armitage and Uttal.



Polygram president Coen Solleveld chats with Norman Cheng (l.), general manager of Polydor Ltd. Hong Kong and Nobuya Itoh, managing director of Nippon Phonogram Co. Ltd., Japan at the Polydor International "Dialogue '75" meeting in Timmendorfer Strand.

From The Music Capitals Of The World

LONDON

Chart-topping revival of the old Ink Spots' hit "Whispering Grass" has sold nearly 500,000 copies here and now EMI will promote the album "It Ain't Half Hot Mum" from which it was taken and which features the television comedy series cast on similar 1940's style songs.

Anchor Records on a tour of Britain to meet retailers, press, disc-jockeys and radio people, with managing director Ian Ralfini stressing the importance of such informal meetings about promotion and releases. . . . Billy Walker, editor of pop weekly Sounds, has resigned, after having been with the paper since it was launched in October 1970, because of disagreement over "planned policy changes."

First Bell/Arista international licensees conference being held at London's Portman Hotel this week, with Marianne Perry from New York representing the U.S. company. . . . Peter Skellern's official follow-up to his top 30 hit "Hold On To Love" to appear on British Decca, though the artist recently signed with Island, and a meeting of the two companies produced a deal that Island would hold off from releasing new material by the artist for the while.

Russian delegation of copyright experts in London to sort out future agreements agreed British music was the most performed of all Western repertoire in the Soviet Union and that there was increasing exposure there given to pop. . . . Staff of Essex Music presented managing director David Platz with a solid gold tuning fork to celebrate 20th anniversary of the company. . . . Upcoming group Hello revive old Amen Corner hit "Bend Me Shape Me" on a Bell single.

Gary Glitter on wide touring schedule which takes in New Zealand, Australia, Hong Kong and Tokyo. . . . West Coast trio Skyband registered in U.K. on recent tour and now have a single "Pie In The Sky" on RCA based on best received song during the tour. . . . David Cassidy's first RCA single "Get It Up For Love" looks like reviving interest in the teenybop favorite. . . . Dr. Feelgood tour of France continues with gigs in Switzerland, Holland, Germany, Finland, Denmark, Sweden and Norway.

Charlie Rich signed through Jeffrey Kruger's Ember Concerts organization for a tour of U.K. from Sept. 16-30. . . . Four members of A&M

singer Joan Armatrading's band injured in a train crash at Nuneston, Warwickshire; the band, Movies, had recently signed with the A&M-distributed Firefly label. . . . Larry Page, Penny Farthing boss, launching new label, The Great British Record Company, to push U.K. wares and it will include a red, white and blue logo. . . . Tremendous interest in Wayne Newton's one-off Sunday evening concert at the London Palladium.

Major rock concert to be held at the Oval cricket ground on Sept. 27, a venue which previously featured ELP and the Who. . . . Lemmy, bass player with Hawkwind, has quit and says he will now launch a new band called Motorhead. . . . Maria Muldaur in for a week-long residency at Ronnie Scott's jazz club in London. . . . Eric Burdon returning to U.K. for six months later this year, brings with him a new band.

PETER JONES

BRUSSELS

U.K. group Mud's "Oh Boy" single one of the fastest movers in the Belgian charts. . . . But there is also plenty of action for Spooky and Sue's "You Talk Too Much." . . . Released here on the Palette label is "Skiing In The Snow," British chart rider by Wigan's Ovation.

U.S. hit "Where Is The Love" by Betty Wright just released here by Inelco. . . . And other new releases: "Party Freaks" by Miami, and Maureen McGovern's version of "We'll Never Love Like This Again," theme from the "Towering Inferno" movie. . . . Special promotion for the "Blue Jays" album. . . . Following big success in concert at Brussels' Ancienne Belgique, the Lynrd Skynyrd album "Nuthin' Fancy" expected to do well, alongside the single "Free Bird."

Barry White gave a sell-out concert in the Forest National. . . . One anticipated chart topper here is "Save Me" by Silver Convention. . . . New duo Nic Nac appeared on the BRT-tv program "Slalom" with their song "Let The World Go Round Again." . . . Not often do we have a Turkish group hitting the Belgian charts, but White Butterflies, a group of one girl and seven boys, is doing exceptionally well. . . . "Happy Together," a hit from way back by the Turtles re-released here.

Big success here for "Girls" by the Moments and Whatnauts. . . . New group to watch is called Trinity. . . . Frank Sinatra pleased with his re-

(Continued on page 63)

Rhoda Scott

Hammond Organ Night
at Carnegie Hall
June 30, 1975. 8:00 pm

Newport
Jazz Festival
New York



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Barclay
RECORDS

French Discount Firm New Attack On Cos.

PARIS—The French discount house FNAC launched its most violent attack against French record companies.

In a short, unsigned article in its publication, Contact, it accused the record companies, on behalf of all French retailers, of sharp practice.

It accused them of acting illegally and of a commercial kind of sleight-of-hand in order to increase prices which, it pointed out, were subjected to a ceiling. Some years ago, a "ceiling" was placed on disk prices, but in the FNAC article it was described as a "poisoned gift," as far as the public was concerned.

In order to get around the "ceiling" FNAC insists, companies introduced a code using the letters of the alphabet, each denoting a minimum

price at which the disk could be sold to the public. All that was necessary in order to get around the law was to change the code letter.

In this way, always quoting the code, the Decca Phase 4 was sold at the increased price of \$9, against the \$6 it was sold at previously.

This was the FNAC price, including the 20 percent discount. Other retailers would, of course, charge more.

The change of letter, according to FNAC, was not technically illegal despite the fact that it increased the price of records to the public by as much as 50 percent. The government, therefore, took no steps because in fact the law was not being technically infringed.

This meant that sleeves sometimes

had to be reprinted but more often than not it was simply a matter of sticking one code letter over the other.

But the examples given were not entirely convincing. Herbert von Karajan's "La Boheme" on British Decca costs £2.95 in the U.K. which the article gave as around 30 French francs, or \$7.50. In France, the same record costs 50 French francs, or \$12, but the article-writer admitted there was a difference in Value Added Tax. Actually the difference is important, as VAT is only 8 percent in Britain, against 33.3 percent in France.

Other examples were given of imports from Germany and, according to Contact, when retailers question the changes they are generally told it is "an unfortunate mistake."

All this, FNAC contends, is placing the retailer in a difficult position, for customers often notice two different prices, one on the sleeve and the other on the plastic cover.

But this is a surprising contention because the customer, to recognize the difference, would have to know the "code" which is, of course, more or less secret.

In a second attack, FNAC accuses the record companies of experimenting in different techniques and new materials—at the expense of the customer. This habit, it maintains, is making for poor quality which cannot be blamed on record-players, which could so easily be repaired if they were faulty. Each time, in this way, the retailer has to hand back the money spent.

The magazine admitted that a fault in a disk was not always avoid-

able but insisted that far too often the faults were due to experiments. Finally the anonymous author handed out a "maybe a disk war has been declared."

Lucien Ades, president of the National Syndicat, was in Stockholm with other members of his organization when the article appeared in Contact. No official comment was available from him, but Masson Forestier, of the Information Center, said that this attitude was well-known and similar attacks had been launched before.

'Bimbo' Gets Five Covers

LONDON—A total of five record companies here have so far committed themselves to releasing versions of the continental hit "El Bimbo."

British Decca started the parade in October last year, with a version by the Chocolate Boys. A week later EMI released their version by Bimbo Jet on Columbia, but after poor sales both were deleted.

Continental success for versions of the song, plus its impact on the U.S. charts, has led Decca and EMI to re-release their versions. Then Philips issued one by the Paul Mauriat orchestra and Sonet came out with one by the Moogaloos.

Pye became next in line, with one on the International label by El Greco. The Moogaloos' version has been a hit in several continental countries, but Bimbo Jet has had the biggest over-all success, notably in the U.S.

Sopot Fest Aug. 20-23

WARSAW—This year's international song festival at Sopot will be held in the Baltic seaside resort from Aug. 20-23. The artistic committee of the festival has studied material and listened to recordings sent in from artists from almost all over the world.

And from this list they have finally selected soloists and groups representing 27 record companies.

On Aug. 22, which is the traditional day of Polish songs at the festival, the competition concert will be held earlier than usual to make room for a special promotion show featuring top-line Polish artists, and staged primarily for the benefit of foreign impresarios attending Sopot.

The gala concert on the closing day is expected to include a star-studded foreign line-up, with such celebrities as Karel Gott, Frank Schobel, Lili Iwanowa, Didi Dragan, Klari Katona, Muslim Magomajew, British duo Paul and Barry Ryan, Bobby Solo and his group and possibly this year's Eurovision Song Contest winners Teach In. The bill will also include Polish acts Urszula Sipinska and the Troubadours Group.

Entries for the traditional Record Fair, which is also a sale of records, have come in from 12 companies, including Balkanton of Bulgaria; Panton, Supraphone and Opus of Czechoslovakia; Veb Deutsche Schallplatten of the German Democratic Republic; Electrorecord of Rumania; Melodiya from Russia; Fly Music of West Berlin; Switzerland's 3-M; and EMI of Holland.

Cordell In Rio To Produce Brazilian-American Album

RIO DE JANEIRO—Denny Cordell, owner of Shelter Records, Los Angeles, brought pianist-composer Leon Russell here to make an experimental, mixed Brazilian-American music LP with Brazilian musicians.

Both brought their wives and Cordell said, "This is a relaxed sort of deal. I was brought up in Brazil and on samba. Some of the melodies are fantastic and we're recording them."

Cordell, who owns two publishing houses, Skyhill and Tarka, added, "of course the lyrics must be put into English. The fact that the lyrics of Brazilian music are in Portuguese, has been one of the main obstacles to popularity in the U.S."

Recording sessions were held nightly in Phonogram's 8-channel "Hawaii" studio and in RCA's 16-channel studio. Mixing will be done in the U.S.

Cordell plays the piano in some of the Brazilian numbers, accompanies by Tiao Neto, formerly of Sergio Mendes' band, drummer Chico Batera who has worked with Cat Stevens, and guitarist Jose Menezes. In the American numbers, mostly Russell's compositions, guitarist Gary Busey does the accompaniment.

The Brazilian numbers include compositions by Jorge Ben and Gilberto Gil.

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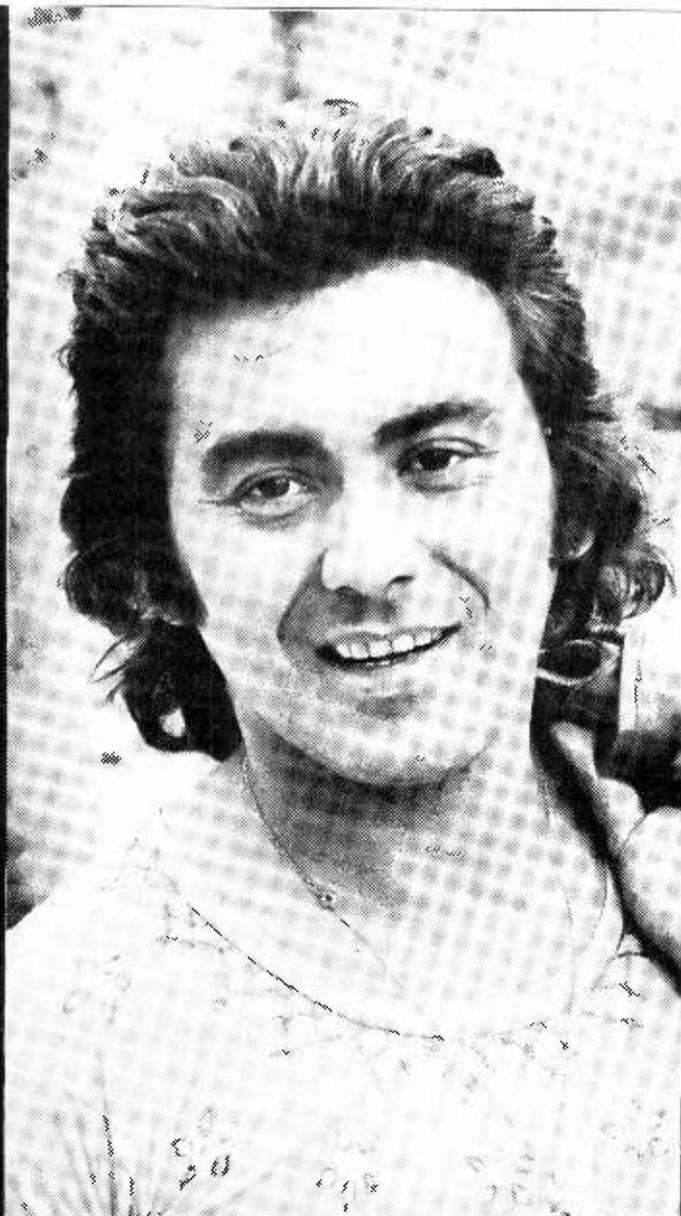
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MEXICO



LOS
HOM-
BRES
NO
DEBEN
LLORAR

ARTISTA
EXCLUSIVO



From The Music Capitals Of The World

• Continued from page 60

ception for his concert at the Forest National, and he promised to return soon. He was here at the Knokke Casino in 1953. . . . Big box-office business for Mud's Belgian tour. . . . And Slade here for two numbers on the RTB-tv show "Cnansons A La Carte." . . . Spooky And Sue guests of honor in the last of the series along with Slade.

Trumpeter Carmell Jones and altoist Leo Wright from Paul Kuhn's SFB Orchestra in Berlin here for a concert in the Hnita Jazz Attic in Heist-op-den-Berg. . . . And ex-Stan Kenton trombonist Frank Rosolino gave a superb concert in the same little club. . . . Pol's jazz club in Brussels closed through the month of July. **JUUL ANTHONISSEN**

HELSINKI

With the release of more and more local records, the serious-classical music of Finland is enjoying a new dawn. First signs were seen around 1972, when people like Okko Kamu, Paavo Berglund, Martti Talvela and Arto Noras started getting international recognition and the Savonlinna Opera Festival won success from the public. Now barely a month passes with new serious-classical records, and along with established names can be found new ones, like Florakoeren and Brahe Djaeknar (EMI), Chorus Juvenalis (Finnlevy), Akateeminen Lauu (Fuga) and Voces Intimae (Disco-phon.)

And Martti Talvela, whose main recording ties have been with DGG, recently recorded Finnish folk songs for EMI and Finnlevy, with an album of hymns for Heratta-Ja-Yhdistys, a religious society. . . . But in spite of optimistic progress, average sales are low, seldom more than 1,000 copies, so each new project is carefully investigated. . . . Which means that some neglected artists look for other channels on record, like Bis, the independent Swedish company headed by Finnish-born Robert Von Bahr, a company which has already produced several Finnish artists and is handled in Finland by Finnlevy.

Toivelauluja, the song-and-picture booklet published by Musiikki Fazer has now reached its 100th edition. Founded in 1949 the book got initial response from Sweden, where two similar products, Visboken and Hitsongs, were popular, and the first edition of Toivelauluka featured 76 songs from different areas of music. Later the emphasis turned to hits and evergreen songs. During the years it has popularized words for over 5,000 domestic and international songs, mostly from the Musiikki fazer catalog, and each edition has a sale of 20,000 copies, and that figure was around 40,000 in the 1950's and 1960's, from news-stands and shops. At first it was in competition with three other similar papers, all of which have died.

Christian Bonnett (France) has won the annual jazz quiz held for the ninth time by the European

Broadcasting Union, with Rob Leuwentop (Belgium) second and Gunnar Feit (Norway) third. The final featured contestants from six European countries and the winner was awarded a free trip to the Newport Jazz Festival.

The concert promotion "Shake, Alekski, Shake" of Alekski, the main business street in Helsinki, along with help from Love Records, suffered a bad setback when police intervened in the opening concert, demanding a lower sound volume. When the band failed to obey, the officials called a halt to the event, which was to include four later concerts. Acts affected included Wigwam, Hurriganes, Jukka Tolonen and Muska and the Hot Dogs.

Krugozor, the Soviet music monthly magazine, has published a special supplement on Finnish cultural life, the contents including stories about Lenin, Sibelius, pop singer Fredi, the Kom-Theatre, the Kaustinen Folk Festival and Finnish poetry, with Yleisradio AB as a main contributor; the magazine has a monthly print of half-a-million copies.

In its own advertisements for coming programs. Mainsos-TV-Reklam is using the outcome of Finnlevy's recent "Finnhits" campaign as an ideal example of television's improved promotion power. According to Finnlevy and MTV, the campaign brought many new customers to the retail shops, most asking for "that album on television," because in most cases they couldn't remember the title.

Matti and Pirjo Bergstroem (PSO), whose plush arrangements are prominently featured on Hector's recent best-selling disks, have come up with their own album "Finnish Folk Songs Today," presenting 20 tunes, all instrumental, and all slanted towards foreign tourists.

The strike of radio and tv freelance employees has temporarily put off the air a number of key pop programs, including "Hesperus" (TV-2), "Siesta" (Radio 3) and "Nuoren Savellahka 22001" (Radio 2). The 550-strong freelance unit is involved in some 30 percent of radio and tv programming time.

KARI HELOPALTIO

HAMBURG

U.K. group Paper Lace touring Germany on concert tour. . . . Mario Lehner getting good reaction here for his Polydor album based on evergreen standards of rock 'n' roll. . . . Teldec's Dunja Rajter on release with the standard "Nur Nicht Aus Liebe Weinen." . . . Publisher Rolf Budde, of Berlin, reports big sales for the Udo Lindenberg album "Votan Wahnwitz."

Newcomer Gaby Baginsky has three bookings on the television show "Hit Parade." . . . U.K. band the Pasadena Roof Orchestra follow sell-out concerts in Munich with further German concerts next month. . . . Peter, Sue and Marc from Switzerland have a new Metronome single "In Den Straben Von Belfast."

Metronome has imported Storey-

ville jazz albums from Denmark, including product from Muggsy Spanier and Lou McGarrity. . . . Satriil label opens business in Germany with singer Neil Christian. . . . In the radio charts is black singer Etta Cameron from Copenhagen, singing "Come Together." . . . Jazz writer Joachim Ernst Berendt producing again for MPS records in Villigen. . . . Actress Senta Berger from Munich and singer Rita Pavone from Italy have signed with M-Records. . . . Vocal group Love Generation out with a new United Artists' single "Ja, Wir Verreisen."

U.K. group Man on tour here. . . . Dana from Ireland has a Teldec low-price album "New Days, New Ways" out in Germany. . . . Bluegrass singer Bill Monroe here for concerts, backed by a big promotion campaign for his "Monroe Presents 7th Annual Bluegrass Festival" album. . . . Italy's Gina has her first German single for EMI-Electrola, with "Little Girl From Germany." . . . Norbert Stockheim is Ariola's new press rep for international pop, based in Munich.

Television personality Iija Richter has signed a deal with Maritim in Hamburg. . . . Gitte, from Denmark, leaving EMI-Electrola for RCA in Hamburg, and her new single is "Ich Bin Kein Kind Von Traurigkeit." . . . The ARD-tv show "Music From The Studio B" has strong guest list for June 23, comprising Rex Gildo, Michel Delpech, the Three Degrees and the Old Merry Tale Jazzband. . . . Tamla Motown group the Com-

(Continued on page 64)

JUNE 21, 1975, BILLBOARD

The Song is Now!

THE FINAL ENTRIES OF THE 4th TOKYO MUSIC FESTIVAL



THE 4th TOKYO MUSIC FESTIVAL July 13' 1975

Kimio Okamoto, Executive Director TOKYO MUSIC FESTIVAL FOUNDATION
c/o Tokyo Broadcasting System, Inc. 3-6 Akasaka 5-chome, Minato-ku, Tokyo, Japan
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Motown Licensing Deal With EMI Ends

• Continued from page 5

lecting which disks will be issued from its catalog, as well as full authority as to conceiving front and back cover art and annotation, privileges which were EMI's under the old agreement.

Marshall cites the past work of EMI and adds that in seeking a new deal there had not been serious negotiations elsewhere. "We have the turnover to make money, but I'm not kidding myself it will be easy. We felt it was time to make the move and have control over the development of our own product."

Motown's U.K. move is only the third company to be set up by the notably licensing-minded U.S. label which, within the past year, began operations in Canada and Africa's Ivory Coast, though previously a U.K. branch of the Jobete publishing subsidiary had been formed and administered through Marshall's office.

In Europe, Motown is under license to EMI, apart from Spain and Italy of the larger territories, and negotiations to re-establish Motown's licensing with a number of companies including EMI are under way.

Marshall says the most noticeable change of Motown, activity in the U.K. will be an upsurge of promotion and marketing. Though an a&r

manager will be appointed, the signing of local talent is not a major priority.

The loss of Motown leaves only two large U.S. companies still under license in the U.K.—MCA and Elektra/Asylum. MCA is now halfway through its deal with EMI and Elektra/Asylum's contract with EMI expires in the fall. Exactly what effect the Motown move will have on EMI's market leadership here remains to be seen.

It has been estimated Motown accounts for 16 percent of EMI's album sales and 15-20 percent of singles, but if Motown's departure is followed by the transfer of Elektra/Asylum back to WEA, then there will be renewed efforts, particularly from CBS and Polydor, to topple the British company from its tradition position as U.K. frontrunner.

The Motown personnel in London comprises Marshall (managing director); Glenn Simmons, ex-EMI overseas and Music For Pleasure company secretary, as general manager; Brian Roots, financial controller; Dave Valente, formerly Jobete promotion manager, as regional sales and promotion manager; Paul Prenter, promotion manager; Gordon Frewin, repertoire manager. Other appointments to be made include a sales and marketing manager and a general manager for the publishing division.

Belgian Pubs In Drive To Get OK On Convention

BRUSSELS—A campaign to have the Rome Convention ratified by the Belgian Government has been launched by the Belgian music publishers association. Its president, Felix Faecq, has written to the Minister of Culture asking that ratification be expedited so the question of neighboring rights can be resolved.

Faecq says: "We have been agitating for ratification for 14 years, and we feel very strongly that it is high time musicians and artists get full protection and remuneration for the use of their works on radio and television."

There has been a voluntary agreement between the Belgian state broadcasting organizations on one hand and the IFPI (International Federation Of The Phonographic

Industry) companies and the Belgian musicians' union on the other, for many years. Under this agreement, the radio and TV organizations pay a total of about \$38,000 a year. However, according to Faecq, a more realistic figure would be \$400,000 a year.

On another front, Faecq is trying to get some control over the importation of sheet music and song folios into Belgium, in an attempt to protect Belgian publishers with sub-publishing agreements covering this material.

"At present," says Faecq, "folios are being imported direct into Belgium from the U.S. via the U.K. and from the U.K. via France and Belgian publishers are being cheated out of royalties."



SIMON PROMOTION—A special Volkswagen Kombi bus promotes Spring record artist Joe Simon in a high power "Who is Joe Simon?" campaign in Johannesburg. The Volkswagen is specially fitted with loudspeakers and plays Simon's "Mood, Heart and Soul" album at busy intersections, train stations, department stores and football matches. The promotion will continue for three months. Posters are being placed in key locations. Also released will be a special single featuring the Simon cut "The Best Of My Life" and Millie Jackson's "How Do You Feel The Morning After" from her album "Millie."

From The Music Capitals Of The World

• Continued from page 63

modores touring here late this month, tying-in with their first German album release, "Machine Gun."

Siw Inger from Sweden out on a RCA single "Er Ist Wie Du." ... Deutsche Grammophon Gesellschaft hitting enormous sales with the sampler "20 Original Top Hits" selling for \$8, including tracks by **Abba**, **Duane Eddy**, **Gloria Gaynor**, **Lynsey de Paul**, **Disco Tex**, **Dana**, **Slade**, **Rubettes**, **Golden Earring**, **Elton John** and **Lulu**. ... ZDF television show "Star Parade" featured **James Last**, **Gloria Gaynor** and **Dana** in one production. ... **Lars Berghagen** and **Karel Gott** together on the "Hit Parade" TV show.

Polydor sold 240,000 copies of the **James Last** album "Non-Stop Dancing, number 20" in Germany alone in one month. ... The **Fischer Choir**, featuring 1500 singers, sold 500,000 albums of hits, folk songs and classical melodies. ... **Abba**, from Sweden, received Gold Disk for "Honey, Honey" in Hamburg presentation. ... DGG-marketing boss **Werner Klose** reports good reviews for the **Peter Herbolzheimer** Rhythm Combination and Brass album recorded live in the club Onkel Poe in Hamburg.

Miller International celebrating its tenth anniversary with the Europa label. ... Miller has reduced prices for musicassettes from \$4 to \$2.40. ... **Leo Leandros** and **Klaus Munro**, of Hamburg, wrote the title "Lovely Lady Of Arcadia" now recorded by **Andy Williams**. ... WEA featuring 32 albums in the marketing campaign "the new dimension in music, rock'n'jazz, a fusion." ... Partnership In Music was the title of a festival in Guetersloh, with Ariola-Eurodisc celebrating its tenth anniversary of co-operation with the Russian label Melodiya; Ariola-Eurodisc having more than 250 Russian classical albums in the catalog.

Gerig-Musikverlage in Cologne has three singles in the charts: the **Sweet** with "Fox On The Run," **Telly Savalas** with "If," and **Bachman-Turner Overdrive's** "Roll On Down The Highway." ... **Stein Ingerson** singing the German version of "No No Song." ... RCA-Musikverlag in Hamburg has an album of songwriter-singer **Lothar Foellmer**. ... Slezak has two new catalogs, **Gambi Music** and **Ben Ghazi Music**.

United Artists announce a comeback to popularity of the title "Hurt" with three versions on record in Germany. ... Visiting Germany: **Little Richard**, **Omega**, **John Pearse**, the **Lighters**, **Benny Waters**, **Pinchas Zukerman**. ... Up to May, 1975, the German record industry has released a total of 1611 musicassettes, with Phonogram leading with 213 and Deutsche Grammophon Gesellschaft with 183. ... EMI-Electrola released a four album set "The Story Of Success," the soul hits of Tamla Motown.

WOLFGANG SPAHR

MOSCOW

Turnover of Mashpriborintorg, a trading company operating export sales of Russian-made consumer electronics, increased 15 percent last year. Director **D.V. Petrov** says the company is now dealing with 88 international companies and over a million units of radios and record-players were sold in 1974, with a recent new deal with Czechoslovakia's Omnia company provides for the export of 200,000 of quality radios in 1975.

Cuba and Yugoslavia for concerts in Riga, Moscow and Odessa. ... Portuguese pianist **Sekeira Costa** on an extended concert tour of Russia. ... Among international pop acts booked by Gosconcert recently were Canadian singer **Paulin Julien**, Sweden's **Lena Eriksson** and her band on a second visit, French singer **Karin Sauvage**, **Marisa Koz** from Greece and Czech singer **Helena Vornackova**.

The Ankara President Symphony Orchestra from Turkey here on a debut Russian tour, featuring soloists **Suna Kan**, **Aila Erduran** and **Idil Birret**. ... Yugoslavian guitarist **Jovan Jovicic** to play dates in Moscow and cities of the Ukraine. ... Melodiya has released an album by **Joseph Kobzon**, currently one of the top attractions here and a star interpreter of modern Soviet writers.

Yugoslavian operatic singers **Nikola Mitic** and **Milka Stoyanovic** are appearing in several operatic productions in Russian theaters. ... Leningrad-based **Kalinka** vocal and instrumental group to tour East Germany this month. ... **Mausuda**,

the North Korean operatic company to give performances at the Bolshoi Theater here. ... More than 25,000 visitors from abroad for the Moscow Stars annual music/ballet concert series held through mid-May.

The Leningrad Philharmonic, under **Ye. Mravinsky** and **A. Dmitriev** made a fourth concert tour of Japan in May, taking part in the Russian and Soviet Music Week concert series in Tokyo, plus other dates, and with **Leonid Kogan**, **Gidon Kremer** and **Aleksander Slobodyank** as featured soloists. ... Leningrad male vocal ensemble **Druzhba**, led by **Aleksander Bronevitsky** and starring top Russian singer **Edita Piekha**, to visit Sweden this fall for a first-ever Scandinavian series.

Leningrad Dixieland Band out of the business for two months because of the illness of clarinetist **Aleksander Usyskin**. ... Melodiya has released several specially-packaged collections of music, poetry, drama and documentary dedicated to the 30th anniversary of the victory in the Second World War.

VADIM YURCHENKOV

Eire Dealers Plea Gets A Response

LONDON—A plea from Northern Ireland dealers for improved service has met with a mixed response from four major record companies here.

The retailers, members of the local branch of the Music Trades' Assn., have written to EMI, Phonogram, Polydor and Pye to express dissatisfaction with the performance of those firms' exclusive Northern Ireland distributor, Symphola.

Main part of the criticism claims that Symphola's service has been particularly poor since last Christmas with, they claim, order completion rates fluctuating widely.

MTA secretary Frank McSorley says until mid-April it was not even possible to have certain unfulfilled orders placed on extension, while chart singles often never materialized until they began to drop down the Top Fifty.

Dealers, he says, also feel a lack of the promotion and point-of-sale material which, they read, is freely available in England, Scotland and Wales.

EMI's response to the complaint was to send U.K. marketing general manager Barry Green for a meeting with the dealers, while Polydor referred the correspondence back to Symphola. Phonogram said that Joe Colquhoun, sales manager (special activities), would go to Northern Ireland in the near future. And at press-time, the dealers had not heard from Pye.

Irish MTA chairman Michael Carlin, of Carlin Records, says: "We really do feel the service is pretty poor. We've had talks with Symphola and realize that some of their problems may stem from the record companies themselves.

"But when special orders take six weeks to come through, particularly on classical material, some action is needed. Perhaps there is a breakdown in communications between Symphola and us—we blame them because we have no way of knowing whose fault it is.

"If the record companies want to operate through Symphola, and it seems EMI for one is adamant on

the point, then it may be they should bring in wider sale-or-return facility. This would at least permit Symphola to carry the depth of stock which we need to call upon."

Another MTA official Albert Rice says that many local dealers have had to go to wholesalers on the U.K. mainland for product. "We stopped dealing with Symphola a year ago because the order completion rate was varying between 0.014 percent and 20 percent. Our service from mainland firms now averages 75-80 percent."

Frank McSorley's Sounds store in Lisburn has switched to mainland supply sources. He says: "We would order stocks of a dozen singles and get three. Then when we do get the others they are dropping from the charts. I've been left with the Jim Gilstrap and 10cc hits, for example, and all I can do is sell them off very cheaply."

Symphola claims there are no service problems at all. Managing director Gordon Smythe says: "We get an excellent service from the manufacturers and our completion rate is very good. When it comes to chart singles, it's always around 90 percent fulfillment. There are times when record companies have problems but they affect dealers in Northern Ireland no more than they do those in London or Cornwall.

"We are in close touch with the dissenting dealers, but they did not choose to contact us before complaining direct to the record companies. We recommended that EMI should send a senior executive to discuss the matter with the retailers in question and he felt it was not as much of a problem as has been made out.

"I do not feel these retailers are representative of the total business in Northern Ireland. They represent a small percentage of the total. Our policy is to cater for the majority, not the minority."

BILLBOARD IS BIG INTERNATIONALLY

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	WHISPERING GRASS	*Windsor Davies/Don Estelle (EMI)—Campbell Connelly (Walter J. Ridley)
2	3	THREE STEPS TO HEAVEN	*Showaddywaddy (Bell)—Palace Music (Mike Hurst)
3	8	I'M NOT IN LOVE	*10c.c. (Mercury)—St. Annes (10c.c.)
4	4	SING BABY SING	(Avco)—Avemb/Cyril Shane (Hugo/Luigi/Weiss)
5	2	STAND BY YOUR MAN	Tammy Wynette (Epic)—KPM (Billy Sherrill)
6	7	THE PROUD ONE	Osmonds (MGM)—KPM (Mike Curb)
7	5	THE WAY WE WERE	Gladys Knight & The Pips (Buddah)—Screen Gems-Columbia (Ralph Moss)
8	6	SEND IN THE CLOWNS	Judy Collins (Elektra)—Beautiful/Revelation (Ari/ Mardin)
9	22	THE HUSTLE	Van McCoy (Avco)—Warner Bros. (Hugo/Luigi)
10	18	LISTEN TO WHAT THE MAN SAID	*Wings (Apple)—McCartney/ATV (Paul McCartney)
11	20	DISC QUEEN	*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
12	11	AUTOBAHN	Kraftwerk (Vertigo)—MCPs (Heutter/Schneider)
13	9	ROLL OVER LAY DOWN	*Status Quo (Vertigo)—Shawbury/Valley (Status Quo)
14	10	ISRAELITES	*Desmond Dekker (Cactus)—Sparta Florida/Blue Mountain (Al Kong)
15	30	OH WHAT A SHAME	*Roy Wood (Jet)—Roy Wood/Carlin (Roy Wood)
16	23	DISC STOMP	Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon)
17	12	THANKS FOR THE MEMORY	*Slade (Polydor)—Barn (Chas Chandler)
18	14	DNE BITTEN TWICE SHY	*Ian Hunter (CBS)—April/Ian Hunter (Ian Hunter/Mick Ronson)
19	15	IMAGINE ME, IMAGINE YOU	*Fox (GTO)—GuruSama/Chrysalis (Kenny Young)
20	21	I'LL DO ANYTHING YOU WANT ME TO	*Barry White (20th Century)—Schroeder (Barry White)
21	19	SWING LDW SWEET CHARIDT	*Eric Clapton (RSO)—Throat (Tom Dowd)
22	13	I WANNA DANCE WIT CHOO (DD DATTA DANCE)	Disco Tex & The Sex-O-Lettes (Chelsea)—KPM (Bob Crewe)
23	40	MR. RAFFLES (MAIN IT WAS MEAN)	*Steve Harley & Cockney Rebel (EMI)—Trigram/RAK (Steve Harley)
24	42	BABY I LOVE YOU, OK	*Kenny (RAK)—Martin/Coulter (Bill Martin/Phil Coulter)
25	31	WALKING IN RHYTHM	Blackbyrds (Fantasy)—Blackbyrd (Donald Byrd)
26	16	LET ME TRY AGAIN	Tammy Jones (Epic)—MAM (Robin Blanchflower)
27	17	DON'T DO IT BABY	Mac & Katie Kissoon (State)—Pamscene/ATV
28	32	TROUBLE	Elvis Presley (RCA)—Burlington
29	—	TEARS ON MY PILLOW	Johnny Nash (CBS)—ATV
30	33	SENDING OUT AN SOS	Retta Young (All Platinum)—Sunbury (Goodman/Ray/Morris)
31	24	OH BOY	*Mud (RAK)—Southern (Mike Chapman/Nicky Chinn)
32	49	TAKE ME IN YOUR ARMS	Doobie Bros. (Warner Bros.)—Jobete London (Ted Templeman)
33	29	LOVING YOU	Minnie Riperton (Epic)—Copyright Control (Scorbu Prod.)
34	43	YOU LAY SO EASY ON MY MIND	Andy Williams (CBS)—Cyril Shane (Billy Sherrill)
35	44	GET OUT	Harold Melvin and the Blue Notes (Route)—Dandelion (Richard Barrett)
36	—	MY WHITE BICYCLE	*Nazareth (Mooncrest)—Getaway/Carlin (M. Charlton)
37	28	I GET THE SWEETEST FEELING	Jackie Wilson (Brunswick)—T.G.
38	36	DYNAMITE	Tony Camillo's Bazooka (A&M)—Tonob/Rondor (Tony Camillo)
39	26	ONLY YESTERDAY	Carpenters (A&M)—Rondor (Richard Carpenter)
40	27	WDMBLING WHITE TIE & TAILS	*Wombles (CBS)—Batt Songs/April (Mike Batt)
41	—	I DON'T LOVE YOU BUT I THINK I LIKE YOU	*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
42	34	STAND BY ME	*John Lennon (Apple)—Carlin
43	25	HURT SO GOOD	*Susan Cadogan (Magnet)—Warner Bros. (Lee Perry)

44	46	DON'T BE CRUEL	Billy Swann (Monument)—Carlin
45	35	THE NIGHT	Frankie Valli/Four Seasons (Mowest)—Jobete London (Bob Gaudio)
46	37	BYE BYE BABY	*Bay City Rollers (Bell)—KPM (P. Wainman)
47	48	YOU'VE LOST THAT LOVIN' FEELIN'	Telly Savalas (MCA)—Screen Gems-Columbia (Snuff Garrett)
48	45	HERE I GO AGAIN	*Guys & Dolls (Magnet)—Ammo James (Arnold/Martin/Morrow)
49	38	A LITTLE LOVE & UNDERSTANDING	Gilbert Beaud (Decca)—ATV (Rideau Rouge)
50	41	HONEY	Bobby Goldsboro (United Artists)—KPM (Bob Montgomery)

LPs

This Week	Last Week	Title	Artist
1	1	BEST OF THE STYLISTICS	(Avco)
2	2	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY	Elton John (DJM)
3	3	ONCE UPON A STAR	Bay City Rollers (Bell)
4	5	BEST OF TAMMY WYNETTE	(Epic)
5	4	AUTOBAHN	Kraftwerk (Vertigo)
6	12	THE ORIGINAL SOUNDTRACK	10c.c. (Mercury)
7	11	RDLIN'	Bay City Rollers (Bell)
8	9	THE SINGLES 1969-1973	Carpenters (A&M)
9	6	TAKE GOOD CARE OF YOURSELF	Three Degrees (Philadelphia)
10	15	FDX	(GTO)
11	7	JUDITH	Judy Collins (Elektra)
12	10	TUBULAR BELLS	Mike Oldfield (Virgin)
13	31	THE DARK SIDE OF THE MOON	Pink Floyd (Harvest)
14	14	ELTON JOHN'S GREATEST HITS	(DJM)
15	18	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
16	8	20 GREATEST HITS	Tom Jones (Decca)
17	17	MYTHS & LEGENDS OF KING ARTHUR	Rick Wakeman (A&M)
18	27	RDCK 'N RDL	John Lennon (Apple)
19	24	GLEN CAMPBELL'S GREATEST HITS	(Capitol)
20	—	I'M STILL GONNA NEED YOU	Osmonds (MGM)
21	23	STAMPEDE	Doobie Bros. (Warner Bros.)
22	22	THE BEST OF BREAD	(Elektra)
23	41	10c.c.—Greatest Hits	(Decca)
24	13	WARRIOR ON THE EDGE OF TIME	Hawkwind (United Artists)
25	16	JUST ANOTHER WAY TO SAY I LOVE YOU	Barry White (20th Century)
26	35	TOMMORROW BELONGS TO ME	Sensational Alex Harvey Band (Vertigo)
27	21	THE SHIRLEY BASSEY SINGLES ALBUM	(United Artists)
28	20	BLUE JAYS	Justin Hayward/John Lodge (Threshold)
29	25	RUBYCON	Tangerine Dream (Virgin)
30	37	ON THE LEVEL	Status Quo (Vertigo)
31	36	BAND ON THE RUN	Paul McCartney & Wings (Apple)
32	19	PHYSICAL GRAFFITI	Led Zeppelin (Swan Song)
33	34	TONY CHRISTIE	Live (MCA)
34	32	SNOWFLAKES ARE DANCING	Tomita (Red Seal)
35	33	AL GREEN'S GREATEST HITS	(London)
36	43	CAN'T GET ENOUGH	Barry White (20th Century)
37	—	YOUNG AMERICANS	David Bowie (RCA)
38	30	I FEEL A SONG	Gladys Knight & The Pips (Buddah)
39	—	LED ZEPPELIN II	(Atlantic)
40	29	STRAIGHT SHOOTER	Bad Company (Island)
41	26	MEMORIES ARE MADE OF HITS	Perry Como (RCA)
42	28	ENGELBERT HUMPERDINCK'S GREATEST HITS	(Decca)
43	42	NEIL DIAMOND'S 12 GREATEST HITS	(MCA)
44	—	THE BEST OF OL' BLUE EYES	Frank Sinatra (Reprise)
45	38	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (CBS)
46	39	IAN HUNTER	(CBS)
47	—	THE NEW ZEPPELIN ALBUM	Led Zeppelin (Atlantic)
48	—	TODAY	Elvis Presley (RCA)
49	—	COP YER WHACK FOR THIS	Billy Connolly (Polydor)
50	—	CLOSE TO THE EDGE	Yes (Atlantic)

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

1	1	FOX ON THE RUN	The Sweet (RCA)—Essex/Gerig
2	2	PALOMA BLANCA	George Baker Selection (Warner)—MUZ
3	3	ONLY YOU CAN	Fox (GTO/DGG)—Roba Musik

4	4	SHAME SHAME SHAME	Shirley & Company (Philips)—Schmolzi & Slezak
5	1	I CAN DO IT	The Rubettes (State/DGG)—Buddle
6	6	EIN LIED ZIEHT HINAUS IN DIE WELT	*Juergen Marcus (Telefunken)—Young/Intro
7	7	DEINE SPUREN IM SAND	*Howard Carpendale (EMI)—MAM/Gerig
8	8	IF—Telly Savalas (MCA)—Screen Gems/Gerig	
9	9	GRIECHISCHER WEIN	*Udo Juergens (Ariola)—Montana
10	10	SCHDEN WIE MONA LISA	*Demis Roussos (Philips)—Samos/Intersong
11	11	REACH OUT, I'LL BE THERE	Gloria Gaynor (MGM/DGG)—Intersong
12	12	BYE BYE BABY	Bay City Rollers (Bell/Electrola)—Accord
13	13	I DO, I DO, I DO	Abba (Polydor)—Oktave/SMV
14	14	FANCY PANTS	Kenny (RAK/Electrola)—Melodie der Welt
15	15	ICH TRINK' AUF DEIN WOHL, MARIE	*Frank Zander (Ariola)—Intro

FRANCE

(Courtesy Centre D'Information et de Documentation du Disque)
*Denotes local origin
SINGLES

1	1	TU T'EN VAS	*Alain Barriere (Albatros/Discodis)
2	2	DIS-LUI	*Mike Brant (Polydor)
3	3	JUKE BOX JIVE	The Rubettes (Polydor)
4	4	MANUELA	Julio Iglesias (Decca)
5	5	LE SUD	*Nino Ferrer (CBS)
6	6	MON GŒUR EST MALADE	Dave (CBS)
7	7	LA BALAMGA	*Bimbo Jet (Pathe-Marconi)
8	8	LE CHASSEUR	*Michel Delpech (Barclay)
9	9	DING A DONG	Teach In (Vogue)
10	10	UNE FEMME AVEC TDI	*Nicole Croisille (Sonopresse)
11	11	SHAME SHAME SHAME	Shirley & Company (Philips)
12	12	LA BONNE DU CURE	*Annie Cordy (CBS)
13	13	EL BIMBO	*Bimbo Jet (Pathe-Marconi)
14	14	THE HDSTAGE	D. Summer (WEA)
15	15	L'ALGERIE	*Serge Lama (Philips)

1	1	SALTINBANQUE	Maxime Le Forestier (Polydor)
2	2	ROCK A MEMPHIS	Johnny Hallyday (Philips)
3	3	ALBUM D'OR	Mike Brant (CBS)
4	4	TU T'EN VAS	Alain Barriere (Albatros/Discodis)
5	5	EDUCATION SENTIMENTALE	Maxime Le Forestier (Polydor)
6	6	TDUTES LES COULEURS	Mike Brant (Polydor)
7	7	A L'OLYMPIA	Serge Lama (Philips)
8	8	DARK SIDE OF THE MOON	Pink Floyd (Pathe-Marconi)
9	9	BEATLES 67/70	The Beatles (Apple/Pathe-Marconi)
10	10	BEATLES 62/66	The Beatles (Apple/Apathe-Marconi)

ITALY

(Courtesy Germano Ruscitto)
LPs

1	1	JUST ANOTHER WAY TO SAY I LOVE YOU	Barry White (Phonogram)
2	2	YUPPI DU	Adriano Celentano (Clan-MM)
3	3	CAN'T GET ENOUGH	Barry White (Phonogram)
4	4	UN PO' DEL NOSTRO TEMPO MILGIORE	I Pooh (CBS-MM)
5	5	RIMMEL	Francesco De Gregori (RCA)
6	6	ANIMA LATINA	Lucio Battisti (Numero Uno-RCA)
7	7	FABRIZIO DE ANDRE' Vol. 8	Fabrizio De Andre' (P.A. Ricordi)
8	8	ARIA	Dario Baldan Bembo (CIV-RCA)
9	9	PROFONDO RDSSO	I Goblin (Cinevox)
10	10	XIXa RACCOLTA	Fausto Papetti (Durium)
11	11	NEVER CAN SAY GOODBYE	Gloria Gaynor (MGM-Phonogram)
12	12	IO CHE NON SONO L'IMPERATDRE	Edoardo Bennato (Ricordi)
13	13	SOUVENIRS	Demis Roussos (Phonogram)
14	14	1970/74 I POOH	I Pooh (CBS-MM)
15	15	DEL MIO MEGLIO NO. 3	Mina (PDU-EMI)

SPAIN

(Courtesy El Gran Musical)
SINGLES

1	1	BELLA SIN ALMA	Richard Cocciante (EMI)
2	2	YOU'RE MY FIRST, MY LAST, MY EVERYTHING	Barry White (Movieplay)—(Quiroga)
3	3	EL BIMBO	Bimbo Jet (EMI)—(Sugar Music)
4	4	PERDONAME	Demis Roussos (Philips/Fonogram)
5	5	TODO EL TIEMPO DEL MUNDO	Manola Otero (EMI)—(Ego Musical)
6	6	TU VOLVERAS	Sergio y Estibaliz (Zafiro)—(Discorama)
7	7	NEVER CAN SAY GOODBYE	Gloria Gaynor (Polydor)
8	8	I CAN HELP	Billy Swan (CBS)
9	9	MELANCOLIA	Jose Augusto (EMI)—(Ego Musical)

10	10	VIENTO DEL OTDNO	Danny Daniel (Polydor)—(Otilio) LPs
1	1	JESUS CHRIST SUPERSTAR	Banda Original Pelicula (Movieplay)
2	2	FUENTE Y CAUDAL	Paco de Lucia (Philips/Fonogram)
3	3	PHYSICAL GRAFFITI	Led Zeppelin (Hispavox)
4	4	AQLUNG	Jethro Tull (Ariola)
5	5	NEVER CAN SAY GOODBYE	Gloria Gaynor (Polydor)
6	6	WHITE GOLD	Love Unlimited Orchestra (Movieplay)
7	7	LA OTRA ESPANA	Mocedades (Zafiro)
8	8	SERENADE	Neil Diamond (CBS)
9	9	TRANSPARENICAS	Mari Trini (Hispavox)
10	10	BLOOD ON THE TRACKS	Bob Dylan (CBS)

MEXICO

(Courtesy Radio Mil)
SINGLES

1	1	SE ME OLVIDO OTRA VEZ	Juan Gabriel (RCA)
2	2	YO QUIERO AMIGOS	Roberto Carlos (CBS)
3	3	LUNA BLANCA	Karina (Gamma)
4	4	MI CORAZON LLORO	King Clave (Drfeon)
5	5	GET DANCIN'	(Bailemos)—Tex and The Sex-O-Lettes (Polydor)
6	6	LADY MARMALADE	(Dulce dama)—LaBelle (Epic)
7	7	MARIPOSAS LOCAS	Mike Laure (Musart)
8	8	MI AMIGA, MI ESPOSA, MI AMANTE	Rigo Tovar (Melody)
9	9	EL DIA DE TU BODA	Rondalla de Saltillo (Capitol)
10	10	LLUEVE SOBRE MOJADO	Camilo Sesto (Ariola)

BELGIUM

(Courtesy Humo)
SINGLES

1	1	SWING YOUR DADDY	Jim Gilstrap (Polydor)
2	2	GUITAR KING	Hank Knife & The Jets (Cardinal)
3	3	LOVE IS ALL	Roger Glover (EMI)
4	4	UNA PALOMA BLANCA	G.B. Selection (Cardinal)
5	5	DOLANNES MELODY	De Senneville & Toussaint (Decca)
6	6	DRINK RODE WIJN	Joe Harris (Telstar)
7	7	LOVIN' YOU	Minnie Riperton (CBS)
8	8	UNCLE—Big Mouth & Little Eve	(Decca)
9	9	OH BOY	Mud (EMI)
10	10	FOX ON THE RUN	Sweet (RCA)
11	11	SAVE ME	Silver Convention (Philips)
12	12	KEETJE TIPPEL	Zangeres Zonder Naam (Telstar)
13	13	IF YOU GO	Barry & Eileen (Decca)
14	14	BUMP ME BABY	Dooley Silverspoon (Cap)
15	15	GIRLS—Moments & Whatnauts	(Philips)
16	16	HOUSE FOR SALE	Lucifer (EMI)
17	17	THERE IS A WHOLE LOT . . .	Guys & Dolls (Ariola)
18	18	BLAUWE GESCHELPE	Strangers (Decca)
19	19	FOXY FDXTROT	Nico Haak en de Paniekzaaiers (Fontana)
20	20	BYE BYE BYE	Bay City Rollers (EMI) LPs

1	1	POP MUSIC	Verschill.Art. (K-Tel)
2	2	ALLE 14 FAVORIET	Verschill.Art. (EMI)
3	3	UNA PALOMA BLANCA	G.B. Selection (Cardinal)
4	4	J.L. SEAGULL	Neil Diamond (CBS)
5	5	DE 13 BESTE NR.6	Verschill.Art. (Philips)

FINLAND

(Courtesy Intro Magazine)
SINGLES

1	1	EL BIMBO	Marion (EMI)
2	2	ERA—Wess & Dori Ghezzi	(Philips)
3	3	DING-A-DONG—Teach-In	(Philips)
4	4	LET ME BE THE ONE	Shadows (EMI)
5	5	LADY MARMALADE	Labelle (Epic)
6	6	SE OLI JAUTAA	Juice Leskinen (Love)
7	7	NEVER CAN SAY GOODBYE	Gloria Gaynor (MGM)
8	8	GET ON	Hurricanes (Love)
9	9	LOVLY LOI	Juice Leskinen (Love)
10	10	KUN CHICAGO KUDLI	Vicky (Delta) LPs

1	1	ROADRUNNER	Hurricanes (Love)
2	2	RUUSUKA HOPEAMALJASSA	Erkki Junkkarinen (Blue Master)
3	3	AVAA SYDAMESI MULLE	Fredi (Philips)
4	4	FINNHITS	Various Artists (Finnlewy)
5	5	ON THE LEVEL	Status Quo (Vertigo)
6	6	PHYSICAL GRAFFITI	Led Zeppelin (Swan Song)
7	7	YOUNG AMERICANS	David Bowie (RCA)
8	8	MAALAIPOIKA DON	Mikko Alatalo (Love)
9	9	LIVE MUSIC	Wigwam (Love)
10	10	MYTHS AND LEGENDS OF KING ARTHUR	Rick Wakeman (A&M)

SWITZERLAND

(Courtesy Radio-Hitparade)
SINGLES

1	1	I DO I DO I DO	Abba (Polydor)
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BBC, Commercial Radio War Heats Up

Continued from page 6

dio and only 7.4 percent to Capital and London Broadcasting, the commercial opposition, added together.

Capital Radio claims a cumulative audience over a week of 3.7 million listeners, that diskjockey Kenny Everett is heard by 500,000 over a week, and that broadcaster Tony Myatt has the best patronized show of the week on Sunday mornings when 578,000 tune in. And the biggest Capital claim is that it has the largest audience of any metropolitan commercial station in the world.

Though several other commercial stations have recently issued surveys which give them bigger percentages, it is generally accepted that it is more difficult for them to get a large audience in London as the public regards the BBC networks as dominating London.

Capital managing director John Whitney says: "The figures prove our audience is constantly growing."

"But it isn't easy to compare both sets of figures as they are researched in a different geographical area."

Danish Stores Try TV Promo

Continued from page 6

into the show to link the performances with available product. Where no movie material is available, Nordisk Polyphon uses a series of stills—as in the case of Maggie Bell who was pictured during her recent concert in Copenhagen.

Jorgen Bechman of Nordisk Polyphon says: "We are sure that those promotional shows—prepared by our Polymedia Video Service company—will

CEC Set For Oct. 10-13; Several Changes Planned

KITCHENER, Ont.—The Canadian Entertainment Conference, which this year will encompass a new entity, the Canadian Programming Conference will be held in Toronto at the new Harbour Castle Hotel from Oct. 10-13.

In the past, the CEC, set up by Joe Recchia, has been geared mainly towards the college market, and it has been held in Kitchener. This year the conference will delve into more of the problems of the Canadian music industry as a whole and

will move its location to Toronto, generally recognized as the city in Canada that is the cog of the entertainment industry.

Changes planned for the conference this year include the incorporation of the CEC; a board of directors formed that is comprised of school representatives; the initiation of formal membership; a greater involvement financially of associates; and a program expansion and diversification into outdoor programs, videotape, speakers, advertising, promotion and legalities of the music business.

Among the topics of discussion planned for this year include "Legalities In The Music Industry," "Women In Music," "Promoters On Campus," "Canadian Content Acts" and "Protection On Acts."

Showcasing of acts, which has been an integral part of the CEC each year, will this year include non-musical entertainment such as comedians, theater groups, mentalists and illusionists. Showcase applications are now being accepted by the CEC from sponsors who want their acts to appear at the four-day conference. The selection of these acts for showcasing is carried out by the CEC board of directors according to the following criteria: talent and showmanship, freshness of idea and suitability for the college market. All acts should enclose recorded materials, biographical notes and photographs as well as references with their applications.

These applications must be made by the sponsor of an act. The CEC will not accept applications directly from artists. The fee for showcasing

is \$200. Those fees will be returned to sponsors of acts not accepted for showcasing.

The CEC has set up a membership program and is urging each school and associate organization to join for a fee of \$90. The CEC has requested that schools not join the NEC this year because negotiations are currently underway between the NEC and CEC which will enable the CEC to offer an NEC membership as a bonus to all members of their association.

Awards will be presented again this year at the conference to those members of the entertainment industry who have shown outstanding merit in their function as related to the colleges and universities. The system of selection is according to nomination and final voting by the schools.

Information on registration fees and other conference plans can be obtained by contacting the CEC/Canadian Programming Conference, 194 Weber St. E., Kitchener, Ont. N2H 1E4. (519) 742-4042.

Polydor, Wam Deal

MONTREAL—A long-term contract as been signed by Polydor Ltd. and the Wam Corporation Ltd. of Montreal for distribution of the Wam and Pleiade labels in Canada. The deal was signed by Tim Harold, the new managing director of Polydor, and by Gary Cape, general manager of Wam.

Wam will feature English-speaking artists while the Pleiade label will acquire its talent roster from the French-speaking populace of Quebec.

The first French single to be released under the terms of the deal is "Censure" by Christine Charbonneau. It has already been charted on the influential Radio Mutual network in Quebec. Ms. Charbonneau has been an established artist in the Quebec market for some time.

The first release on Wam is a single "He's A Rebel" by group Basic Black & Pearl.

Allen Forms Legend, Label

VANCOUVER—A new label, Legend Records, has been formed by Bruce Allen, manager of Bachman-Turner Overdrive and head of Vancouver-based Bruce Allen Talent Promotions. Allen will be managing director of the label, Graeme Waymark, BTO's business manager and a partner in the chartered accountancy firm Waymark, Reid and Co. in Vancouver, has been appointed president.

The first band signed to Legend is Trooper, a band that has Randy Bachman as its producer. A major American record deal is pending for the act.

Hammersmith, formerly known as Painter, another act in Allen's talent roster, was recently signed to Mercury Records.

While in Los Angeles, participating in the Billboard Talent Forum, Allen renegotiated a five-year booking agency deal with Bob Phillips and Paul Smith of the RPM agency based in Los Angeles, for Bachman-Turner Overdrive.

From The Music Capitals Of The World

TORONTO

The new **Paul McCartney and Wings** album "Venus and Mars" was shipped gold by Capitol Records-EMI of Canada. Advance orders on the LP exceeded 50,000. ... Canadian folk singer **Valdy** recently spent time at A&M's Hollywood studios recording his first U.S. album. The album will consist of completely new recordings of the best material from his three Canadian releases with **Paul Rothchild** producing. Musicians on the session included **Doug Dillard, Richard Green, Jim Keltner, Jerry McGee, Fred Tackett, William "Smitty" Smith and Jerry Scheff**. The LP is tentatively scheduled for a July release on A&M.

Anne Murray was honored by the Broadcast Executive Society on June 17 at a luncheon at the Four Seasons Hotel in Toronto. **Gordie Tapp** was the master of ceremonies and among head table guests were her parents, **Doctor and Mrs. Carson Murray; Gordon Lightfoot; Arnold Gosewich**, president of Capitol Records-EMI of Canada, a representative of the Nova Scotia government and other famous stars and friends. ... **Larry LeBlanc & Associates**, a new public relations firm in Canada, has signed as its first clients the **Guess Who** and **Capitol Records**, to represent its artists **Sylvia Tyson, Peter Donato and Copperpenny**. ... **Peter Donato** has completed demos of his new material at Manta Sound in Toronto. ... **Bill Quateman**, former Columbia recording artist, and manager **Stacey Haines** were in Toronto recently from Chicago for negotiations with **Bob Ezrin** of Migration Records.

Colleen Peterson has signed with the Kingston-based Brand 'D' Associates for management. ... Close to 20,000 people turned out at Toronto's city hall recently for an open-air concert featuring **Edward Bear** and back-up band **Horizon**. ... **Shooter** has obtained a gold record for their single "I Can Dance (Long Tall Glasses)" on GRT. ... **Scott Cushnie**, formerly with **Diamondback**, has now joined **Aerosmith**. ... **Alexis Smith** appeared at the Impe-

rial Room of the Royal York Hotel from June 4-14.

rial Room of the Royal York Hotel from June 4-14.

MONTREAL

Richard Nader in association with **Donald Tarlton** of Donald K. Donald Productions will present a disco dance party at the Montreal Forum on Friday (20) featuring **Carl Douglas, Gloria Gaynor, Shirley & Co., Nanette and Van McCoy with the Soul City Symphony**. Dancing is permitted in the arena. ... **Suzanne Stevens** has recorded three new English language songs for Capitol Records-EMI of Canada at Toronto's Phase One Studio with **Milan Kymlicka** producing.

Polydor Ltd. has rush-released the new **Paper Lace** single "So What If I Am." ... The movie "Tommy" opened in Montreal on June 13; in London and Ottawa on Friday (20); in Calgary on Thursday (26); and in Winnipeg, Edmonton, Victoria, Halifax, Guelph and Oshawa on Friday (27). The album has gone gold in Canada. All openings and promotions are coordinated by **Mark Hodes** of Polydor Ltd.

MARTIN MELHUIH

Musexpo Adds 10 International Aids

NEW YORK—A representative in the United Kingdom and several new additions to the honorary advisory committee have been appointed by International Musexpo '75. **Peter Mathews** has been named coordinator for the U.K., and nine members of the industry have been named advisors.

They include **Dick James** and **David Toff** of the Music Publisher's Assn. (U.K.); **Larry Page** of Penny Farthing Records; **Jan Olofsson** of Young Blood Records International; **Fred Fioto** of De-Lite Recorded Sound; **Seymour Heller** of American Variety International; **Giuseppe Giannini** of CBS-Sugar (Italy); **Olivier Zameczkowski** of Show Magazine (France); and **Felix R. Faecq** of the Belgium Music Publishers Assn.

GRT Opens In Calgary

CALGARY—GRT of Canada has opened a branch office in Calgary headed by **Bryan Tucker**, who comes to the company from Taylor, Pearson and Carson, GRT's former distributor in that area of Canada.

Tucker recently was instrumental in stimulating renewed interest in a single by **Downchild Blues Band** entitled, "Goin' Dancing," which has been charted on a number of major stations in Alberta.

At the head office in Toronto, GRT, in conjunction with Air Canada, is sponsoring a cross Canada music scholarship contest with winners receiving an all expense paid scholarship to attend the Blue Mountain School of Contemporary Music. The music program is being held in Collingwood, Ont. from Sunday (22) until July 2. Musicians in residence at the school include Canadian band **Lighthouse** and **Bill King** as well as a number of other well-known industry personnel.

Radio stations **CHUM-FM, Toronto; CKLG, Vancouver; CFQC, Saskatoon; CKRC, Winnipeg; CJBK, London; CFGO, Ottawa and CJCH, Halifax** gave their full support in the promotion of the contest.

Canada Rights

• Continued from page 1

CMPA and they have underwritten financing of the venture."

The nine-member planning board includes **Chappell Music, Canadian Music Sales, E.C. Kerby Publishing, Boosey and Hawkes, MCA, Peer International, G. Ricordi and Co., Gordon V. Thompson Music and Waterloo Music**.

"The organization ultimately will be set up with an administrative procedure much like CAPAC, the performing rights organization in Canada," continues **Columbo**.

"The whole project is being established with the help of the **Harry Fox Agency** and the **British Copyright Protection Society** and with the blessing of other European societies. We are entering this undertaking under the most favorable conditions and if it fails we have only ourselves to blame."

In New York **Al Berman** of the Fox Agency confirmed that an association of this type "is best equipped to handle various problems that may arise in Canada itself. Having an association on the scene will work to get Canadian laws changed in favor of the publishers."

Berman sees the Fox Agency phasing out in Canada in due time.

Kebec Spec Concerts Set

MONTREAL—Kebec Spec International, headed by **Mark and Guy Latraverse**, in association with **CHOM-FM, Montreal**, has set a medium-priced concert series at the Place de Nation on the grounds of **Man And His World**.

The price of admissions to the concerts, which will run on the average two each week, is \$5.

The series kicks off Wednesday (25) with the **Electric Light Orchestra**, supported by **Pavlov's Dog**. Other artists confirmed to appear throughout the summer include **Herbie Mann, Joe Cocker, Mahavishnu Orchestra, Weather Report, Chick Corea, Larry Coryell, Gary Burton, Joe Walsh, Jeff Beck, Dave Mason, Poco, Supertramp, Manfred Mann, War, the Eagles, Jefferson Starship and Nazareth** with others to be announced.

A wide range of entertainment has been planned for other sites at **Man And His World** that will result in close to 30 shows daily on the site.

The entertainment program of more than 2,500 attractions during the 75-day season of the exposition ranges from strolling musicians and clowns to rock and jazz concerts and performances of classical music by such groups as the **Montreal Symphony Orchestra** are scheduled for the international bandshell. There will also be a program devoted exclusively to Quebec rock bands at **The Garden Of Stars in La Ronde** featuring such groups as the **Ville Emard Blues Band, Octobre and Aut'Chose**.



LONDON RECEPTION—Line Records holds a reception in the Inn On The Park in London to launch a new series of records by zone therapist **Joseph Corvo**. First album in a series of four is called "Regain The Joy Of Living," on **Korva-Line**, and it deals with nervous complaints, stress and strain and how to help oneself out of problems. Left to right: **Tommy Sanderson**, of **EMI Music**; **Joe Cretney**, **Line** managing director; **Ike Isaacs**, who produced the series; **Corvo**; **Madame A. T. Roe**; and **Cecil Bolton**, musical director who arranged the background music accompanying **Corvo's** verbal therapy.

Sylvia Tyson



Sylvia Tyson goes solo on her first Capitol Record album, "Woman's World". Ten cuts composed by Sylvia and recorded in her own vibrant style.

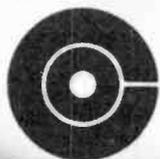
"Regine" and the title cut "Woman's World" are strong contenders for national air play.

"Sleep On My Shoulder" will be aiming at top spot on country stations.

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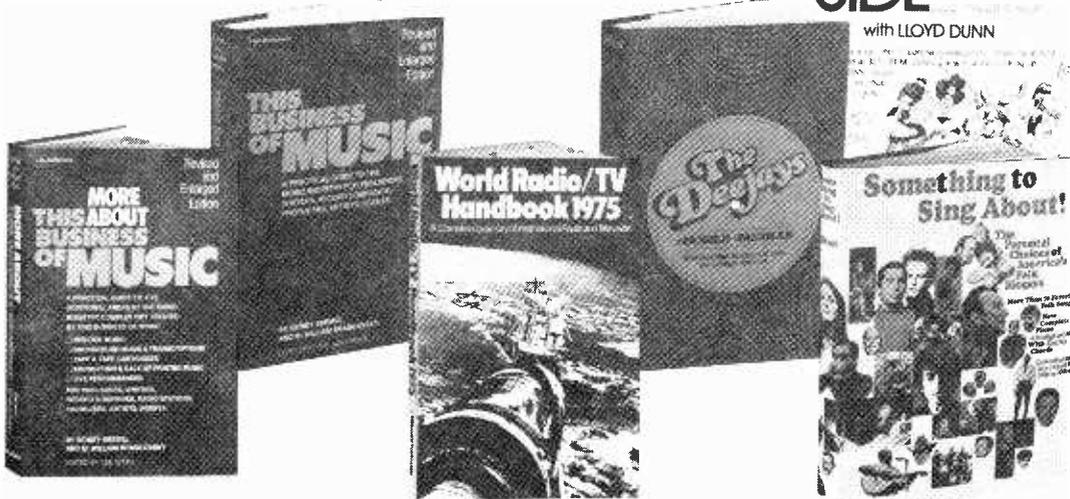
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1945

General News

Pair Promoting New Disk Acts On Western Campuses

LOS ANGELES—A college promoter and a disk merchandiser are teamed in a company which plans booking new record acts on campuses and handling all facets of the concert plus disk promotion

Scott Foster is the concert promoter and Buz Wilburn, the ex-record executive, have begun contacting schools which have previously worked with Foster. The two claim they have locked in 55 western colleges for acts they will present after scouring labels for talent which will play schools for between \$500 to \$750.

Firm charges record companies a \$1,000 fee per date with the label paying transportation for its artists. Schools generally pick up accommodations.

"We don't take any commission from the monies earned by the artist," Wilburn says. "We are not acting like a booking agent."

Two say they have already spoken with ABC and 20th Century about using their new talent. Plan is to give each act a minimum of 10 dates, four in major markets. The record company can select its 10 favored markets—locations where its distribution and promotional efforts are strong.

Why would 55 schools commit themselves to acts they don't know so far in front of the concert date? Foster says the price is right, the schools will get all the merchandising aids to help them promote the date and they'll be in on the production end of the deal, helping the school.

"Talent will be identified 60 days prior to showtime," Foster says. Each school will be given a number of acts to select from.

Each act must have an LP in release in order to qualify. If there is a single it has to be available before the date.

5 Thevis Firms Pact With Shinko For Japan Action

LOS ANGELES—The Thevis Music Group, representing five publishing firms, has signed Shinko Music of Japan as a subpublisher.

Involved in the deal are copyrights from Act One, Moonson, Silver Thevis, Grapevine and Nolanta plus titles from the Australian firm, Joye Music, which the Thevis Group handles worldwide.

Arrangement for the deal was made by Bobby Weiss' One World Of Music licensing agency.

Shinko's first two plug songs will be "Chevy Van" made a hit here by Sammy Johns on the GRC label and Ripple's "I Don't Know What It Is But It Sure Is Funky (Funky Bump)."

Shinko plans working with Nippon Columbia Records on exploitation of GRC disks and Thevis Music Group copyrights, according to S. Kusano, Shinko's president.

Troubadour Dark For How Long?

• Continued from page 5

tenable. Unions and the tax situations also come under his attack. "unions terming club owners the employers, while club owners call group leaders the employers," all for tax purposes.

The club owner has been heavily involved in the past six months with his Troubadour Records label, as well as TV.

Record companies, he admits, have always been helpful to him. "In fact Bob Regehr (Warner Bros.) and I started using this club to expose certain record acts." He points out that clubs are stepping stones to bigger concerts for various acts, and if possible, these acts should return to the clubs to help out. But he would never ask an act to do that for him or the Troubadour.

With the closing—definitely or indefinitely—of the Troubadour, another major nitery landmark disappears from this area. The famed Whisky a Go Go shuttered as a hard rock club recently, and the Ash Grove folk club has also changed hands, type of acts and name. Los Angeles area now has the Roxy, Starwood, McCabe's, Golden Bear and the Ice House. All the clubs across the nation are in a shaky position, Weston claims. "No nightclub owner has ever made big money."

Ironically, only a week before closing his club, Weston had been honored at the Billboard Talent Forum as "nightclub operator of the year in a major market."

He says speaking about the problems facing him at the Forum helped crystalize his decision to close.

Vegas Teachers Honor Arnold Shaw

LAS VEGAS—Arnold Shaw, former general professional manager of Duchess Music, Hill and Range and Edward B. Marks Music Corp., has been elected president of the Las Vegas Music Teachers Assn.

Shaw's credits include nine books on contemporary music. He also is the composer of five collections of modern piano music and the author of "The Mad Moppet: Seven Nursery Rip-Offs," a work commissioned by the Nevada Music Teachers Assn. Shaw has resided here several years.

AGAC Seeking Rights

• Continued from page 5

but that it was unlikely that an American song would return here as a hit with a French lyric.

Drake explains, however, that the situation can shift regarding the U.S.' superiority in production and in exports. He says, too, that it is morally and ethically wrong for a work to be used but not paid for. Drake also says that the committee hopes to show the European writers that their interests are similar and to be able to persuade publishers here

and abroad to take into consideration the rights of the adaptor at the time the contract is drawn between the original creators and the original publisher.

Drake says, "At the moment you go to contract with the publisher anywhere you have to anticipate that with any kind of success there are going to be adaptors of the lyrics in other countries. Once you realize that, you are automatically forming partnerships with writers who have not yet written the co-work. It simply must be part of the contract."

General News

NARAS Fete Hassle

• Continued from page 1

The concept for a revolving site for the broadcasts was voted in at a national trustees meeting just last year.

With the bylaw stating that any city whose turn it is to be host has the right to turn down the show and to pass it on to Los Angeles, Allan also states that the membership feels that an inference is made that the chapter is not capable of making a "proper decision in the interest of the Academy."

The Los Angeles proposal, it's understood, is being prompted by urging from CBS Television, which has broadcast the last three Grammy shows.

Pierre Cosette, who has a first option on producing the show, says that the network, while not having made any ultimatum, is "strongly desirous" of having this year's show emanate from Los Angeles. High concentration of label personnel and talent availability for the broadcast are among the reasons for the network favoring the site.

Obviously high on CBS' list is the ratings game, and with the numbers having dipped with the 1975 broadcast in New York, the network is looking for a strong rebound next year. Cosette feels that the prime reason for the rating drop was the placement of a strong motion picture in the time slot opposite the awards show by ABC-TV.

Interestingly, ABC once had the rights to the broadcast but when the Academy determined that Nashville

would be the site for the 1971 program the network, according to Cosette, took a pass because they felt that the ratings would not hold up. At that time Cosette made a deal with CBS for the show and, he continues, the ratings were substantial.

Cosette explains that he has always been a strong advocate of having the Grammy broadcast from only one city (preferably Los Angeles), but adds that the success of the show from Nashville, New York and Los Angeles over the last three years has not backed his argument.

As for the relationship between the Academy and network television, the Chicago NARAS prexy suggests that network income has begun to "spoil" the Academy. His letter stresses that the Grammy Awards "nationalism" and "credibility" are key to any success achieved. He states that without those qualities the awards will become "just another television commercial enterprise."

Whether Chicago, by its own volition, would pass the show to Los Angeles is unclear from Allan's letter. He was out of the country last week and unavailable for further comment. Also out of the country and unavailable for comment was Jay Cooper, the Academy's national president.

If the controversy is putting a strain on the Academy, it's business as usual for Cosette. He has informed Billboard that he is exercising his option right for the 1976 show Monday (12), the deadline for the move.

NARAS Nomination Forms Mailed

NEW YORK—NARAS, in keeping with its new policy of semi-annual entry of recordings recommended for consideration for Grammy Awards nomination, has mailed entry forms to record companies and the Academy's general membership—associate and voting.

Entry forms were mailed to record companies on May 29, and must be returned no later than Friday (20). Forms were mailed to the Academy's general membership on June

6 and they must be completed and returned no later than Friday (27). The next set of entry forms, covering recordings released during the second half of the Academy's eligibility year, will be mailed in October.

The semi-annual entry form is not a ballot and eligible entries submitted through these forms comprise the Grammy pre-nominations list, from which actual nominees are selected by the Academy's voting membership.

Queen City Albums Roll

CINCINNATI—Queen City Albums, long one of the major pressers and packagers of gospel music, is off to a flying start with its new recording studio. The new facility puts the firm's operation under one roof, from recording to pressing and packaging, including four-color work on album covers.

With its recording studio just six weeks old, QCA already has 18 al-

bums in the works, which has added significantly to the firm's established pressing and packaging business, according to Edward R. Bosken, QCA president.

Recent bookings included the Blue Ridge, who cut two albums; the Laymen Quartet, who etched an album on the QCA Records label; the Spanish-American Evangelistic Assn., who did three albums, one each by Simon Avils, Rick Gambino and Luz Gonzales, with Charles Novell producing and Reggie Wallace as engineer; Grace Cathedral of Akron produced an album, and Novell and Wallace handled the technical duties on an album by the Scenicland Boys, of Chattanooga, who recently signed an exclusive, long-term recording pact with QCA. LaVerne Tripp, formerly of Blue Ridge, did an album backed by Carl Morris, piano and baritone, and Danny Bishop, tenor and bass guitar. Wallace engineered the session.

Set Eagle Distribs

LOS ANGELES—EMI Bovema, Holland, EMI Spain and RCA Mexico are the new foreign distributors for the Eagle Record Company. "If I Could Love You," by Johnnie Maya will be the initial release in Mexico and Spain. The album "Pachuco" will be released first in Holland.

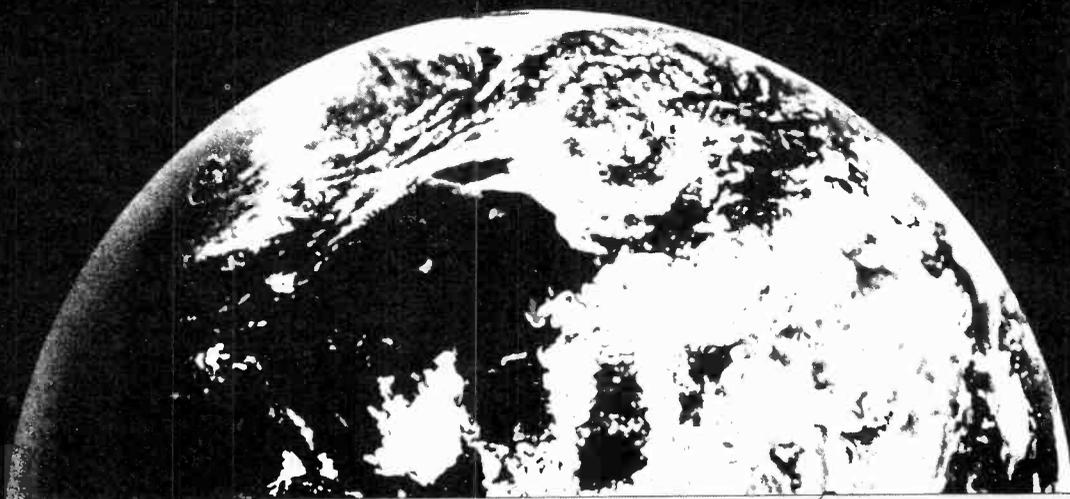
18 Additional \$4.98 RCA LPs Hit Mart

NEW YORK—Success of RCA's first 18 albums in its new \$4.98 category (Billboard, March 8), has prompted the label to release 30 additional evergreen titles this month.

Release includes the off-Broadway original cast LP of "Hair" plus product by Benny Goodman, Lana Cantrell, Jimmy Witherspoon, Al Hirt, Tommy Dorsey/Frank Sinatra, Spike Jones, Frank Yankovic, George Melachrino, Paul Anka, Sergio Franchi, Frankie Carle, Zager & Evans ("In The Year 2525"), George Carlin, Leo Addeo, Buddy Rich, Artie Shaw, Ames Bros., Blackwood Bros. Quartet, Willie Nelson, Hank Snow/Jimmy Rodgers, The Browns, Eddy Arnold, Bobby Bare, Sons of the Pioneers, Carter Family and Julie Andrews.

FREE

Listing in Billboard's 1975-76 International Buyer's Guide of the Music-Record-Tape Industry



Categories to be included in the 1975-76 International Buyer's Guide are:

RECORD COMPANIES

INDEPENDENT RECORD PRODUCERS
(please list label credits)

MUSIC PUBLISHERS
(please indicate affiliation)

SHEET MUSIC JOBBERS & SUPPLIERS

RECORD & TAPE WHOLESALERS

Distributors
One Stops
Rack Jobbers
Importers & Exporters

SERVICES FOR THE MUSIC-RECORD-TAPE INDUSTRY

Associations & Professional Organizations
Design & Artwork
Direct-Mail Service
Licensing Organizations, Music
(please indicate whether Mechanical or Performing Rights)

Packaging & Labeling
(tape only)

Plating & Processing Plants
Pressing Plants
Printers & Lithographers
Record Promotion
Tape Custom Duplicators
Tape Duplicator/Marketers

MANUFACTURERS OF SUPPLIES FOR THE MUSIC-RECORD-TAPE INDUSTRY

Cartridge & Cassette Parts
Empty Cartridges, Cassettes & Reels
Envelopes & Mailers
Jackets
Labels
Polyethylene Bags
Professional Tape Supplies
Record Processing Machinery
(Please specify chief product)
Sleeves
Tape, Blank Loaded
Tape Duplicating & Processing Equipment
Tape, Raw

MANUFACTURERS OF RECORD & TAPE DEALER ACCESSORIES & SUPPLIES

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Catalog Services
Cleaners, Cloths & Brushes
45 RPM Adaptors
Head Cleaners & Demagnetizers
Needles
Leader Tape
Splicing Tape

MANUFACTURERS OF STORE FIXTURES & MERCHANDISING AIDS

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Display Racks
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TOP EXECUTIVES: NAME

TITLE

BRANCH OFFICES (U.S. & INTERNATIONAL)

Spotlight



STEPHEN STILLS—Stills, Columbia PC 33575. Billboard's advance test pressing didn't include the information of exactly which tracks Crosby & Nash sat in on. But they're present all right. And Stills' Columbia debut sounds quite like the best of C,S,N&Y as well as like the best of Stills' previous solo LPs. That certainly ain't bad. In fact, it's like having C,S,N&Y back in full flower.

Best cuts: "Turn Back The Pages," "First Things First," "In The Way," "To Mama . . ." "New Mama."

Dealers: Another superstar release to pick up your summer.



AVERAGE WHITE BAND—Cut The Cake, Atlantic SD 18140. One of the most refreshing aspects about this new AWB effort is that the excellence we've come to expect from the group's last album continues to shine thru. If there were any disbelievers or mere skeptics during the band's recent climb to national attention they're sure to be left behind here—in fact, way behind. Without a doubt, AWB is one of the tightest bands on the market today, and cut after cut here only reinforces the notion. The music is ideal for radio, FM-rock, progressive black stations and Top 40. This in one act, in fact, that may wipe out the meaning of "crossover." They're definitely capable of scoring on several fronts right off the bat. If musicianship is a key ingredient to AWB's success, by no means is it the only one. A good deal of the credit goes to the vocalizing of Hamish Stuart and Alan Gorrie. Toss in the material that the group members have been able to come up with and all roads lead to AWB being one of the premiere musical influences throughout the 70's.

Best cuts: "Cut The Cake," "If I Ever Lose This Heaven," "Groovin' The Night Away," "Why," "How Sweet Can You Get" and "High Flying Woman."

Dealers: The sales here should pass their last album so stock up. Re-orders might be feasible on the earlier LP as well.



EAGLES—One Of These Nights, Asylum 7E-1039. An absolutely stunning album and the ultimate distillation of the Eagles style, satin-smooth vocal harmonies blending effortlessly into tight and exciting guitar jams. There's a relaxed, flowing beauty throughout the cuts that the Eagles have never quite achieved at this level before.

Best cuts: "One Of These Nights," "Too Many Hands," "Lyn' Eyes," "Take It To The Limit."

Dealers: As previously reported in Billboard, Elektra/Asylum is now mounting a massive push for the entire Eagles catalog.



CARPENTERS—Horizon, A&M SP4530. The grand eloquent sound of their superb backup arrangements gives this act a special launching pad with which to catapult its vocal sound. Karen's strong and positive voice melds into her lyrics as they on a by now well-known work ("Please Mister Postman" and "Only Yesterday") or an old evergreen like "I Can Dream Can't I." Karen's soft qualities plus her blending with brother Richard into an omni-directional attack provide easy to listen to material. One historic note: that's Billy May's arrangement for "I Can Dream Can't I," a song he originally worked on.

Best cuts: "Solitaire," "Happy," "Love Me For What I Am."

Dealers: LP contains recent hits "Please Mister Postman" and "Only Yesterday" and should help create demand sales.



ODIA COATES—United Artists, UA-LA228-G. Lady who was best known until recently as Paul Anka's vocal partner comes up with a solo set of her own, pulling in hard rock, supper-club styled ballads and soul oriented material. Most obvious point is the powerful voice displayed by Ms. Coates, who is one of those rare performers who can scream but hold a melody simultaneously. Production comes from proven hitmaker Rick Hall, while songs are chosen from the likes of Paul Anka, Tim Moore, Travis Wammack and Jeff Lynne. Familiar songs are given new arrangements, with some leaning toward a disco feel. Lush string arrangements from Jimmie Haskell and John Harris and the distinctive sound of the Memphis Horns works well against the booming vocals.

Best cuts: "Showdown," "One Man Woman/One Woman Man," "Don't Leave Me In The Morning," "The Charmer," "I'll Just Keep On Loving You," "I'm Having Your Baby."

Dealers: Let consumer know Ms. Coates' background.

SLADE—Slade In Flame, Warner Bros. BS 2865. Raspy-voiced Noddy Holder and his cohorts are rocking as hard as ever. This LP is soundtrack to Slade's "Stardust"-type film "Flame" and has rather more softer cuts than is usual for this group. Three major recent British hits are contained on the album.

Best cuts: "Far Far Away," "Bangin' Man," "How Does It Feel?"

Dealers: Upcoming U.S. release of the Slade film could add sales tie-ins.

TONY ORLANDO & DAWN—Greatest Hits, Arista AL 4045. After a string of successful hits and a very popular television show, this "Greatest Hits" package should prove quite successful for Orlando and his two Ms. Cuts include such well knowns as "Tie A Yellow Ribbon," "Gypsy Rose," and "Candida," among others. Orlando handles the material well throughout, and the production is solid. The whole album should receive substantial airplay on easy listening radio, with Top 40 may go for a few "oldie" type songs.

Best cuts: They're all typically T.O. and Dawn and good.

Dealers: Capitalize on their television name and display.

TEN YEARS AFTER—Goin' Home, Deram DES 18072 (London). Lovers of great flash-rock guitar work have a real prize in this greatest hits collection of seven of Alvin Lee's finest long solos, including his nine-minute "I'm Going Home" recorded live at Woodstock.

Best cuts: "Hear Me Calling," "I'm Going Home."

Dealers: There's still a lot of Ten Years After fans around.

ROGER MCGUINN & BAND, Columbia PC 33541. McGuinn's solo career is getting better and better and the music he's picking as a vehicle for it is also very good. He is still one of the better interpreters of Bob Dylan and he ably displays this on one tune. Also found on this effort, besides rock and country-rock is a reggae tune that really swings. As usual the production of John Boylan is a plus factor.

Best cuts: "Somebody Loves You," "Knockin' On Heaven's Door," "Painted Lady," "Lover On The Bayou," "Lisa," "Circle Song," "So Long."

Dealers: The packaging is especially eye-catching and it sure wouldn't hurt to play this record in-store since many buyers are familiar with the former lead singer of the Byrds.

JAMES LAST—Well Kept Secret—Polydor, PD-6040. The "secret" is supposed to be Last's new musical direction, aimed directly at the pop/disco markets, and it should be an open "secret" soon as this LP is sure to prompt some good talk. While Last avoids the keyboard on this one, his arranging skills score heavy points when it comes to orchestrating the material. Teaming up with producer Wes Farrell also seems a solid plus. Cuts are diversified and moving, although at times certain parts seem superfluous. The musician lineup is quite impressive as well. Several cuts should hit strong at the discos and radio should find more than a few too. In all, it's a fresh new sound from one of the big, long-run sellers in the industry.

Best cuts: "Love For Sale," "Jubilant," "Bolero," "Summertime," "Question" and "I Can't Move No Mountains."

Dealers: This is quite a departure for Last, so make sure of in-store play. The younger set will find something new, and something they won't be expecting from Last.



GEORGE McCRAE—T.K. 602. This must be a good album because I was boogieing to it in my seat as I typed this review. McCrae and his writer-producer team of Casey & Finch deliver more of the disco express sound they discovered for their first gold single and hit album. Except everything is done better and with more lavish production this time around. The songs even have more lyrical content soul-wise and McCrae delivers them with fine vocal fluency. Lots of long cuts for dancing too.

Best cuts: "Baby Baby Sweet Baby," "Honey."

Dealers: Just make sure you order enough for your disco clientele.

HUES CORPORATION—Love Corporation, RCA APL1-0938. The "Rock The Boat" trio comes on the scene again, and it's with an above average recording effort. The material is well suited for radio and disco play and production and arrangements buttress the group's flowing delivery. The cuts aren't all up-tempo, and the slower pieces lend themselves well for continuity and diversity. It might be one's imagination, but the group does seem a little more sure of themselves, and it only adds to previous quality recordings.

Best cuts: "One Good Night Together," "Follow The Spirit," "When You Look Down The Road," "Long Road" and "You Showed Me What Love Is."

Dealers: Store play advised and you might display in soul, pop and disco bins.

IMPRESSIONS—First Impressions, Curtom CU 5003 (Warner Bros.). Crisp, clear four-voice renditions of some imbalanced tunes herald this soul-pop crossover product. The title tune is such a strong standout tune that it makes the other pieces pale by comparison. "First Impressions" has a catchy quasi-disco beat which should pull spins in that medium. Producer Ed Townsend's impression is all over this

WAR—Why Can't We Be Friends? United Artists UA-LA441-G. War's return to the album scene after a lengthy hiatus caused by complex business squabbles shows that the layoff only improved the soul-rock group's grasp on the concept. Once again, War alternates their LP cuts between get-down funk tailored for AM hitdom and flowing sophisticated jazzy instrumentals. The guys return better than ever in each category.

Best cuts: "Why Can't We Be Friends?" "Don't Let Nobody Get You Down," "Low Rider," "Heartbeat."

Dealers: This group has sold crossover units in the multi-millions and is likely to be eagerly welcomed back by its fans.

work, with seven of the eight work's his tunes. But they aren't especially meaningful lyrically. Group's reputation will carry this LP not the material.

Best cuts: "First Impressions," "Old Before My Time," "Groove."

Dealers: LP is slick, polished soul with pop crossover so it can appeal to a wide audience.

COUNT BASIE AND OSCAR PETERSON—Satch And Josh, Pablo (RCA) 2310-722. This is definitely one of the finer albums of the year and features two of jazz's biggest names in a wonderful setting. Relying on a rhythm section of Ray Brown, Freddie Green and Louie Belson, these two trade piano licks in a fine fashion. The material picked by Norman Granz also fits the bill since it's a compilation of standards and originals composed for the date. This is jazz at its musical best.

Best cuts: "Jumpin' At The Woodside," "Lester Leaps In," "Big Stockings," "These Foolish Things," "S & J Blues," "Burning."

Dealers: If you have any kind of jazz clientele this should catch their ear.



ERNIE FORD & GLEN CAMPBELL—Ernie Sings & Glen Picks, Capitol ST-11889. Here are the two purists, lending purity to country music standards. Ernie Ford, with one of the truest voices, and Glen Campbell, noted as a great guitar picker before he became so big as a vocalist, together in a non-embellishment collection of some of the finest tunes out of many catalogs, and a solid pleasure. It's difficult to pick the best of these, for they are all literally outstanding. But our picks would be "I'd Be A Legend In My Time," and the classic "I Really Don't Want To Know." But there are so many winners, it's hard to pick.

Dealers: Bringing these two together is genius. It should be pushed hard.

CAL SMITH—My Kind Of Country, MCA 485. One of the finest singers around, he really gets into a song, old or new, and gives it warm treatment. There are some outstanding tunes in this, any number of which could qualify for a hit single. Perhaps it's just the way he sings them. But there are two in particular: "The Ghost of Jim Bob Wilson" and "The Games That Daddies Play." Others outstanding include

"When I Hear The Wind Blow," "Tabernacle Tom" and "Even A Wino Has A Home."

Dealers: The album is enhanced by fine photographic work.

TOM T. HALL—I Wrote A Song About It, Mercury SRM 1-1033. The title about sums it up. Tom T. is still the finest story teller in the business. He has that keen sense of observation, and the talent for telling it in an entertaining and fascinating fashion. Here he looks at people and places and their lifestyles, and gives us more insight into things as he sees them, and communicates them.

Best cuts: "From A Mansion To A Honkey Tonk," "The Fallen Women," "Lying Jim," "McLeay Street In Sydney." One should please the nation's brewers, "I Like Beer." It also prefers those who imbibe.

Dealers: It's like a continued story, and no consumer should be allowed to miss these chapters.

LORETTA LYNN, CONWAY TWITTY—Feel'n's, MCA 2143. Put them together and what do you have? A flock of hits, that's what. Loretta gets a little farther away from the traditional every time she sings, and Conway just keeps getting better and better. Together they are unbeatable. Great collection of songs, fine arrangements, that Owen Bradley touch in production, and another great album.

Best cuts: "I'll Never Get Tired (Of Saying I Love You)," "Little Boy Love," "You Done Lost Your Baby" and "Some Kind Of A Woman."

Dealers: It's the hottest pair going.

RAY STEVENS—Misty, Barnaby BR 6012. Turn this man loose, uninhibited, and there is no greater talent anywhere. He can doodle in his studio until he finds what he's looking for, and then cut loose in a collection such as this, which includes country, pop, show tunes and the most unusual selection of improbable songs, all with unique arrangements. It's the Ray Stevens style, which is to say it has something of everything, and it should cross over in six directions.

Best cuts: "Indian Love Call," "Oh, Lonesome Me," "Deep Purple," "Mockingbird Hill," "Lady Of Spain."

Dealers: Fact is, there isn't a bad cut on the album. Make sure customers hear it.

JEANNE PRUETT—Honey On His Hands, MCA 497. Jeanne is one of those talented ladies who, when she needs a good song, sits down and writes one. And, along with producer Walter Haynes, she knows where to find good ones others have written. That's the case again here, and she turns out some excellent numbers, as has been the case for some time now.

Best cuts: "A Poor Man's Woman," "Just Like Your Daddy," "One Of These Days" and "All Over Me."

Dealers: In addition to the other pluses, the cover offers a real homey look at Jeanne, who is really a country girl.

(Continued on page 72)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

Billboard 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 **CAMEL, SNOW GOOSE, Janus:** WLIR, KSHE, WBRU, WKTK, WOUR, WIOT, WNEW, WBAB, KCFR, WQSR, KMYR, KWST, KSML, KTYD, WPLR, KOME, WABX, WORJ, WRAS, WAER, WMMR, CHUM, KFMV, KLOL, KBPI, KUDL, KSNAN, KGB, KZAP, KMET, KZEW, KLBJ
- 2 **ROLLING STONES, METAMORPHIS, ABC-KCO:** WZMF, WMMR, WBRU, WKTK, WIOT, KZEW, WIOT, WLIR, WQSR, WHCN, WQFM, WMMS, WQSR, KLOL, WZZQ, KSML, KSNAN, KMET, WABX, WRAS, KLBJ, KFMV, KBPI, KOME, KZAP, CJOM, CHUM, KZEL, KMYR, KGB, WBAB
- 3 **SOUTHERN HILLMAN & FURRAY BAND, TROUBLE IN PARADISE, Asylum:** WMMS, KWST, KMET, WBRU, WKTK, WOUR, WABX, WIOT, WZMF, WORJ, WLIR, WRAS, WNEW, WMMR, WBAB, WQSR, WZZQ, KFMV, KLOL, KBPI, KZEL, KUDL, KZAP, KSHE, CJOM, KMYR, KZEW, KSNAN, WQIV, KLBJ
- 4 **EDGAR WINTER, JASMINE NIGHT DREAMS, Blue Sky:** KLOL, WKTK, WOUR, WHCN, WABX, WIOT, WZMF, KZEW, WORJ, WLIR, WRAS, WAER, WNEW, WMMR, WMMS, KLBJ, WBAB, WQSR, WZZQ, KFMV, KZEL, KUDL, KSNAN, KWST, KOME, KZAP, KMET, KSHE, CHUM, WQFM
- 5 **EAGLES, ONE OF THESE NIGHTS, Elektra:** CJOM, WHCN, WABX, WMMR, KSHE, WORJ, WLIR, WRAS, WNEW, KZEL, KMYR, KMET, KZEW, KGB, KTYD, KSNAN, WKTK, WQFM, WQIV, WZZQ, KLBJ, KFMV, WQSR, KSML, WAER, KBPI, WBAB, WIOT
- 6 **BEE GEES, MAIN COURSE, RSO:** WLIR, WOUR, WIOT, WMMR, WNEW, WQIV, WBAB, WHCN, WQFM, WMMS, KTYD, CJOM, WABX, WZZQ, KFMV, KZEL, KUDL, KWST, WSDM, KOME, WRAS, CHUM, WZMF, KZAP
- 7 **DAVID BROMBERG BAND, MIDNIGHT ON THE WATER, Columbia:** WLIR, WKTK, WIOT, WORJ, WNEW, WQIV, WZZQ, WQFM, KLOL, KZEL, KSML, KFMV, KWST, WBRU, WOUR, WMMR, WZMF, WHCN, KLBJ, WQSR, KMYR, KZAP, KOME, WRAS
- 8 **EARL SCRUGGS REVUE, ANNIVERSARY SPECIAL VOL. ONE, Columbia:** WQSR, WLIR, WIOT, WORJ, WQIV, WPLR, WQFM, KBPI, KMYR, WAER, CJOM, KZEW, WNEW, WBAB, WHCN, KLBJ, KZEL, KWST, KZAP, WBRU, WOUR, CHUM, KFMV, KTYD
- 9 **PABLO CRUISE, A&M:** WKTK, WHCN, WOUR, WNEW, WBAB, KBPI, KMYR, KSML, KWST, KOME, KZAP, CJOM, WBRU, WLIR, CHUM, KZEL, KTYD, KSNAN, KFMV, WAER
- 10 **MAHOGANY RUSH, STRANGE UNIVERSE, 20th Cent:** WMMS, WOUR, WHCN, WNEW, KUDL, KSHE, WORJ, WRAS, CHUM, KWST, KZEW, WQIV, WZZQ, KLBJ, WBAB, KZAP, WIOT
- 11 **TIM MOORE, BEHIND THE EYES, Asylum:** WMMR, WOUR, WORJ, WLIR, WAER, WNEW, WBAB, KBPI, KSML, KWST, CJOM, KZEL, WKTK, WQIV, KFMV, WQSR
- 12 **JERRY RIOPELLE, TAKE A CHANCE, ABC:** KLOL, KFMV, KZEL, KSML, KWST, WIOT, WMMR, WLIR, WRAS, CHUM, KMET, WKTK, WQSR, KBPI, KZAP
- 13 **ROLLING STONES, MADE IN THE SHADE, Rolling Stones:** WLIR, WNEW, KMET, WABX, WMMR, WRAS, KZEW, WKTK, WQFM, KLBJ, WMMS, KFMV, WQSR, WBAB, WOUR

- 14 **ATLANTIS, Polydor:** WMMS, WHCN, WBAB, WQIV, KWST, WABX, WIOT, WLIR, WMMR, WQSR, WBRU, KFMV, WOUR
- 15 **BATDORF & RODNEY, LIFE IS YOU, Arista:** WHCN, WBAB, WABX, WLIR, WNEW, WPLR, KWST, KTYD, WKTK, WMMS, KFMV, WAER, KBPI
- 16 **MICHAEL BOLOTIN, Victor:** KWST, WPLR, WIOT, WQSR, WQIV, WOUR, KMET, KSHE, WBRU, WHCN, WORJ, CHUM, WBAB
- 17 **EYON ELLIMAN, RISING SUN, RSO:** WHCN, WMMS, KWST, WLIR, WNEW, WMMR, WORJ, KZEL, KTYD, KFMV, WBAB, WOUR, WIOT
- 18 **ISAAC HAYES, CHOCOLATE CHIP, ABC:** WNEW, WIOT, KLBJ, WBAB, KSML, KTYD, KWST, KMET, CJOM, WABX, WKTK, KFMV, KZAP
- 19 **GREEZY WHEELS, London:** WABX, KLBJ, WNEW, WQIV, WPLR, WLIR, WBAB, KTYD, WBRU, KSHE, KZEW, WKTK
- 20 **SYNERGY, Passport:** WNEW, WOUR, KSHE, WLIR, WQIV, WPLR, WHCN, CHUM, KCFR, WABX, WRAS, KMYR
- 21 **UPP, Epic:** KWST, WKTK, CJOM, WIOT, KLOL, KZEL, KZAP, KOME, WLIR, WMMS, WZZQ, WBAB
- 22 **ROBERT KLEIN, NEW TEETH, Epic:** WLIR, WMMR, WOUR, WNEW, WPLR, KMYR, WSDM, KOME, KZAP, WKTK, WAER
- 23 **MICHAEL URBANIAK, FUSION III, Columbia:** WLIR, WPLR, WIOT, WQFM, WOUR, WIOT, KSML, WSDM, WOUR, WNEW, WQIV, KMYR
- 24 **HUBERT LAWS, THE CHICAGO THEME, CTI:** WNEW, KTYD, WSDM, CJOM, WOUR, KLOL, WIOT, WBRU, WABX, WQFM
- 25 **SWEET, DESOLATION BOULEVARD, Capitol:** KUDL, KMET, WOUR, KSHE, KSNAN, WIOT, WQIV, WMMS, KZAP, KZEL
- 26 **JOE BECK, BECK, Kudu:** KWST, WSDM, WHCN, WIOT, WAER, WBAB, KTYD, KFMV, KZAP
- 27 **BILLY COBHAM, SHABAZS/RECORDED LIVE IN EUROPE, Atlantic:** WABX, WORJ, CHUM, KWST, KSML, WBAB, WOUR, WIOT
- 28 **THREE DOG NIGHT, COMING DOWN YOUR WAY, ABC:** WQFM, WZZQ, WSDM, WIOT, WBAB, KFMV, KMET, KLBJ
- 29 **ROY AYERS, TEAR TO A SMILE, Polydor:** KWST, WPLR, WKTK, KSML, WBRU, KFMV, WHCN
- 30 **JEAN-LUC PONTY, UPON THE WINGS OF MUSIC, Atlantic:** WLIR, WABX, KWST, WBAB, WIOT, WPLR, WKTK
- 31 **ZZEBRA, PANIC, Polydor:** WABX, WOUR, CJOM, WKTK, WBAB, WBRU, WIOT
- 32 **AVERAGE WHITE BAND, CUT THE CAKE, Atlantic:** WMMR, WNEW, KGB, WQIV, WMMS, WHCN
- 33 **RAY CHARLES, RENAISSANCE, Crossroads:** KLOL, KSML, WMMR, KMET, KWST, KZAP
- 34 **THE LOST GONZO BAND, MCA:** WHCN, WNEW, KLOL, KWST, KLBJ, WOUR
- 35 **ROGER McGUINN & BAND, Columbia:** WNEW, WMMR, WNEW, WPLR, WQIV, WZZQ
- 36 **RED HEADED STRANGER, Columbia:** KLBJ, KZEL, KSML, KMYR, KWST, KZEW

- 19 **JOHN GALE, SLOW DAZZEL (Import), Island:** WLIR, WHCN, CHUM, KWST, WRAS
- 20 **KEVIN COYNE, MATCHING HEAD & FEET, Virgin:** WNEW, WMMR, WPLR, KWST, WIOT
- 21 **OLIVER NELSON, SKULL SESSION, Flying Dutchman:** KTYD, WSDM, WOUR, CHUM
- 22 **NANCY NEVINS, Tom Cat Records:** KZEL, KZAP, KFMV, KBPI
- 23 **SEASTONES, Round:** WQUR, KSML, WPLR, WQSR
- 24 **SONGS FOR A RAINY DAY, Columbia:** KTYD, KOME, WNEW, KZAP
- 25 **STEVEN STILLS, STILLS, Columbia:** WMMR, KLOL, WZZQ, WIOT
- 26 **KAREN ALEXANDER, ISN'T IS ALWAYS LOVE, Elektra:** CJOM, WNEW, WZMF
- 27 **CHAPTER FOUR, ABC:** KSML, WIOT, WAER
- 28 **BOBBY BARE, HARD TIME HUNGRIES, RCA:** KWST, KTYD, KMET
- 29 **YVONNE FAIR, THE BITCH IS BLACK, Motown:** WMMS, KWST, KZAP
- 30 **FLOCK, INSIDE OUT, Mercury:** WHCN, KSHE, KBPI
- 31 **STEVE HILLAGE, FISH RISING, Virgin:** KWST, WIOT, WPLR
- 32 **NUCLEUS, (Import), Virgin:** KMYR, KSML, WIOT
- 33 **JOHN RENTON, HALF IN AND HALF OUT, Reprise:** WLIR, KBPI, KMYR
- 34 **PHIL UPCHURCH, TENNEYSON, Kudu:** KTYD, CJOM, KFMV
- 35 **KEVIN AYERS, SWEET DECEIVER (Import), Island:** WAER, KWST
- 36 **ALIOTTA, HAYNES, & JERIMIAH, LAKE SHORE DRIVE, Big Foot:** WSDM, WZMF
- 37 **MARION BROWN, VISTA, Impulse:** WIOT, KCFR
- 38 **JOHNNY DARRELL, WATER GLASS FULL OF WHISKEY, Capricorn:** WOUR, KSML
- 39 **JOE DRUKAS, SHADOW BOZING, Southwind:** WZMF, WIOT
- 40 **FUNK FACTORY, ATCO:** WIOT, WPLR
- 41 **ALEXIS KORNER, GET OFF MY CLOUD, Columbia:** WNEW, WMMS
- 42 **LE ORME, BEYOND LENG, Peters International:** KMYR, KCFR
- 43 **DAVE LIEBMAN, DRUM ODE (Import), ECM:** WHCN, KMYR
- 44 **ANTHOLOGY, Motown:** WHCN, WMMS
- 45 **JOE PASS, PORTRAIT OF DUKE ELLINGTON, Pablo:** KLBJ, WAER
- 46 **WILSON PICKETT, JOIN ME AND LET'S BE FREE, RCA:** WIOT, KWST
- 47 **PERIGEO, GENEALOGIA, RCA:** WQSR, WHCN
- 48 **JOHN DAWSON REED, A FRIEND OF MINE IS GOING BLIND, Chrysalis:** WABX, WOUR
- 49 **DAVID STEINBERG, GOOD BY TO THE 70's, Columbia:** WBAB, WPLR

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

ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack: 1, 2, 3, 4, 5, 6, 11, 12, 17, 20, 21
 ATLANTA, GA.: WRAS-FM, Jim Morrison: 1, 2, 3, 4, 5, 7, 9, 11, 18
 AUSTIN, TEXAS: KLBJ-FM, Greg Thomas: 1, 2, 3, 4, 5, 7, 9, 10, 11, 15, 17, 21
 BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 14, 15, 16, 21
 BALTIMORE, MD.: WKTK-FM, John Reeves: 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 12, 16
 CHICAGO, ILL.: WSDM-FM, Burt Burdeen: 5, 12, 13, 14, 15, 19, 21
 CLEVELAND, OHIO: WMMS-FM, John Gorman: 2, 3, 5, 7, 9, 10, 11, 13, 17, 20, 21
 DALLAS, TEXAS: KZEW-FM, Mike Taylor: 1, 2, 3, 4, 5, 7, 9, 16, 17
 DENVER, COL.: KBPI-FM, Jean Valdez: 1, 2, 3, 4, 5, 6, 8, 9, 10, 17, 19, 20
 DENVER, COL.: KCFR-FM, Bob Stecker: 1, 11, 21
 DETROIT, MICH.: WABX-FM, Jim Sotet: 1, 2, 3, 4, 5, 9, 10, 11, 13, 15, 16, 21
 DETROIT, MICH.: CJOM-FM, Bill Robertson: 2, 3, 4, 5, 6, 8, 10, 11, 13, 16, 20
 EUGENE, ORE.: KFMV-FM, Mark Sherry: 1, 2, 3, 4, 5, 6, 8, 9, 10, 14, 15, 16, 19, 20
 EUGENE, ORE.: KZEL-FM, Stan Garrett: 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 13, 17, 19
 HARTFORD, CONN.: WHCN-FM, Paul Payton: 2, 3, 4, 5, 6, 7, 10, 11, 14, 16, 17, 18, 20, 21
 HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt: 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 12, 16, 18, 20
 HOUSTON, TEXAS: KLOL-FM, Jim Hilly: 1, 2, 3, 5, 9, 11, 13, 17, 19
 JACKSON, MISS.: WZZQ-FM, Keith Carter: 2, 3, 4, 5, 7, 11, 15, 17, 19
 KANSAS CITY: KUDL-FM, Mark Cooper: 1, 3, 5, 7, 13
 KINGS BEACH/TRUCKEE, CA.: KSML-FM, Bill Ashford: 1, 2, 4, 5, 6, 8, 9, 10, 12, 15, 16, 17, 19, 20, 21
 LOS ANGELES, CA.: KMET-FM, Joe Collins: 1, 2, 3, 4, 9, 10, 13, 15, 17, 20
 LOS ANGELES, CA.: KWST-FM, David Perry: 1, 3, 5, 6, 7, 8, 9, 10, 11, 14, 15, 16, 17, 18, 20, 21

MILWAUKEE, WIS.: WZMF-FM, John Houghton: 2, 3, 5, 20, 21
 MILWAUKEE, WIS.: WQFM-FM, Mark Bielski: 2, 3, 4, 5, 9, 12, 13, 15
 NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarh: 1, 5, 10, 11, 12, 16, 17, 18, 19, 20, 21
 NEW YORK, N.Y.: WNEW FM, Dennis Elsas: 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 17, 18, 19, 20, 21
 NEW YORK, N.Y.: WQIV-FM, Lisa Karlin: 2, 3, 4, 5, 7, 8, 10, 11, 12, 13, 17
 ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 3, 4, 5, 7, 8, 10, 15
 PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 2, 3, 4, 5, 8, 9, 10, 12, 17, 18, 19
 PROVIDENCE, R.I.: WBRU-FM, Peter Masi: 1, 2, 3, 5, 6, 10, 11, 13, 16
 SACRAMENTO, CA.: KZAP-FM, Robert Williams: 1, 2, 3, 5, 6, 7, 9, 10, 11, 12, 13, 14, 17, 19, 20
 SAN DIEGO, CA.: KGB-FM, Art Schroeder: 1, 2, 4, 17
 SAN FRANCISCO, CA.: KSNAN-FM, Bonnie Simmons: 1, 2, 3, 4, 6, 13
 SAN JOSE, CA.: KOME-FM, Ed Romig: 1, 2, 3, 5, 6, 11, 12, 19
 SANTA BARBARA, CA.: KTYD-FM, Laurie Cobb: 1, 4, 5, 6, 10, 11, 13, 14, 19, 20
 ST. LOUIS, MO.: KSHE-FM, Shelly Grafman: 1, 3, 4, 7, 10, 11, 13, 17, 20
 SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Hunington: 1, 3, 5, 6, 7, 8, 10, 11, 12, 13, 15, 16, 17, 19, 21
 SYRACUSE, N.Y.: WAER-FM, George Gilbert: 1, 3, 4, 5, 6, 8, 10, 12, 14, 20, 21
 TAMPA, FLA.: WQSR-FM, Mark Beltare: 1, 2, 3, 4, 5, 8, 9, 10, 19, 21
 TOLEDO, OHIO: WIOT-FM, Niel Lasher: 1, 2, 3, 4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, 20, 21
 TORONTO, CANADA: CHUM-FM, Benjy Karch: 1, 2, 3, 5, 6, 7, 9, 10, 11, 15, 18, 19

Rock Singles Best Sellers

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As Of 6/9/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

- | | |
|---|---|
| 1 LOVE WILL KEEP US TOGETHER—
The Captain & Tennille—A&M
1672 | 22 SWEARIN' TO GOD— Frankie Valli—
Private Stock 45201 |
| 2 WILDFIRE— Michael Murphey—Epic
8-50084 | 23 (Hey Won't You Play) ANOTHER
SOMEBODY DONE SOMEBODY
WRONG SONG— B.J. Thomas—
ABC 12054 |
| 3 SISTER GOLDEN HAIR— America—
Warner Bros. 8086 | 24 HOW LONG— Ace—Anchor 21000 |
| 4 WHEN WILL I BE LOVED— Linda
Ronstadt—Capitol 4050 | 25 MIDNIGHT BLUE— Melissa
Manchester—Arista 0116 |
| 5 THANK GOD I'M A COUNTRY
BOY— John Denver—RCA 10239 | 26 CHEVY VAN— Sammy Johns—GRC
2046 |
| 6 I'M NOT LISA— Jessi Colter—Capitol
4009 | 27 JUST LIKE ROMEO & JULIET— Sha
Na Na—Kama Sutra 602
(Buddah) |
| 7 PHILADELPHIA FREEDOM— Elton
John—MCA 40364 | 28 BEFORE THE NEXT TEARDROP
FALLS— Freddy Fender—ABC/Dot
17540 |
| 8 MAGIC— Pilot—EMI 3993 (Capitol) | 29 LOVE WON'T LET ME WAIT— Major
Harris—Atlantic 3248 |
| 9 TAKE ME IN YOUR ARMS (Rock
Me)— Doobie Brothers—Warner
Bros. 8092 | 30 THE IMMIGRANT— Neil Sedaka—
Rocket 40370 |
| 10 LISTEN TO WHAT THE MAN SAID—
Paul McCartney & Wings—Capitol
4091 | 31 RHINESTONE COWBOY— Glen
Campbell—Capitol 4095 |
| 11 HEY YOU— Bachman-Turner
Overdrive—Mercury 73683 | 32 RAG DOLL— Sammy Johns—GRC
2062 |
| 12 THE LAST FAREWELL— Roger
Whittaker—RCA 50030 | 33 JACKIE BLUE— Ozark Mountain
Daredevils—A&M 1654 |
| 13 ONLY YESTERDAY— Carpenters—
A&M 1677 | 34 OLD DAYS— Chicago—Columbia
3-10131 |
| 14 ONLY WOMAN— Alice Cooper—
Atlantic 3254 | 35 BLOODY WELL RIGHT—
Supertramp—A&M 1660 |
| 15 ATTITUDE DANCING— Carly
Simon—Elektra 45246 | 36 I DON'T LIKE TO SLEEP ALONE—
Paul Anka—United Artists 615 |
| 16 I'M NOT IN LOVE— 10 cc—Mercury
73678 (Phonogram) | 37 NO NO SONG— Ringo Starr—Apple
880 |
| 17 PLEASE MR. PLEASE— Olivia
Newton-John—MCA 40418 | 38 SHINING STAR— Earth, Wind &
Fire—Columbia 3-10090 |
| 18 MISTY— Ray Stevens—Barnaby 614 | 39 KILLER QUEEN— Queen—Elektra
45226 |
| 19 BAD TIME— Grand Funk—Capitol
4046 | 40 WALKING IN RHYTHM—
Blackbyrds—Fantasy 736 |
| 20 MINNESOTA— Notern Light—
Columbia 3-10136 | |
| 21 BLACK FRIDAY— Steely Dan—ABC
12101 | |

Rock LP Best Sellers

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As Of 6/9/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

- | | |
|---|--|
| 1 CAPTAIN FANTASTIC & THE
BROWN DIRT COWBOY— Elton
John—MCA 2142 | 22 I'LL PLAY FOR YOU— Seals &
Crofts—Warner Bros. BS 2848 |
| 2 FOUR WHEEL DRIVE— Bachman-
Turner Overdrive—Mercury 1827 | 23 AVERAGE WHITE BAND— Atlantic
SD 7308 |
| 3 CHICAGO VIII— Columbia PC 33100 | 24 NOT FRAGILE— Bachman-Turner
Overdrive—Mercury SRM-11004 |
| 4 HAVE YOU NEVER BEEN
MELLOW— Olivia Newton-John—
MCA 2133 | 25 VENUS AND MARS— Paul
McCartney & Wings—Capitol
SMAS 11419 |
| 5 HEARTS— America—Warner Bros.
BS 2852 | 26 SURVIVAL— O'Jays—Philadelphia
International KZ 33150 |
| 6 STAMPEDE— Doobie Brothers—
Warner Bros. BS 2835 | 27 NUTHIN' FANCY— Lynyrd Skynyrd—
MCA 2137 |
| 7 THAT'S THE WAY OF THE
WORLD— Earth, Wind & Fire—
Columbia PC 33280 | 28 BEFORE THE NEXT TEARDROP
FALLS— Freddy Fender—ABC/Dot
DOSD 2020 |
| 8 TOMMY/ORIGINAL SOUNDTRACK
RECORDING— Polydor PD2-9502 | 29 MELISSA— Melissa Manchester—
Arista AL 4031 |
| 9 GREATEST HITS— Elton John—MCA
2128 | 33 IV— Led Zeppelin—Atlantic SD 7208 |
| 10 WELCOME TO MY NIGHTMARE—
Alice Cooper—Atlantic SD 18130 | 31 A SONG FOR YOU— Temptations—
Gordy G6-969S1 (Motown) |
| 11 AN EVENING WITH JOHN
DENVER— RCA CPL2-0764 | 32 TODAY— Elvis Presley—RCA APL1-
1030 |
| 12 BACK HOME AGAIN— John
Denver—RCA CPL1-0548 | 33 ENDLESS SUMMER— Beach Boys—
Capitol SVBB 11307 |
| 13 Walt Disney's MICKEY MOUSE
CLUB Mousekiddances and Other
Favorites— Disneyland 1362 | 34 FUNNY LADY/ORIGINAL
SOUNDTRACK RECORDING—
Arista AL 9004 |
| 14 PHYSICAL GRAFFITI— Led
Zeppelin—Swan Song SS2-200 | 35 PLAYING POSSE— Carly Simon—
Elektra TE-1033 |
| 15 SPIRIT OF AMERICA— Beach Boys—
Capitol SVBB 11384 | 36 WOLF CREEK PASS— C.W. McCall—
M3G 4989 |
| 16 GREATEST HITS— John Denver—
RCA CPL1-0374 | 37 BLOW BY BLOW— Jeff Beck—Epic
PE33409 |
| 17 FANDANGO— Z.Z. Top—London PS
656 | 38 THE MYTHS AND LEGENDS OF
KING ARTHUR AND THE
KNIGHTS OF THE ROUND
TABLE— Rick Wakeman—A&M SP
4515 |
| 18 HEART LIKE A WHEEL— Linda
Ronstadt—Capitol ST 11358 | 39 COLD ON THE SHOULDER— Gordon
Lightfoot—Reprise MS 2206 |
| 19 IF YOU LOVE ME (LET ME
KNOW)— Olivia Newton-John—
MCA 411 | 40 LET ME BE THERE— Olivia Newton-
John—MCA 389 |
| 20 STRAIGHT SHOOTER— Bad
Company—Swan Song SS 8413 | |
| 21 PHOTOGRAPHS & MEMORIES, HIS
GREATEST HITS— Jim Croce—
ABC ABCD-835 | |

JUNE 21, 1975, BILLBOARD

Mitch Miller Back

MINNEAPOLIS—Mitch Miller, most prominent of all label executives in the 1950s, pops into prominence again June 20-21 when he appears as guest conductor of the Minnesota Orchestra here. A highlight will be the Tchaikovsky Violin Concerto played by Kishiko Suzuki along with three rags by Joplin.

Baltimore Pirate Goes On Probation

BALTIMORE—Lee Wais was placed on three years probation, ordered to pay the cost of prosecution and directed to certify that he would demagnetize, at his own expense, all the tapes in his possession that were either pirated or did not have the names and addresses of the transferer of sounds.

Wais' place of business here was raided in December 1973, and police seized a quantity of alleged pirated tapes. The sentence by Judge Robert Karwacke was made in a legal procedure termed "probation before verdict."

AFM Local 47 Extends Concerts

LOS ANGELES—AFM Local 47 here will follow its June 8 "Country Music Jamboree" with a series of others covering Latin, jazz and rock through the summer. A "Dixieland Jamboree" is set for July 13 at MacArthur Park with a host of prominent musicians booked. The series, all of which are

free to the public, will climax Sept. 28 at the same site with a gala "Latin Fiesta." Max Herman, Local 47 president, says the events are possible via the Music Performance Trust Fund and the cooperation of the Bureau of Music of the Los Angeles Municipal Arts Dept.



HELEN REDDY—Bluebird (2:46); producer: Joe Wissert; writer: Leon Russell; publisher: Skyhill, BMI, Capitol 4108. Helen is in her funkier mood with this Leon Russell tune. There's a pulsating, disco-type beat driving what is actually a lyric of heartbreak vocalized in better style.

THE JACKSON 5—Forever Came Today (3:25); producer: Brian Holland; writers: E. Holland-L. Dozier-B. Holland; publisher: Stone Gate, BMI, Motown 13561. Touches of many of the J5 great hits are present in this treatment of a Holland-Dozier-Holland song. Jackson fans won't be disappointed in Michael's cheerfully intense lead vocal.

TONY ORLANDO & DAWN—Mornin' Beautiful (3:03); producers: Hank Medress & Dave Appell; writers: Dave Appell-Sandy Linzer; publishers: Applecider/Little Max, ASCAP/BMI, Elektra 45260. For the second time in a row on E/A, Tony & Dawn demonstrate that they are now able to present a more musically sophisticated level of production without losing any of their great mass appeal. A thoroughly fine, happy-making record.

MAGGIE BELL—Wishing Well (2:45); producer: Mark London; writers: Yamauchi-Rodgers-Kirke-Kosoff-Bundrick; publishers: Aceke/Cayman, ASCAP, Swan Song 70105 (Atlantic). A terrific artist may here have found the vehicle she needs for that first smash hit. A sexy and intense song delivered all-out by a brilliant English songbird.

MANHATTAN TRANSFER—Clap Your Hands (2:54); producers: Tim Hauser & Ahmet Ertegun; writers: Ira Newborn & The Manhattan Transfer; publishers: Newborn-Fields/Man Tran Inc., ASCAP, Atlantic 3277. A strong r&b disco sound from this high-rising act. Featuring a soulful female singer and slick production, this record should catch play in pop, disco, soul and easy listening markets. This was released after a heavy demand from disco deejays and the group's summer replacement television series sure shouldn't hurt this single's chances of making it. This is the kind of song the public loves to sing and dance along with.

recommended

BARRY MANILOW—Could It Be Magic (3:37); producers: Barry Manilow & Ron Dante; writers: Barry Manilow-Adrienne Anderson; publishers: Kamikazi/Angel dust, BMI, Arista 0126.

BAD COMPANY—Feel Like Makin' Love (3:30); producers: Bad Company; writers: Paul Rodgers-Mick Ralphs; publisher: Badco, ASCAP, Swan Song 70106 (Atlantic).

THE RIGHTeous BROTHERS—Substitute (3:18); producers: Dennis Lambert & Brian Potter; writer: Willie Harry Wilson; publisher: Touch Of Gold, BMI, Haven 7014 (Capitol).

THE RIGHTeous BROTHERS—Youngblood (3:05); producers: Dennis Lambert & Brian Potter; writers: J. Leiber-M. Stoller-D. Pomus; publishers: Quintet/Hill & Range/Freddy Bien-Stock, BMI, Haven 7014 (Capitol).

JOAN BAEZ—Blue Sky (2:54); producer: David Kershenbaum; writer: Richard Betts; publisher: No Exit, BMI, A&M 1703.

ABBA—SOS (3:22); producers: Bjorn Ulvaeus & Benny Andersson; writers: B. Andersson-S. Anderson-B. Ulvaeus; publisher: Countless, BMI, Atlantic 45-3265.

CHRIS de BURGH—Hole On (3:15); producer: Robin Geoffrey Cable; writer: Chris de Burgh; publishers: Big Secret/Almo, ASCAP, A&M 1705.

MYLES AND LENNY—Hold On Lovers (2:54); producers: Micky Erbe & Maribeth Solomon; writer: M. Cohen; publishers: Blackwood/Marimick, BMI, Columbia 3-10167.

BOBBY SHERMAN—Our Last Song Together (3:50); producers: Mike Curb & Michael Lloyd; writers: Neil Sedaka-Howard Greenfield; publisher: Don Kirshner, BMI, Janus 254 (GRT).



AL GREEN—Oh Me, Oh My (Dreams In My Arms) (2:45); producer: Willie Mitchell; writers: W. Mitchell-A. Green-M. Hodges; publishers: Jec/Al Green, BMI, Hi 5N-2288 (London). A non-stop hitmaker in fine form here, though not quite at this superlative crossover best. Still this is strong and satisfying fodder for the vast legions of Al Green fans, displaying many of the familiar success ingredients associated with the artist and producer Willie Mitchell.

recommended

NATURAL FOUR—Love's So Wonderful (3:25); producer: Leroy Hutson; writer: L. Hutson; publishers: Silent Giant/Aopa, ASCAP, Curtom 0104 (Warner Bros.).

JAMES BROWN—Dead On it Part I (5:48); producer: Charles Bobbitt; writers: James Brown-Fred Wesley; publishers: Dynatone/Belinda/Unichappell, BMI, Polydor 14279.

TAMIKO JONES—Just You And Me (3:25); producer: Tamiko Jones; writers: Tamiko Jones-J. Weaver-J.W. Alexander; publisher: Low Bam, BMI, Arista 0134.

MOMENTS—Girls (French) (3:05); producers: Al Goodman, Harry Ray & Walter Morris; writers: H. Ray-Al Goodman-W. Morris-V. Dodson-L.A. ST. Armand; publisher: Gambi, BMI, Stang 12069 (All Platinum).

SHARON RIDLEY—Stay A While With Me (3:25); producers: Van McCoy & Joe Cobb; writers: Van McCoy-Joe Cobb; publishers: Interior/Van McCoy, BMI, Sussex 636.

THE YOUNGHEARTS—We've Got Love (You Better Believe It) (2:58); producer: Vernon Bullock; writers: V. Bullock-C. Ingersoll-R. Preyer-B. Solomon; publishers: Unichappell/Mafundi-Younghearts, BMI, 20th Century 2190.

BOB JAMES—I Feel A Song (In My Heart) (3:17); producer: Creed Taylor; writers: T. Camillo-M. Sawyer; publishers: Kama Sutra/Etude, BMI, CTI 01-26F (Motown).

CANDI STATON—Six Nights And A Day (2:35); producer: Rick Hall; writers: Earl Wright-Dan Greer-George Jackson-Earl Cage; publishers: Gre-Jac/Superheavy, BMI, Warner Bros. 8112.

BOBBY WILSON—I'll Be Your Rainbow (3:47); producer: Ver-

non Bullock; writers: R. Wilson-V. Bullock; publishers: Kama Sutra/Mafundi, BMI, Buddah 472.

THE NATURALs—Cold Day In Hell (2:59); producers: M. Buckins & S. Limbo; writers: M. Buckins-C. Ivay; publisher: Fame, BMI, Shout 310.

C.C. & COMPANY—Day Dreamer (2:57); producers: Mike Theodore & Dennis Coffey; writer: Perry Dempsey; publisher: WB, ASCAP, Sussex 637.

JAE MASON—Woman (You've Gotta Be There) (3:00); producer: Stan Vincent; writer: Jae Mason; publishers: Buddah/Moon Rock/Malatto, ASCAP, Buddah 466.

J.J. JACKSON—Let Me Try Again (2:45); producers: Bobby Flax & Lanny Lambert; writers: B. Flax-L. Lambert; publisher: ABC, ASCAP, Magna Glide 5N-325 (London).



FREDDIE HART—The First Time (3:04); producer: George Richey; writer: Jack Grayson; Hartline (BMI); Capitol 4099. Well written, well produced, and sung with that sentimental something that Freddie Hart comes up with when he has the material to work with. This is one of his finest, and should be on at least equal terms with his hits of the past. Flip: "Sexy," writers: F. Hart and B. Morris; all other credits same.

PATTI PAGE—Less Than The Song (3:09); producers: George Richey & Norro Wilson; Writer: Hoyt Axton, Lady Jane (BMI); Avco 613. She can still sing with more feeling than most people around, and the quality is tremendous. Here, too, is an excellent production, with Richey and Wilson teaming together. Flip: "Did He Ask About Me"; producers: same; writer: Carmol Taylor; Screen Gems Columbia/Rise (BMI).

EMMYLOU HARRIS—If I Could Only Win Your Love (2:36); producer: Brian Ahern; writers: Charlie & Ira Louvin; Acuff Rose (BMI); Reprise 1332. Here she takes an old Louvin Bros. song, which is clearly country, and gives it some updated treatment, which should mean crossover and heavy sales in both departments. Flip: No info.

JERRY WALLACE—Wanted Man (3:20); producer: Joe Johnson; writer: N. Davenport; Four Tay/Locomotive (BMI); MGM 14809. Jerry Wallace was born to sing ballads, and here he does another beautifully, from his most recent album. It will catch on fast. Flip: "Your Love"; producer: same; writers: B. Lewis, G. Kennedy; Golden Horn/Firewood (ASCAP).

recommended

TOMMY JENNINGS—Make It Easy On Yourself (2:33); producers: Paul Huffman & Tommy Jennings; writers: Paul Huffman/Hoanie Keller; publisher: Act One Music, BMI; Paragon 102-A.

JOHNNY DARRELL—Rose Colored Gin (3:19); producer: Bob Montgomery; writers: Troy Seals/Dobie Gray; publishers: Almo Music, ASCAP/Danor Music/Aim Music, BMI; Capricorn CPS 0234.

MOE BANDY—Bandy The Rodeo Clown (2:54); producer: Ray

Baker; writers: Whitey Shafer/Lefty Frizzell; publisher: Acuff-Rose, BMI; GRC GRD 2070.

ROGER MILLER—Lovin' You Is Always On My Mind (2:48); producer: Roger Miller; writer: R. Miller; publisher: Almond Music, BMI; Columbia 3-10107.

BENNY MCARTHUR—There's Gonna Be Some Lovin' Tonight (2:23); producer: not listed; writer: Charlie Craig; publisher: Gee Whiz Music, BMI; Title T-4001-A.

JACK RANDOLPH—The Shadows Of A Honky Tonk (2:17); producer: Al Wilson; writer: Howard Walker; publisher: Magnum Gold, BMI; Brite Star 7787.

CONNIE VAN DYKE—Goodnight, It's Time To Go (2:10); producer: Jim Foglesong & Larry Coates for Connie Van Dyke Prod.; writers: C. Carter/J. Hudson; publisher: Arc Music Corp., BMI; ABC/Dot DOA-17562.



EAST L.A. CAR POOL—Like They Say In L.A. (2:43); producer: Jack J. Gold; writer: Jerry Rush; publishers: Racan/Act One, BMI, GRC 2064. A truly brilliant conception of contemporary Latin-disco-pop blended by producer and conga-player Jack J. Gold. The horn and percussion tracks explode and the cooking vocal delivers one of the best lyric statements about L.A. ever. The Car Pool deserves a full album soonest for their mix of Tower of Power and War elements.

PABLO CRUISE—Island Woman (3:16); producer: Michael Jackson; writers: Leries-Jenkins-Batteaux; publishers: Almo/Irving/Pablo Cruise, BMI, A&M 1695. Pulsating medium-rock debut by a highly promising A&M group that smacks of Loggins & Messina plus many other AM hit ingredients. Extremely pleasing vocals backed by tight production.

TONY CONIGLIARO—Poetry (3:04); producers: Kasenetz & Katz; writers: E. Chase-B. Haberman; publisher: Kaskat, BMI, Magna Glide 5N-325 (London). A sweet-voiced debut by a Boston baseball star who doesn't need to apologize for his vocal abilities. The man sings real good, sort of like a David Gates, and he gets a strong song and production backup in his record debut.

WILLIE CLAYTON—Hello How Have You Been (2:24); producer: Willie Mitchell; writers: Leroy Hodges-Archie Turner-Earl Randle; publisher: Jec, BMI, Pawn 5N-3807 (London). Another Green-styled soul artist from hitmaker Al's producer, Willie Mitchell. Clayton sings well in his own right and has a good sound and song packaged around him.

FATE—Suzi Girl (3:38); producer: Carl Strube; writer: Vegas; publisher: April-Blackwood, AML, Rocky Coast 19752. Very pretty, slick-moving group sound in the manner of Looking Glass or Lighthouse. Distributed by a New England label but fully deserves a national airing. It's an AM playlist natural.

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

• Continued from page 70



FALLA: PIANO MUSIC—Alicia de Larrocha, piano, London CS 6881. Miss Larrocha brooks no competition in Spanish repertoire. Even 20 years ago, well before she became the most acclaimed female pianist on the concert circuit, knowledgeable piano buffs valued highly her Decca recordings of Granados and Albeniz. The Falla pieces may not be as well known, but her advocacy may change all that. A particular winner is the set of dances from the "Three-Cornered Hat." Also programmed are "Four Spanish Dances," "Fantasia Baetica" and a suite from "El Amor Brujo," including the famed "Ritual Fire Dance."

Dealers: Larrocha's "Iberia" figured on the best-selling chart and this album is likely to follow suit, once word gets around.



BARON STEWART—Bartering, United Artists UA-LA419-S. One of the nicer debut LPs of the year, with Stewart displaying a soft, pleasant voice that reminds one of Robin Gibb one moment and most of the lead singers in the Eagles/Poco school the next. Some country/rock here, but the majority of material simply adds up to good listening songs with strong but not overstated string backup. Songs deal primarily with personal feelings, but, unlike many artists, Stewart is able to transfer his personal thoughts to record and allow the listener

a good look inside. Veteran producer Dallas Smith adds strong support, LP gives off an outdoor freshness remarkable in a new artist.

Best cuts: "Afternoon (Caught Me Wonderin')," "Women & Gin," "We Been Singin' Songs," "No Expectations," "Time," "Stoned & Lonely."

Dealers: Excellent package and UA is going to promote artist heavily.

THE MODULATIONS—It's Rough Out Here, Buddah 0698. Group's vocals have a ragged edge to them which fits in with its street corner image. Underneath this honest sound are some polished big orchestral arrangements which act as a bit of an uncomfortable contrast. But the vocal work is fine and there is a continuous pulse to the arrangements. Much of the backing is provided by MFSB; the LP sounds like separate pieces were put together in the studio.

Best cuts: "Rough Out Here," "Love At Last," "I'm Hopelessly In Love," "I Can't Fight Your Love."

Dealers: Act can appeal to urban audiences.

HIRTH MARTINEZ—Hirth From Earth, Warner Bros. BS 2867. Debut LP by this offbeat vocalist-composer is loaded with fun ingredients. The material makes one giggle at times and his voice has traits of the vocal style of both Bob Dylan and Bobby Goldsboro. The band is among the sidemen (an all-star cast is really assembled) and Robbie Robertson is the arranger/producer. Randy Newman buffs can get into his works with ease.

Best cuts: "Altogether Alone," "Saturday Night."

Dealers: Record will need some in-store play to get it's catchy arrangements heard.

THE MICHAEL STANLEY BAND—You Break It ... You Bought It! Epic PE 33492 (CBS). Cleveland-based foursome manages to rock hard and tastefully without getting crude or overly loud about it. Highly promising debut by a group

with the kind of punchy, driving sound that always seems welcome in the marketplace.

Best cuts: "Dancing In The Dark," "Waste A Little Time," "Face The Music."

Dealers: Management by powerhouse Irv Azoff (Eagles, Joe Walsh) is another indication these newcomers are going places.

THE RANCE ALLEN GROUP—A Soulful Experience, Truth TRS-4207 (Stax). Gospel sound brings together a blend of straight soul, rock, some wild gospel and a disco mix. Singer Rance Allen can growl on one cut, sing smoothly on the next or offer a blend of both in the same song, while guitar and keyboard work act as a solid base for the rest of the group to focus around. Main point in the LP, however, is the variety. Trio resists the temptation to spend too much time in any one musical area, choosing instead to float from rockers to ballads to blues and back. Musicians like Duck Dunn and Al Jackson and production and arrangements from David Porter (all of whom helped fashion the Memphis Sound) provide strong cushion. Kind of LP that gives impression that artist is extremely exciting live performer.

Best cuts: "Ring My Bell" (a 10-minute cut), "What A Day," "Talk That Talk (Parts 1 & 2)," "I Give My All To You."

Dealers: This mix of rock and gospel is not often found among popular groups. Play this up to both buying publics.

THE LOST GONZO BAND—MCA 487. Band that first became known as Jerry Jeff Walker's backup group comes up with a versatile set of straight rock (with fine, full horn arrangements backing several of the cuts), a few songs with a country orientation and several competent singers. Blend between ballads and rockers also works to best advantage. Songs vary in mood to serious to some with light messages, including one cut with a pounding organ that reminds one a bit of ? & The Mysterians of the mid '60s. Even some blue-

grass tossed in, but the best cuts are the mid-tempo numbers that build, beginning with single lead voices and move into strong choruses and powerful instrumentation. Expect country, FM and AM airplay here.

Best cuts: "Loose And On My Way," "Desperadoes," "Reality," "Railroad Man," "Those Were The Days."

Dealers: Let consumer know band has been backing Jerry Jeff.



HARRY NILSSON—Duit On Mon Dei, RCA APL1-0817 (CD-4 Quadradisc discrete). Separation is good, especially on a tune such as "Down By The Sea," and the quad is so vastly more entertaining and acoustically enthralling in comparison to ordinary stereo that there's literally no tuning back to the mundanality of two speakers and only one "wall" of sound. Quad and the 360-degrees of music that flow around you are at least 75 percent of the excitement of Nilsson. One taste of this kind of quad and record sales would surge anew in the marketplace.

Best cuts: "Down By The Sea," "Turn Out The Light," "Salmon Falls," "Puget Sound," "Good For God."



RAY CHARLES—Renaissance, Crossroads CR 9005. An apt title for this fine record, as Charles shows more of his re-

(Continued on page 79)

TO AMERICA...

THANKS

For putting us on!

THIS WEEK · June 22 - 28: An exclusive interview with 'SWEET,' Europe's hottest group (sold 26 million records in Europe).

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Denver, CO	KBPI FM Sunday 11:00 pm	Louisville, KY	WLRS FM Sunday 10:00 pm	Tallahassee, FL	WGLF FM Sunday 9:00 pm
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Donaldsonville, LA	KSMI FM Sunday 9:30 pm	Miami, FL	WSHE FM Sunday 12:00 pm	Terre Haute, IN	WVTS FM Monday 12:00 pm
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Elmira, NY	WXXY FM Sunday 11:00 pm	**Minneapolis, MN	KQRS FM	Washington, D.C.	WMAL FM Sunday 11:00 pm
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Fargo, ND	KWIM FM Saturday 10:00 pm	Myrtle Beach, SC	WKZQ FM Sunday 9:30 pm	Wichita, KN	KEYN FM Sunday 12:30 pm
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**Time uncertain at press deadline · check local station for time

For more information and a demo, contact: Eddie Kritzer · 1126 Boylston St. · Boston, Mass. 02215 · 617-536-ROCK

Billboard HOT 100

*Chart Bound

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BLUEBIRD—Helen Reddy (Capitol 4108)
FOREVER CAME TODAY—Jackson 5 (Motown 1356)
WISHING WELL—Maggie Bell (Swan Song 70105 (Atlantic))
SEE TOP SINGLE PICKS REVIEWS, page 72

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	10	LOVE WILL KEEP US TOGETHER—The Captain & Tennille (The Captain, M. Sedaka, H. Greenfield, A&M 1672) WBM	34	46	3	PLEASE MR. PLEASE—Olivia Newton-John (John Farrar), Welch, Rostill, MCA 40418 HAN	68	68	6	ROCK AND ROLL ALL NITE—Kiss (Neil Bogart, Kiss), P. Stanley, C. Simmons, Casablanca 829
2	3	11	WHEN WILL I BE LOVED—Linda Ronstadt (Peter Asher), P. Everly, Capitol 4050	35	35	7	T-R-O-U-B-L-E—Elvis Presley (Not Listed), J. Chesnut, RCA 10278 SGC	69	79	3	JUST A LITTLE BIT OF YOU—Michael Jackson (Brian Holland), B. Holland, E. Holland, Motown 1349
3	12	13	WILDFIRE—Michael Murphy (Bob Johnston), M. Murphy, L. Canisler, Epic 8-50084 (Columbia) WBM	36	42	9	I'M ON FIRE—Dwight Twilley Band (Oster), D. Twilley, Shelter 40380 (MCA) SGC	70	81	2	GOT TO GET YOU INTO MY LIFE—Blood, Sweat & Tears (Jimmy Ienner), J. Lennon, P. McCartney, Columbia 3-10151 WBM
4	6	12	I'M NOT LISA—Jessi Colter (Ken Mansfield, Waylon Jennings), J. Colter, Capitol 4009	37	43	5	BLACK FRIDAY—Steely Dan (Gary Katz), D. Fagen, W. Becker, ABC 12101 WBM	71	76	4	BURNING THING—Mac Davis (Gary Klein), M. Oavis, M. James, Columbia 3-10148
5	7	13	LOVE WON'T LET ME WAIT—Major Harris (Bobby Eli), B. Eli, V. Barrett, Atlantic 3248 BB	38	53	4	RHINESTONE COWBOY—Glen Campbell (Dennis Lambert, Brian Potter), L. Weiss, Capitol 4095 SGC	72	72	5	RECONSIDER ME—Marvel Fells (Johnny Morris), M. Lewis, M. Smith, ABC/Dot 17549
6	1	12	SISTER GOLDEN HAIR—America (George Martin), Beckley, Warner Bros. 8086 WBM	39	49	6	ROCKFORD FILES—Mike Post (Mike Post), M. Post, P. Carpenter, MGM 14772 MCA	73	83	2	SWEET EMOTION—Aerosmith (Jack Douglas), S. Tyler, L. Hamilton, Columbia 3-10155 WBM
7	29	10	THE HUSTLE—Van McCoy & The Soul City Symphony (Hugo & Luigi), V. McCoy, Avco 4653 WBM	40	48	5	I'LL DO FOR YOU ANYTHING YOU WANT ME TO—Barry White (Barry White), B. White, 20th Century 2208	74	84	2	I DON'T KNOW WHY—Rolling Stones (Jimmy Miller), S. Wonder, P. Riser, D. Hunter, L. Hardaway, ABKCO 4701 (London) SGC
8	10	12	GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (Raeford Gerald, Joe Simon), R. Gerald, J. Simon, Spring 156 (Polydor) SGC	41	65	4	JIVE TALKIN'—Bee Gees (Arif Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 510 (Atlantic) WBM	75	85	4	RAG DOLL—Sammy Johns (Jay Senter, Larry Knechtel), S. Eaton, GRC 2062
9	22	4	LISTEN TO WHAT THE MAN SAID—Paul McCartney & Wings (Paul McCartney), P. McCartney, Capitol 4091 HAN	42	52	7	SLIPPERY WHEN WET—Commodores (James Carmichael, Commodores), T. McClary, Commodores, Motown 1338 SGC	76	86	2	FEELIN' THAT GLOW—Roberta Flack (Rubina Flack), E. McDaniels, B. Rusco, L.L. Pendarvis, M. McKinley, Sister C. Laws, Atlantic 3271 HAN
10	11	11	CUT THE CAKE—Average White Band (AWB) (Arif Mardin), White, A. Gorrie, R. McIntish, Atlantic 3261 WBM	43	18	16	HOW LONG—Ace (John Anthony), P. Carrack, Anchor 21000 (ABC) B-3	77	87	2	AT SEVENTEEN—Janis Ian (Brook Arthur), J. Ian, Columbia 3-10154 BB
11	14	8	TAKE ME IN YOUR ARMS (Rock Me)—Doobie Brothers (Ted Templeman), Holland, Dozier, Holland, Warner Bros. 8092 SGC	44	19	21	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (Huey P. Meaux), V. Keith, B. Peters, ABC/Dot 17540 B-3	78	88	2	HOLDIN' ON TO YESTERDAY—Ambrosia (Freddie Piro), Puerta, Pack, 20th Century 2207 HAN
12	13	12	ONLY WOMEN—Alice Cooper (Bob Ezrin for My Own Prod.), A. Cooper, Warner Atlantic 3254 WBM	45	23	10	I WANNA DANCE WIT' CHOO (Doo Dat Dance)—Disco Tex & The Sex-O-Lettes Featuring Sir Monti Rock III (Bob Crewe), B. Crewe, D. Randell, Chelsea 3015 B-3	79	NEW ENTRY	NEW ENTRY	FIGHT THE POWER Pt. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), E. Isley, M. Isley, R. Isley, O. Isley, C. Jasper, T-Meck 8-2256 (Epic/Columbia)
13	17	12	MAGIC—Pilot (Alan Parsons), Paton, Lyall, EMI 3992 (Capitol) SGC	46	56	12	SPIRIT OF THE BOOGIE/SUMMER MADNESS—Kool & The Gang (R. Bell, Kool & The Gang, R. Bell, D. Boyce, Kool & The Gang/R.S. Mickens, A. Taylor, Kool & The Gang, De-Lite 1567 (PIP) SGC	80	90	2	TAKE ME TO THE RIVER—Syl Johnson (Willie Mitchell), A. Green, M. Hodges, Hi 2285 (London) SGC
14	4	12	BAD TIME—Grand Funk (Jimmy Jenner), M. Farmer, Capitol 4046 HAN	47	57	4	EVERY TIME YOU TOUCH ME (I Get High)—Charlie Rich (Billy Sherrill), B. Sherrill, C. Rich, Epic 8-50103 (Columbia) SGC	81	NEW ENTRY	NEW ENTRY	SEXY—MFSB (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3567 (Epic/Columbia)
15	15	14	BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (Kenny Gamble, Leon Huff), V. Carstarphen, G. McFadden, J. Whitehead, Philadelphia International 8-3562 (Epic/Columbia) BB	48	58	4	PLEASE PARDON ME (You Remind Me Of A Friend)—Rufus Featuring Chaka Khan (Bob Monaco), B. Gordon, B. Russell, ABC 12099 HAN	82	NEW ENTRY	NEW ENTRY	MORNIN' BEAUTIFUL—Tony Orlando & Dawn (Hank Medress, Dave Appell), D. Appell, S. Linzer, H. Medress, Elektra 45260 HAN
16	8	14	THANK GOD I'M A COUNTRY BOY—John Denver (Milton Okun, Kris D'Connor), Sommers, RCA 10239 CLM	49	25	11	REMEMBER WHAT I TOLD YOU TO FORGET—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4010 B-3	83	NEW ENTRY	NEW ENTRY	WASTED DAYS AND WASTED NIGHTS—Freddie Fender (Huey P. Meaux), B. Huerta, W. Duncan, ABC/Dot 17558
17	5	9	OLD DAYS—Chicago (James William Guercio), J. Pankow, Columbia 3-10131 SGC	50	26	14	SHAKY GROUND—Temptations (Jeffrey Bowen, Berry Gordy), J. Bowen, E. Hazel, A. Boyd, Gordy 7142 (Motown) SGC	84	NEW ENTRY	NEW ENTRY	WOODEN HEART—Bobby Vinton (Bob Morgan), Kaempfert, Twomey, Wise, Weisman, ABC 12100
18	9	16	PHILADELPHIA FREEDOM—Elton John & Gus Dudgeon, E. John, B. Taupin, MCA 40364 MCA	51	33	8	JUDY MAE—Boomer Castleman (Boomer Castleman For Vogue BBProd.), B. Castleman, Mums 8-6038 (Epic/Columbia) B-3	85	NEW ENTRY	NEW ENTRY	SEND IN THE CLOWNS—Judy Collins (Arif Mardin), S. Sondheim, Elektra 45253
19	20	12	LAST FAREWELL—Roger Whittaker (Dennis Preston), R. Whittaker, Webster, RCA 50030 CLM	52	37	8	LIZZIE AND THE RAINMAN—Tanya Tucker (Snuff Garrett), K. D'elli, L. Henley, MCA 40402 SGC	86	NEW ENTRY	NEW ENTRY	HOW SWEET IT IS (To Be Loved By You)—James Taylor (Lenny Waronker, Russ Titelman), Holland-Dozier-Holland, Warner Bros. 8109 SGC
20	21	12	I'LL PLAY FOR YOU (Hear the Band)—Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8075 WBM	53	45	8	GIVE THE PEOPLE WHAT THEY WANT—D'Jays (Kenny Gamble, Leon Huff), B.K. Gamble, L. Huff, Philadelphia International 8-3565 (Epic/Columbia) BB	87	97	3	SNEAKIN' UP BEHIND YOU—The Brecker Brothers (Randy Brecker), D. Grolnick, W. Lee, D. Sanborn, R. Brecker, M. Brecker, Arista 0122
21	24	7	ATTITUDE DANCING—Carly Simon (Richard Perry), C. Simon, J. Brakman, Elektra 45246 WBM	54	55	6	I DREAMED LAST NIGHT—Justin Hayward & John Lodge (Tony Clarke), J. Hayward, Threshold 67019 (London) HAN	88	NEW ENTRY	NEW ENTRY	THIRD RATE ROMANCE—Amazing Rhythm Aces (Barry "Bryd" Burton), H.R. Smith, ABC 12078 WBM
22	38	6	I'M NOT IN LOVE—10 cc (10 cc), G. Gouldman, F. Stewart, Mercury 73678 (Phonogram) HAN	55	44	13	ONLY YESTERDAY—Carpenters (Richard Carpenter), R. Carpenter, J. Bettis, A&M 1677 TMK	89	NEW ENTRY	NEW ENTRY	FALLIN' IN LOVE—Hamilton, Joe Frank And Reynolds (Jim Price), D. Hamilton, A. Hamilton, Playboy 6024
23	27	9	THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (Ralph Moss), M. Hamlish, A. Bergman, M. Bergman/H. Schmidt, T. Jones, Buddah 463 SGC/CHA	56	66	4	DISCO QUEEN—Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16038 (Atlantic) SGC	90	100	2	BALLROOM BLITZ—Sweet (Phil Wainman), M. Chapman, N. Chinn, Capitol 4055
24	28	9	MISTY—Ray Stevens (Ray Stevens), E. Garner, J. Burke, Barnaby 614 (Chess/Janus) SGC	57	60	8	ME AND MRS. JONES—Ron Banks & The Dramatics (L.J. Reynolds, Ron Banks, Don Davis), K. Gamble, SGC, Huff, C. Gilbert, ABC 12090	91	93	2	CRY, CRY, CRY—Shirley And Company (Sylvia), S. Robinson, Vibration 535 (All Platinum) SGC
25	31	6	HEY YOU—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73683 (Phonogram) SGC	58	62	7	LONG HAIRD COUNTRY BOY—Charlie Daniels Band (Paul Hornsby/Don Rubin Prods.), C. Daniels, Kama Sutra 601 (Buddah) WBM	92	94	3	BABY GET IT ON—Ike & Tina Turner (Ike Turner, Denny Dantes, Spencer Proffer), J. Turner, United Artists 598
26	32	11	DYNAMITE—Bazuka (Tony Camillo), T. Camillo, A&M 1666 SGC	59	47	20	JACKIE BLUE—Ozark Mountain Daredevils (Glyn Johns, David Anderle), L. Lee, S. Cash, A&M 1654	93	95	3	STARS IN MY EYES—Jerry Corbett/Sugarloaf (Frank Slay), J. Corbett, Claridge 405
27	34	6	SWEARIN' TO GOD—Frankie Valli (Bob Crewe), B. Crewe, D. Randall, Private Stock 45021 SGC	60	73	3	DO IT IN THE NAME OF LOVE—Ben E. King (Bert "Super Chart" DeCoteaux, Tony "Champagne" Silvester), P. Grant, G. Guthrie, Atlantic 3274	94	98	2	CHOCOLATE CITY—Parliament (George Clinton), G. Clinton, W. Collins, B. Worrell, Casablanca 831
28	30	9	BABY THAT'S BACKATCHA—Smokey Robinson (Smokey Robinson), W. Robinson, Tama 54258 (Motown) SGC	61	50	15	I DON'T LIKE TO SLEEP ALONE—Paul Anka (Rick Hall), P. Anka, United Artists 615 MCA	95	96	2	WONDERFUL BABY—Don McLean (Joel Doran), D. McClean, United Artists 614 B-3
29	16	19	SHINING STAR—Earth, Wind & Fire (Maurice White), M. White, P. Bailey, Columbia 3-10090 SGC	62	70	8	MISTER MAGIC—Grover Washington Jr. (Cred Taylor), R. MacDonald, W. Salter, Kudu 924 (Motown) SGC	96	NEW ENTRY	NEW ENTRY	RENDEZVOUS—Hudson Brothers (Bernie Taupin), B. Hudson, M. Hudson, B. Hudson, Rocket 40417 (MCA)
30	36	8	WHY CAN'T WE BE FRIENDS?—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, United Artists 629	63	82	2	IT'S ALL DOWN TO GOODNIGHT VIENNA/OO-WEE—Ringo Starr (Richard Perry), J. Lennon/V. Ponce, R. Starkey, Apple 1882 (Capitol)	97	NEW ENTRY	NEW ENTRY	7-6-5-4-3-2-1 (Blow Your Whistle)—Gary Toms Empire (Rick Bleiweiss, Bill Stahl), R. Cook, PIP 6504
31	39	4	ONE OF THESE NIGHTS—The Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 451039 WBM	64	63	10	JUST LIKE ROMEO & JULIET—Sha Na Na (Tony Camillo), Hamilton, Gorman, Kama Sutra 602 (Buddah) SGC	98	NEW ENTRY	NEW ENTRY	FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279 SGC
32	40	7	MIDNIGHT BLUE—Melissa Manchester (Vini Poncia), M. Manchester, C.B. Sager, Arista 0116 HAN	65	75	3	MAKE THE WORLD GO AWAY—Donny & Marie Osmond (Mike Curb), H. Cochran, Kolob 14807 (MGM) SGC	99	NEW ENTRY	NEW ENTRY	BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band (Robin Branchflower), J. Wakelin, Pye 71012 (ATV) HAN
33	41	6	ROCKIN' CHAIR—Gwen McCrae (Steve Alaimo, Willie Clarke, Clarence Reid), C. Reid, W. Clarke, Cat 1996 (TK) SGC	66	89	2	SATURDAY NIGHT SPECIAL—Lynyrd Skynyrd (Al Kooper), E. King, R. Van Zant, MCA 40416	100	NEW ENTRY	NEW ENTRY	(Shu-Doo-Pa-Poo-Popp), MORE POWER TO YOU (Love Being Your Fool)—Travis Wammack (Rick Hall), J. Williams Jr., C. Whitehead, Capricorn 0239 (Warner Bros.)
67	69	5	EL BIMBO—Bimbo Jet (Laurent Rossi), C. Morgan, Scepter 12406 SGC	67	69	5					

★ STAR PERFORMERS: 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. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

At Seventeen (Mine/April, ASCAP) 77	Chocolate City (Malibu/Rick's, BMI) 94	I'm Not In Love (Man-Ken, BMI) 22	Love Will Keep Us Together (Don Kirshner, BMI) 1	Only Yesterday (Almo/Sweet Harmony/Hammer & Nails, ASCAP) 55	Saturday Night Special (Duchess/Hustlers, BMI) 66	Sweet Emotion (Dakset, BMI) 73
Attitude Dancing (C'est/Maya Production, ASCAP) 91	Cry, Cry, Cry (Gambi, BMI) 91	I'm Not Lisa (Baron, BMI) 4	Love Won't Let Me Wait (Mighty Three/Friday's Child/WMO, BMI) 36	Philadelphia Freedom (Big Pig/Leeds, ASCAP) 5	Take Me In Your Arms (Rock Me, Jobette, ASCAP) 11	Take Me To The River (Jec/AI Green, BMI) 85
Baby Get It On (Unart/Huh, BMI) 21	Cut The Cake (Average/Cotillion, ASCAP) 92	I'm On Fire (Tarka, ASCAP) 36	Three/Friday's Child/WMO, BMI) 36	Please Mr. Please (Blue Gum, ASCAP) 13	Thank God I'm A Country Boy (Cherry Lane, ASCAP) 80	Thank God I'm A Country Boy (Cherry Lane, ASCAP) 80
Baby That's Backatcha (Bertam, ASCAP) 28	Disco Queen (Finchley, BMI) 10	It's All Down To Goodnight Vienna (Lennon/ATV, BMI) 63	Make The World Go Away (Tree, BMI) 59	Shakey Ground (Jobette, ASCAP) 50	Third Rate Romance (Fourth Floor, ASCAP) 29	Thank God I'm A Country Boy (Cherry Lane, ASCAP) 80
Bad Luck (Part 1) (Mighty Three, BMI) 28	Do It In The Name Of Love (Pembura, BMI) 60	Just Like Romeo & Juliet (Jobete, ASCAP) 64	Me and Mrs. Jones (Assorted, BMI) 57	Shining Star (Sagittaire, ASCAP) 59	T-R-O-U-B-L-E (Jerry Chesnut, BMI) 88	Thank God I'm A Country Boy (Cherry Lane, ASCAP) 80
Bad Time (Cram Penrath, BMI) 14	How Sweet It Is (To Be Loved By You) (Stone Agate, BMI) 89	Mister Magic (Antonia, ASCAP) 62	Midnight Blue (New York Times/Palladium, ASCAP) 57	Shu-Doo-Pa-Poo-Popp, More Power To You (Love Being Your Fool) (Mr. Dogg/ATV, BMI) 100	Wasted Days And Wasted Nights (Travis, BMI) 35	The Way We Were/Try To Remember (Colgems, ASCAP/Chappell, ASCAP) 23
Ballroom Blitz (Chinnichap/RAK, BMI) 90	Holdin' On To Yesterday (Rubicon, BMI) 78	Misty (Vernon, ASCAP) 24	Remember What I Told You To Forget/My Ship (ABC/Dunhill/One Of A Kind, BMI) 49	Slippery When Wet (Jobete, ASCAP) 48	When Will I Be Loved (Acuff-Rose, BMI) 2	Why Can't We Be Friends (Far Out, ASCAP) 30
Before The Next Teardrop Falls (Fingerlake, BMI) 44	How Long (Ace, BMI) 43	Misty (Vernon, ASCAP) 24	Rendezvous (Lorhohle, BMI) 96	Sister Golden Hair (Warner Bros., ASCAP) 72	Wildfire (Mystery, BMI) 46	Wonderful Baby (Unart/Yahweh, BMI) 95
Black Friday (American Broadcasting Music, ASCAP) 37	Jive Talkin' (Casserole, BMI) 41	Only Yesterday (Almo/Sweet Harmony/Hammer & Nails, ASCAP) 55	Rhinestone Cowboy (20th Century/House Of Weiss, ASCAP) 39	Slippery When Wet (Jobete, ASCAP) 48	Wooden Heart (Gladys, ASCAP) 84	
Black Superman/Muhammad Ali (Drummer Boy, BMI) 99	Last Farewell (Arcoia, BMI) 61	Philadelphia Freedom (Big Pig/Leeds, ASCAP) 5	Rock And Roll All Nite (Case American/Rock Steady, ASCAP) 68	Sneakin' Up Behind You (Garmine Street, BMI) 42		
Burning Thing (Screen Gems Columbia/Song Painter/Sweet Glory, BMI) 71	I Dreamed Last Night (Justones, ASCAP) 96	Please Mr. Please (Blue Gum, ASCAP) 13	Rockford Files (Leeds, ASCAP) 39	Spirit Of The Boogie/Summer Madness (Delightful/Gang, BMI) 49		
	I'll Do Anything You Want Me To (Sa-Vette/January, BMI) 40	Make The World Go Away (Tree, BMI) 59	Rockin' Chair (Sherry, BMI) 33	Sweet Emotion (Dakset, BMI) 73		
	I'll Play For You (Dawnbreaker, BMI) 7	Me and Mrs. Jones (Assorted, BMI) 57		Take Me To The River (Jec/AI Green, BMI) 85		
		Midnight Blue (New York Times/Palladium, ASCAP) 57		Thank God I'm A Country Boy (Cherry Lane, ASCAP) 80		
		Mister Magic (Antonia, ASCAP) 62		Third Rate Romance (Fourth Floor, ASCAP) 29		
		Misty (Vernon, ASCAP) 24		T-R-O-U-B-L-E (Jerry Chesnut, BMI) 88		
		Misty (Vernon, ASCAP) 24		Wasted Days And Wasted Nights (Travis, BMI) 35		
		Only Yesterday (Almo/Sweet Harmony/Hammer & Nails, ASCAP) 55		The Way We Were/Try To Remember (Colgems, ASCAP/Chappell, ASCAP) 23		
		Philadelphia Freedom (Big Pig/Leeds, ASCAP) 5		When Will I Be Loved (Acuff-Rose, BMI) 2		
		Please Mr. Please (Blue Gum, ASCAP) 13		Why Can't We Be Friends (Far Out, ASCAP) 30		
		Shakey Ground (Jobette, ASCAP) 50		Wildfire (Mystery, BMI) 46		
		Shining Star (Sagittaire, ASCAP) 59		Wonderful Baby (Unart/Yahweh, BMI) 95		
		Shu-Doo-Pa-Poo-Popp, More Power To You (Love Being Your Fool) (Mr. Dogg/ATV, BMI) 100		Wooden Heart (Gladys, ASCAP) 84		
		Sister Golden Hair (Warner Bros., ASCAP) 72				
		Slippery When Wet (Jobete, ASCAP) 48				
		Sneakin' Up Behind You (Garmine Street, BMI) 42				
		Spirit Of The Boogie/Summer Madness (Delightful/Gang, BMI) 49				
		Sweet Emotion (Dakset, BMI) 73				
		Take Me In Your Arms (Rock Me, Jobette, ASCAP) 11				
		Take Me To The River (Jec/AI Green, BMI) 85				
		Thank God I'm A Country Boy (Cherry Lane, ASCAP) 80				
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		Third Rate Romance (Fourth Floor, ASCAP) 29				
		T-R-O-U-B-L-E (Jerry Chesnut, BMI) 88				
		Wasted Days And Wasted Nights (Travis, BMI) 35				
		The Way We Were/Try To Remember (Colgems, ASCAP/Chappell, ASCAP) 23				
		When Will I Be Loved (Acuff-Rose, BMI) 2				
		Why Can't We Be Friends (Far Out, ASCAP) 30				
		Wildfire (Mystery, BMI) 46				
		Wonderful Baby (Unart/Yahweh, BMI) 95				
		Wooden Heart (Gladys, ASCAP) 84				

Hamilton, & Joe Frank & Reynolds

They've been there before
("Don't pull your love out on me baby")

and they're here again with

"Fallin' in Love"

P6024

Another
sure winner
on
Playboy
Records

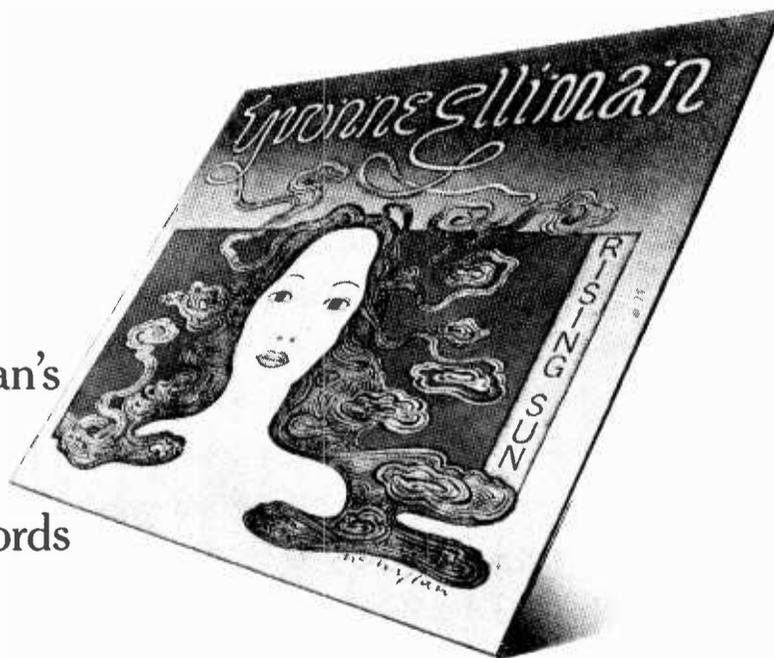


Year of the Bunny

Long playing.



Yvonne Elliman's
new album,
"Rising Sun"
On RSO Records
and Tapes.



See Yvonne Elliman on tour with Eric Clapton.

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	93	13	DONALD BYRD Stepping Into Tomorrow Blue Note BN-LA368-G (United Artists)	6.98		7.98		7.98
★	186	2	STYLISTICS Thank You Baby Avco AV 69008	6.98		7.98		7.98
★	NEW ENTRY		SOUTHER, HILLMAN, FURAY BAND Trouble In Paradise Asylum 7L-1036	6.98		7.97		7.97
★	129	4	JERRY JORDAN Phone Call From God MCA 473	6.98		7.98		
★	123	5	LONNIE LISTON SMITH & THE COSMIC ECHOES Expansions Flying Dutchman BDL1-0934 (RCA)	6.98		7.95		7.95
★	122	98	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	6.98	7.97	7.97	7.97
113	113	6	TANYA TUCKER MCA 2141	6.98		7.98		7.98
★	124	2	JACKSON 5 Moving Violation Motown M6-829 S1	6.98		7.98		7.98
★	126	52	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95
116	106	20	BOB DYLAN Blood On The Tracks Columbia PC 33235	6.98		7.98		7.98
117	117	5	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	6.98		7.98		7.98
118	118	8	MCKENDREE SPRING Get Me To The Country Pye 12108 (ATV)	6.98		7.95		
119	74	20	LEO SAYER Just A Boy Warner Bros. BS 2836	6.98		7.97		7.97
120	120	5	FREE Best Of A&M SP 3663	6.98		7.98		7.98
121	121	6	TAVARES Hard Core Poetry Capitol ST 11316	6.98		7.98		
122	107	17	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206 (Warner Bros.)	6.98		7.97		7.97
123	127	4	GEORGE DUKE The Aura Will Prevail BASF/MPS MC 25613	6.98		7.98		7.98
★	NEW ENTRY		EDGAR WINTER GROUP Jasmine Nightdreams Blue Sky PZ 33483 (Epic/Columbia)	6.98		7.98		7.98
★	181	2	POINTER SISTERS Steppin' ABC/Blue Thumb BTSD 6021	6.98		7.95		7.95
126	110	13	FRANKIE VALLI Closeup Private Stock PS 2000	6.98		7.95		7.95
★	138	49	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98
128	108	45	MINNIE RIPERTON Perfect Angel Epic AE 32561 (Columbia)	5.98	6.98	6.98		6.98
★	NEW ENTRY		GOLDEN EARRING Switch MCA 2139	6.98		7.98		7.98
★	140	4	JAMES GANG Newborn Atco 36-112	6.98		7.97		7.97
131	102	19	NEKTAR Down To Earth Passport PPSD 98005 (ABC)	6.98		7.95		7.95
★	143	220	CAROLE KING Tapestry De SP 77009 (A&M)	6.98		7.98	7.98	7.98
133	88	9	HERB ALPERT & THE T.J.B. Coney Island A&M SP 4521	6.98		7.98		7.98
134	134	50	AMERICA Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97
135	114	13	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98		7.97		7.97
★	147	4	PILOT Capitol ST 11368	6.98				
137	109	11	BOB JAMES Two CTI 6057 S1 (Motown)	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	142	8	JOURNEY Columbia PC 33388	6.98		7.98		7.98
★	NEW ENTRY		ROLLING STONES Made In The Shade Rolling Stones COC 79102 (Atlantic)	6.98		7.97		7.97
140	112	14	JESSE COLIN YOUNG Songbird Warner Bros. BS 2845	6.98		7.97		7.97
141	141	5	TOM SCOTT & THE L.A. EXPRESS Ode 77021 (A&M)	6.98		7.98		7.98
★	152	65	CHICAGO Chicago VII Columbia CZ 32810	11.98	11.98	11.98	13.98	11.98
143	119	14	KANSAS Song For America Kirstner PZ 33385 (Epic/Columbia)	6.98		7.98		7.98
144	144	10	THE HEADHUNTERS Survival Of The Fittest Arista AL 4038	6.98		7.95		7.95
145	130	20	HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98
146	148	31	AL GREEN Explores Your Mind Hi HSL 32087 (London)	6.98		7.98	7.98	7.98
147	125	31	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98
148	131	29	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98
149	132	27	LABELLE Night Birds Epic KE 33075	5.98	7.98	6.98	7.98	6.98
150	150	6	JOHN STEWART Wingless Angel RCA APL1-0816	6.98		7.95		7.95
151	154	8	SAMMY JOHNS GRC 5003	6.98		7.98		
152	139	5	KING CRIMSON U.S.A. Atlantic SD 18136	6.98		7.97		7.97
★	NEW ENTRY		C.W. McCall Wolf Creek Pass MGM M3G 4989	6.98		7.98		7.98
71	9	9	JOHN PRINE Common Sense Atlantic SD 18127	6.98		7.97		7.97
★	NEW ENTRY		THREE DEGREES International Philadelphia International KZ 33162 (Epic/Columbia)	6.98		7.98		7.98
★	166	117	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	6.98	6.98	7.97	7.97	7.97
★	169	3	SPIRIT Spirit Of '76 Mercury SRM2 804 (Phonogram)	6.98		7.95		7.95
158	158	4	BEACH BOYS Holland Reprise/Brother MS 2118	6.98		7.97		7.97
★	NEW ENTRY		CHARLIE RICH Every Time You Touch Me (I Get High) Epic PE 33455 (Columbia)	6.98		7.98		7.98
★	170	3	CURTIS MAYFIELD There's No Place Like America Today Curton CU 5001 (Warner Bros.)	6.98		7.97		7.97
★	171	3	KOKOMO Columbia PC 33442	6.98		7.98		7.98
162	111	12	AVERAGE WHITE BAND Put It Where You Want It MCA 475	6.98		7.98		7.98
★	174	3	THE BRECKER BROTHERS Arista AL 4037	6.98		7.98		7.98
164	164	4	JIMMY "JJ" WALKER Dyn-O-Mite Buddah BDS 5634	6.98		7.95		7.95
★	NEW ENTRY		MAHOGANY RUSH Strange Universe 20th Century T 482	6.98		7.98		7.98
★	NEW ENTRY		THREE DOG NIGHT Coming Down Your Way ABC ABCD 888	6.98		7.95		7.95
167	173	3	ARMAGEDDON A&M SP 4513	6.98		7.98		7.98
★	NEW ENTRY		HUBERT LAWS The Chicago Theme CTI 6058 S1 (Motown)	6.98		7.98		7.98
169	135	40	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97		7.97

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
★	180	2	MCCOY TYNER Atlantis Milestone 5500 (Fantasy)	6.98		7.98		7.98
★	NEW ENTRY		BEE GEES Main Course RSD SO 4807 (Atlantic)	6.98		7.97		7.97
172	176	7	CHER Stars Warner Bros. BS 2850	6.98		7.97		7.97
★	183	2	ROBERT PALMER Sneakin' Sally Through The Alley Island ILPS 9294	6.98		7.98		7.98
★	184	2	FOUR TOPS Night Lights Harmony ABC ABCD 862	6.98		7.95		7.95
175	84	13	ORLEANS Let There Be Music Asylum 7E-1029	6.98		7.97		7.97
★	187	2	HAWKWIND Warrior On The Edge Of Time Atco 36 115	6.98		7.97		7.97
177	136	165	LED ZEPPELIN Atlantic SD 7208	6.98		7.97		7.97
★	NEW ENTRY		THE EARL SCRUGGS REVUE Anniversary Special Volume One Columbia PC 33416	6.98		7.98		7.98
179	179	3	PINK FLOYD Obscured By Clouds Harvest ST 11078	6.98		7.98		7.98
180	145	4	BLACK OAK ARKANSAS Ain't Life Grand Atco 36-111	6.98		7.97		7.97
181	115	9	NAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98
182	182	2	THE STONE PONEYS FEATURING LINDA RONSTADT Capitol ST 11383	6.98		7.98		
183	149	17	ROBIN TROWER For Earth Below Chrysalis CH 1073 (Warner Bros.)	6.98		7.97		7.97
★	NEW ENTRY		CHARLIE RICH Greatest Hits RCA APL1-0857	6.98		7.95		7.95
185	189	2	PAVLOV'S DOG Pampered Menial Columbia PC 33562	6.98		7.98		7.98
★	NEW ENTRY		UNDISPUTED TRUTH Cosmic Truth Gordy G6-970 S1 (Motown)	6.98		7.98		7.98
187	153	15	EMMYLOU HARRIS Pieces Of Sky Reprise MS 2213 (Warner Bros.)	6.98		7.97		7.97
★	NEW ENTRY		FANTASTIC FOUR Alvin Stone: Birth And Death Of A Gangster	6.98		7.98		7.98
189	156	4	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98
★	NEW ENTRY		SYNERGY Electronic Realizations For Rock Orchestra	6.98		7.95		7.95
191	167	31	B.T. EXPRESS Do It (Til You're Satisfied) Scepter SPS 5117	6.98	6.98	6.98		6.98
192	172	17	HOT CHOCOLATE Cicero Park Big Tree BT 89503 (Atlantic)	6.98		7.97		7.97
193	178	16	RICHARD TORRANCE & EUREKA Belle Of The Ball Shelter SR 2134 (MCA)	6.98		7.98		7.98
194	198	88	ELTON JOHN Goodbye Yellow Brick Road MCA MCA2 10003	11.98	12.98	12.98		12.98
195	200	55	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98
196	197	48	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97
197	193	51	ELTON JOHN Caribou MCA 2116	6.98		7.98		7.98
198	199	46	STEVIE WONDER Fulfillingness' First Finale Tama T6-33251 (Motown)	6.98		7.98		7.98
199	194	43	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004 (Phonogram)	6.98		7.95	7.95	7.95
200	196	17	JIMMY CASTOR BUNCH Butt Of Course Atlantic SD 18124	6.98		7.97		7.97

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace..... 57	Jimmy Castor Bunch..... 200	Hot Chocolate..... 192	Mckendree Spring..... 118	John Prine..... 154	Synergy..... 190
Aerosmith..... 26	Cher..... 172	Hot Tuna..... 87	Mahogany Rush..... 165	Pure Prairie League..... 40, 77	Tavarez..... 121
Herb Alpert..... 133	Chicago..... 8, 142	Ian Hunter..... 52	Monty Python..... 90	Monty Python..... 79	James Taylor..... 21
Ambrosia..... 92	Eric Clapton..... 76	Jackson 5..... 114	Major Harris..... 42	Charlie Rich..... 159, 184	Temptations..... 17
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Paul Anka..... 73	Isley Brothers..... 35	Jessi Colter..... 70	Mandrill..... 106	Minnie Riperton..... 33, 128	B.J. Thomas..... 89
Armageddon..... 167	Bob James..... 137	Commodores..... 53	Chuck Mangione..... 48	Rolling Stones..... 19, 139	Three Degrees..... 155
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Bachman Turner..... 7, 199	Sammy Johns..... 151	Charlie Daniels..... 95	Herbie Mann..... 27	Todd Rundgren..... 97	Isao Tomita..... 54
Bad Company..... 16, 196	Elton John..... 1, 147, 194, 197	John Denver..... 22, 86, 115	Johnny Mathis..... 102	Leon Russell..... 58	Tommy..... 101
Ron Banks & Dramatics..... 28	Janis Joplin..... 68	Disco Tex & Sex-O-Lettes..... 61	Curtis Mayfield..... 160	Leo Sayer..... 119	Richard Torrance..... 143
Beach Boys..... 9, 127, 158	Jerry Jordan..... 110	Freddie Fender..... 25	Harold Melvin..... 29	Tom Scott..... 18, 141	Triumvirat..... 83
Jeff Beck..... 14	Journey..... 138	Earth, Wind & Fire..... 3	MFSB..... 99	Earl Scruggs Revue..... 178	Robin Trower..... 183
Bee Gees..... 171	Kansas..... 143	Fantastic Four..... 188	Mickey Mouse..... 51	Neil Sedaka..... 189	Tanya Tucker..... 113
Elvin Bishop..... 46	Ben E. King..... 44	Freddie Fender..... 25	Michael Murphy..... 37	Carly Simon..... 131	Stanley Turrentine..... 65
Blackbyrds..... 71	Carole King..... 132	Freddie Fender..... 25	Nazareth..... 181	New Birth..... 100	McCoy Tyner..... 170
Black Oak Arkansas..... 180	King Crimson..... 152	Freddie Fender..... 25	Olivia Newton-John..... 60, 195	Phoebe Snow..... 105	Undisputed Truth..... 186
Blood, Sweat & Tears..... 88	Kinks..... 55	Freddie Fender..... 25	O'Jays..... 12	SOUNDTRACKS/ORIGINAL CASTS	Frankie Valli..... 126
David Bowie..... 93	Kool & The Gang				

New LP/Tape Releases

POPULAR ARTISTS

- AEROSMITH**
Toys In The Attic
QL Columbia PCQ33479 \$7.98
QB CAQ33479 \$7.98
- ALAN, BUDDY**
Chains/Another Saturday Night
LP Capitol ST 11400 \$6.98
- ALEXANDER, KAREN**
Isn't It Always Love
LP Asylum 7E-1040 \$6.98
- BACHMAN-TURNER OVERDRIVE**
Four Wheel Drive
LP Mercury SRM1-1027 \$6.98
- BATDORF & RODNEY**
Life Is You
LP Arista AL4041 \$6.98
- BEAU BRUMMELS**
Beau Brummels
LP Warner Bros. BS2842 \$6.98
- BEE GEES**
Main Course
LP RSO SO4807 \$6.98
- BELVIN, JESSE**
Yesterdays
LP RCA Victor APL1-0966 \$6.98
- BLACKBYRDS**
Cornbread, Earl & Me (Sound-track)
LP Fantasy F9483 \$6.98
8T 8160-9483H (GRT) \$7.95
CA 5160-9483H (GRT) \$7.95
- BLACK IVORY**
Feel It
LP Buddah BDS5644 \$6.98
- BLOOD, SWEAT & TEARS**
New City
QL Columbia PCQ33484 \$7.98
QB CAQ33484 \$7.98
- BOLOTIN, MICHAEL**
Bolotin, Michael
LP RCA Victor APL1-0992 \$6.98
- BREWER & SHIPLEY**
Welcome To Riddle Bridge
LP Capitol ST 11402 \$6.98
- TERESA BREWER**
Unliberated Woman
LP Signature 8SL1-0935 \$6.98
- CAMEL**
The Snow Goose
LP Janus JXS7016 \$6.94
8T 8098-7016H (GRT) \$7.95

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

- THE CAPTAIN & TENNILLE**
Love Will Keep Us Together
LP A&M SP3405 \$6.98
- CHICAGO III**
QL Columbia C2Q30110 [2] \$11.98
QB CAQ30110 \$13.98
- CHOICE FOUR**
Choice Four
LP RCA Victor APL1-0913 \$6.98
- CLOWER, JERRY**
Live In Picayune
LP MCA 486 \$6.98
8T MCAT486 \$7.98
CA MCAC486 \$7.98
- CONNIFF, RAY**
(Hey Won't You Play) Another
Somebody Done Somebody Wrong
Song
LP Columbia KC33564 \$5.98
8T CA33564 \$6.98
CA CT33564 \$6.98
QL CQ33564 \$6.98
QB CAQ33564 \$7.98
- COYNE, KEVIN**
Matching Head & Feet
LP Virgin VR-117 \$6.98
- CRUISE, PABLO**
Cruise, Pablo
LP A&M SP4528 \$6.98
- DARRELL, JOHNNY**
Water Glass Full Of Whiskey
LP Capricorn CP0154 \$6.98
- DAVIS, JAN, GUITAR**
Hot Sauce
LP Ranwood R8142 \$6.98
8T 8058-8142H (GRT) \$7.95
- DAVIS, JIMMIE**
Best Of
LP MCA 2-4085 [2] \$7.98
8T MCAT2-4085 [2] \$9.98
- DAVIS, MAC**
Burnin' Thing
LP Columbia PC33551 \$6.98
8T PCA33551 \$7.98
CA PCT33551 \$7.98
- DEE, LENNY**
Best Of, v.2
LP MCA 2-4084 [2] \$7.98
8T MCAT2-4084 [2] \$9.98

- DR. HOOK**
Bankrupt
LP Capitol ST11397 \$6.98
- DRAPES, DUSTY, & THE DUSTERS**
Chicago III
LP Columbia PC33498 \$6.98
- EDWARDS, STONEY**
Mississippi You're On My Mind
LP Capitol 11401 \$6.98
- ELF**
Trying To Burn The Sun
LP MGM M3G4994 \$6.98
- ELLIMAN, YVONNE**
Rising Sun
LP RSO SO4808 \$6.98
- FABULOUS TRAMMPS**
The Legendary ZING Album
LP Buddah BDS5641 \$6.98
- FAIR, YVONNE**
The Bitch Is Black
LP Motown M6-832S1 \$6.98
- FAITH, PERCY**
Disco Party
LP Columbia KC33549 \$5.98
8T CA33549 \$6.98
CA CT33549 \$6.98
- FELTS, NARVEL**
Reconsider Me
LP ABC/Dot DOSD2025 \$6.98
8T 8022-862H (GRT) \$7.95
CA 5022-862H (GRT) \$7.95
- FOUR TOPS**
Night Lights Harmony
LP ABC ABCD862 \$6.98
8T 8022-862H (GRT) \$7.95
CA 5022-862H (GRT) \$7.95
- FUNKADELIC**
Let's Take It To The Stage
LP 20th Century/Westbound W215 \$6.98
- FUNK FACTORY**
Funk Factory
LP Atco SD36-116 \$6.98
- GREEZY WHEELS**
Greazy Wheels
LP London PS657 \$6.98
- HAMILTON, GEORGE, IV**
Trendsetter
LP RCA Victor 1-0002

- HART, FREDDIE**
Best Of
LP MCA 2-4088 [2] \$7.98
8T MCAT2-4088 [2] \$9.98
- HAYES, ISAAC**
Chocolate Chip
LP Hot Buttered Soul ABCD874 \$6.98
8T 8022-874H (GRT) \$7.95
CA 5022-874H (GRT) \$7.95
- HAYWOOD, LEON**
Come & Get Yourself Some
LP 20th Century T476 \$6.98
- HIATT, JOHN**
Overcoats
LP Epic KE33190 \$5.98
- HILLAGE, STEVE**
Fish Rising
LP Virgin VR13-118 \$6.98
- IAN, JANIS**
Between The Lines
CA Columbia PCT33394 \$7.98
- ISLEY BROTHERS**
The Heat Is On Featuring "Fight
The Power"
LP PZ33536 \$6.98
8T PZA33536 \$7.98
CA PZT33536 \$7.98
QL PZQ33536 \$7.98
QB ZAQ33536 \$7.98
- IVES, BURL**
Best Of, v.2
LP MCA 2-4089 [2] \$7.98
8T MCAT2-4089 [2] \$9.98
- JACKSON 5**
Moving Violation
LP Motown M6-829S1 \$6.98
- JOHN, ELTON**
Captain Fantastic & The Brown
Dirt Cowboy
LP MCA 2142 \$6.98
8T MCAT2142 \$7.98
CA MCAC2142 \$7.98
- JOURNEY**
Journey
CA Columbia PCT33388 \$7.98
- KORNER, ALEXIS**
Get Off My Cloud
LP Columbia PC33427 \$6.98

- LATIMORE III**
LP Glades 7505 \$6.98
- LOST GONZO BAND**
Lost Gonzo Band
LP MCA 487 \$6.98
8T MCAT487 \$7.98
- LYNN, LORETTA, & CONWAY TWITTY**
Feelins'
LP MCA 2143 \$6.98
8T MCAT2143 \$7.98
CA MCAC2143 \$7.98
- M F S B**
Universal Love
LP Philadelphia Int'KZ33158 \$5.98
8T ZA33158 \$6.98
CA ZT33158 \$6.98
- MAHOGANY RUSH**
Strange Universe
LP 20th Century T482 \$6.98
- MARVELETTES**
Anthology
LP Motown M7-827S2
- MASON, JAE**
Tender Man
LP Buddah BDS5640 \$6.98
- MAYFIELD, CURTIS**
There's No Place Like America To-day
LP Curtom CU5001 \$6.98
- McCRAE, GWEN**
Rockin' Chair
LP Cat 2605 \$6.98
- McGOVERN, MAUREEN**
Academy Award Performance
LP 20th Century T474 \$6.98
- McKEE, LONETTE**
Lonette
LP Sussex SRA8036
- McKUEEN, ROD**
Goodtime Music
LP Warner Bros. BS2861 \$6.98
- MONROE, BILL**
Best Of
LP MCA 2-4090 [2] \$7.98
8T MCAT2-4090 [2] \$9.98

- MOORE, TIM**
Behind The Eye
LP Asylum 7E-1042 \$6.98
- MULL, MARTIN**
Days Of Wine & Neuroses
LP Capricorn CP0155 \$6.98
- NELSON, WILLIE**
Red Headed Stranger
LP Columbia KC33482 \$5.98
- NEVINS, NANCY**
Tom Cat
LP BYL1-1063 \$6.98
- NEW BIRTH**
Best Of
LP RCA Victor APL1-1021 \$6.98
- ODYSSEY 5**
First Time Around
LP Brunswick BRC77002 \$6.98
- OSBORNE BROTHERS**
Best Of
LP MCA 2-4086 [2] \$7.98
8T MCAT2-4086 [2] \$9.98
- OSMOND, DONNY & MARIE**
Make The World Go Away
LP MGM/Kolob M3G4996 \$6.98
- OWENS, BUCK**
41st Street Lonely Hearts Club
LP Capitol ST11390 \$6.98
- PAVLOV'S DOG**
Pampered Menial
LP Columbia PC33552 \$6.98
8T PCA33552 \$7.98
- PIERCE, WEBB**
Best Of
LP MCA 2-4087 [2] \$7.98
8T MCAT2-4087 [2] \$9.98
- PLEASURE**
Dust Yourself Off
LP Fantasy F9473 \$6.98
- POINTER SISTERS**
Steppin'
LP ABC/Blue Thumb BTSD6021 \$6.98
8T 8307-6021H (GRT) \$7.95
CA 5307-6021H (GRT) \$7.95
- PRESLEY, ELVIS**
Today
LP RCA Victor APL1-1039 \$6.98
- PRICE, RAY**
If You Ever Change Your Mind
LP Columbia KC33560 \$5.98
8T CA33560 \$6.98
- PRUETT, JEANNE**
Honey On His Hands
LP MCA 479 \$6.98
8T MCAT479 \$7.98

Billboard's Recommended LPs

Continued from page 72

owned skill and versatility than he has in years. Choosing contemporary material from Stevie Wonder, country/rock from Mickey Newbury, Randy Newman songs, blues a la Bobby Bland and MOR, Charles shows his most powerful vocal stylizing in a decade. A little phase of every part of his great career, with some new feelings added. Instrumentation, be it bluesy horns, strings or a mix, fits mood of each song. **Best cuts:** "Living For The City," "Then We'll Be Home," "Sunshine," "Sail Away."

FLOCK—Inside Out, Mercury SRM-1-1035. One of the first of the jazz/rock bands is back with a lot of new members but a sound not dissimilar to the one that attracted a strong cult following for them in the late '60s. Electric violin and synthesizer offer good focal points for strong rhythm section to work around, with vocals darting in and out. Group may have been ahead of themselves when they first got together, but their electric jazz/rock feel fits in directly with musical mood today. **Best cuts:** "Back To You," "Hang On," "Straight Home."

ALEXIS KORNER—Get Off My Cloud, Columbia PC 33427. Yet another attempt by the acknowledged father of British rock, Alexis Korner. While his vocal style won't appeal to everyone, it is still quite different. Still, it's the back-up playing of his friends that makes this record happen. They include: Keith Richard, Steve Marriott, Peter Frampton and Nicky Hopkins. The material runs the gamut from blues to rock to hard line soul. **Best cuts:** "I Got Cha Number," "Tree Top Fever," "Slow Down," "Ain't That Peculiar," "Get Off My Cloud."

WOLFMAN JACK—Fun & Romance, Columbia KC 33501. The Wolfman may never be up for a Grammy, but he does come through with more than a reputable performance here. The fare is rock and nostalgia rock 'n' roll, with one side being devoted to each. While one might expect more of a talking approach, you're pleasantly surprised to find that the ex-DJ, now television celeb, can actually handle a lyric without over-faking it. Musicianship on the LP is also a plus. Airplay should come on both AM and FM levels. The Wolfman's television recognition will be a definite sales aid here. **Best cuts:** "Ghost Story," "I'm So Happy," "Dr. Feel Good," "Confidential" and "Somethin' About You I Like."

PETER NERO—Disco, Dance & Love Themes Of The 70's, Arista AL 4034. It happened with the Beatles music, and now it's beginning with disco material—MOR artists are turning on to what's currently happening. Nero's keyboard skills are well-known and they fit the groove well. Bert De Coteaux's arrangements also add to the overall results. If Nero is looking to be contemporary though, a bit more spice could be added. Nevertheless, the album should have appeal to his followers and to those mild mannered folks trying to turn on to discos. It's unlikely that many club DJs will use this material as is. **Best cuts:** "Superstition," "Nothing From Nothing," "Feel Like Makin' Love" and "Brother Louie."

DOC WATSON—Memories, United Artists UA-LA423-H2. Good double set featuring Watson handling his always distinctive

mix of folk, blues, country and bluegrass with lots of help from son Merle. Usual strong vocals, with some good instrumentals tossed in as well. Watson also working with some new musicians here, but the sound remains basically the same. Excellent liner notes, incidentally, from Chet Flippo. **Best cuts:** "Rambling Hobo," "Wabash Cannonball," "In The Jailhouse Now," "Mama Don't Allow No Music."

Le ORME—Beyond Leng, Peters International, PILPS 9008. Italian trio comes up with usual well done electronic, synthesizer mix, with emphasis on keyboard work. In the vein of most of the electronic, space rock type trios, and FM play should be expected. **Best cuts:** "Nocturne," "The Closed Door," "Maggie."

JAWS—Original Soundtrack, MCA 2087. Movie is receiving strong publicity and the sometimes peaceful, sometimes menacing score of John Williams works well. Tie in with movie opening locally. **Best cuts:** On this type of package, take your choice.

NASHVILLE—Original Soundtrack, ABC ABCD-893. LP will most likely make its biggest mark in the country field, but the movie is receiving a good deal of publicity and purportedly displays Nashville in a light not previously seen on film. Top musicians such as Troy Seals, Weldon Myrick, David Briggs, Vassar Clements and Johnny Gimble work the LP and the vocals, all from members of the cast, work well. Best vocals from Ronee Blakely. **Best cuts:** "I'm Easy," "My Idaho Home," "Tapedeck In His Tractor," "Memphis."

LENA HORNE & MICHEL LEGRAND—Lena & Michel, RCA BGL1-1026. A truly fine recording effort by one of America's classic songstresses. Ms. Horne is delightful throughout, delivering the lyrics with a sensitivity and a style that are sure to please all age groups. Michel Legrand's contributions, coming mainly in the arrangements, are a strong plus. If this is a taste of what the two can achieve, one can only hope that the repeat will include several courses. **Best cuts:** "I Got A Name," "Loneliness," "Time In A Bottle," "I Will Wait For You" and "Sad Song."

JON LUC PONTY—Upon The Wings Of Music, Atlantic SD 18138. Ponty has long been acknowledged as one of the most gifted jazz violinists and ever since he played with the Mahavishnu Orchestra and the Mothers, he's branched out into the areas of jazz-rock and there are fewer that bridge the gap in a better way. Joining him are some of the better young jazz players from the West Coast like keyboard-woman Patricia Rushen, guitarist Dan Sawyer, drummer Ndugu and bass player Ralphie Armstrong. Several cuts could definitely catch airplay in the FM market, as well as jazz radio medium. **Best cuts:** "Upon The Wings Of Music," "Question With No Answer," "Polyfolk Dance," "Waving Memories," "Fight For Life," "Bowing-Bow."

soul
MOMENTS—Look At Me, Stang ST-1026 (All Platinum). Lots of soulful ballads featuring familiar falsetto vocals and lush string filled backup, with a few good disco tracks laid down

between the still soft vocalizing. Contrast between singing and instrumentation on the disco material works well. Usual skillful job from group. **Best cuts:** "Look At Me (I'm In Love)," "I've Got The Need," "Girls," "Just Having Your Love."

NATURAL FOUR—Heaven Right Here On Earth, Curtom CU 5004 (Warner Bros.). Soft and mellow at times, funky righteous other times, this vocal quartet hits the commercial soul market on the button with the right percentage of love messages. Several disco-oriented rhythm tracks add a propulsion to the charts. **Best cuts:** "Heaven Right Here On Earth," "Love's So Wonderful," "What Do You Do."

SAM COOKE—Interprets Billie Holiday, RCA APL1-0899. Strong memories of Cooke's vocal abilities, always well received by the soul/pop market, surface here once again. Recorded prior to his death in 1964 (but never released until now), this album highlights both Cooke's creamy smooth phrasing and delivery and material enriched by Billie Holiday's previous handling. If reflections on Cooke's abilities pop up, close behind you hear the haunting delivery of Miss Holiday. The production and arrangements are well up to par. **Best cuts:** "Blue Moon," "Solitude," "I Gotta A Right To Sing The Blues" and "Good Morning Heartache."

jazz

PHIL WOODS/MICHEL LEGRAND AND HIS ORCHESTRA—Images, RCA BGL1-1027. Veteran sax player moves along with Legrand through some of his most memorable works, using a small combo at times, a big band sound at others and lush strings. Arrangements from Legrand. **Best cuts:** "The Windmills Of Your Mind," "The Summer Knows" (and several non-Legrand cuts).

EARL HINES & HIS ORCH.—The Father Jumps, RCA AXM2-5508. Some of Hines' greatest moments are heard in this Bluebird reissue. Featuring his different bands from 1939-1945, some of the accompanying musicians are Budd Johnson, Truck Parham and Wardell Gray among others. Many of the tunes are blues oriented and Hines uses these as a perfect vehicle for his piano stylings. **Best cuts:** Classics one and all.

DUKE ELLINGTON—Eastbourne Performance, RCA APL1-1023. Yet another unreleased Ellington date that has something new and different. Recorded in England in 1973, it features many Ellington pieces, some old and some new, as well as jazz standards of others. All Ellington freaks will welcome this record, as well as some of the young people just starting to pick up on his greatness. **Best cuts:** "The Piano Player," "I Can't Get Started," "New York, New York," "Woods," "Meditation."

VARIOUS ARTISTS—Black Giants, Columbia PG 33402. In the continuing service of providing the world with the top jazz product that has passed through its ranks, Columbia has put together a reissue package that features some of the biggest names in jazz. Most are showcased in classic performances and they include J.J. Johnson, John Lewis, Miles Davis,

Charles Mingus, Thelonius Monk, Bud Powell, Clark Terry, Coleman Hawkins, Art Blakey, Ramsey Lewis, Louis Armstrong, Duke Ellington, Count Basie, Art Tatum, Quincy Jones, Erroll Garner and others. Enough said. **Best cuts:** Impossible to pick just one.

SONNY CRISS—Saturday Morning, Xanadu 105. This album features new recordings by one of the more popular alto sax players from the 1960s. Criss is playing at his best and gets support from pianist Barry Harris, bassist Leroy Vinegar and drummer Lenny McBrowne. It's quite possibly the interplay and empathy between Harris and Criss that makes this LP a winner. This is one of the first releases on the label and if its any indication, then they're off to a great start. **Best cuts:** "Angel Eyes," "Tin Tin Deo," "Jeannie's Knees," "Saturday Morning," "My Heart Stood Still," "Until The Real Thing Comes Along."

LIONEL HAMPTON—The Works! Groove Merchant GM 4400. There are some superlative sides incorporated onto this specially-priced two-record set. One record features live sides from Newport and Japan, while the other studio sides feature a smaller band with Chick Corea guesting on several cuts. Hampton is in prime form on this package and many of his classics are included. This record release was timed very well since there is a sudden interest resurgence in the music of Hamp ever since he began starring with Bette Midler. **Best cuts:** Take your pick.

CEDAR WALTON—Mobius, RCA APL1-1009. After a short hiatus, Walton is back in fine form. Alternating between keyboards and synthesizers the five tunes cover all types of sounds from Coltrane and Monk to original funk. Several of the cuts are in the current mainstream of jazz and could catch on. Aiding and abetting this great musician are many including Frank Foster, Charles Davis, Gordon Edwards, Ryo Kawakasaki. Two female vocalists are added here and there for texture. **Best cuts:** "Blue Trane," "Sono," "Off Minor," "The Maestro," "Road Island Red."

classical

RAVEL: DAPHNIS ET CHLOE (Complete)—Cleveland Orchestra & Chorus (Maazel), London CS 6898. Some extra attention is currently being given Ravel to mark the centenary of his birth. London helps celebrate the anniversary in the best way by offering this beautifully played and recorded version of the familiar ballet. Label is backing the entry with special promotion and full-line stores should find it a good mover.

CHOPIN: PRELUDES (Complete)—Claudio Arrau, piano, Philips 6500 622 (Phonogram). Deceptively simple, these miniatures demand of the performer a special affinity for the essence of romantic style. This Arrau has in abundance. And he has been given outstanding engineering that presents his warm sound with the greatest fidelity. Though much recorded, the 24 plus two in these renditions will take a dominant place in the affections of astute collectors.

Disco DJs Form a 'Pool' To Hypo Flow Of Records

NEW YORK—"The Record Pool," a non-profit distribution center for some 60 disco DJs, has been formed here in the hope of enhancing the flow of promotional product from labels to club spinners.

According to its organizers, the 'pool' is designed to provide a place where players can receive product on an equal basis. The program calls for labels to ship enough promotional pieces of each title so that each of the pool's members will get one copy. The organization also claims that it will screen out all those who are not actual "working" DJs.

Those already signing the membership list represent most of the top clubs in the immediate area.

A cover letter sent out to the labels also promises product critiques from pool members if participating labels request it.

While manufacturer reaction to the concept is as yet unclear, several disco observers have said that while they feel that the idea may be a good one when it comes to circulating product, it could easily lead to political bargaining as to the music played in clubs if the DJs began programming or rejecting material as a group rather than as individuals.

A meeting has been scheduled with label representatives for June 30 at 99 Prince St. here, the site of the temporarily closed Loft disco.

GRT Sets 8-Tr. Campaign

• Continued from page 1

Now, Herb Hershfield, marketing vice president of GRT's music tapes division, says he hopes to uncover once and for all some hard information relating cartridge sales to the accessibility factor. At the same time, the upcoming test is expected to throw light on actual rates of unattended product depletion in various locations.

Under the plan, one store will be chosen by each of GRT's 12 district and regional managers across the country, in consultation with local distributors. For a period of one month beginning in July the stores will offer their tapes in open display and GRT will guarantee to replace any of its product "liberated" during the test period.

Control conditions are being set up so that actual losses may be monitored, Hershfield says. However, he emphasizes that the confidence factor between dealer and manufacturer is critical to the plan's success.

A valid cross-section of dealers, both as to type and geographical location, is also being given close attention in the selection process, so that results may be extrapolated over a broad spectrum.

Hershfield is hopeful that participating stores will experience tape sales increases of as much as 25 percent during the test run. This even if the rate of stolen goods increases.

"If prior rates of pilferage averaged 1 percent and open display cases up the rate to 3 percent, while sales jump 25 percent, the experiment will have been successful," he says.

General industry concern with lagging tape sales at the dealer level was underscored last week by Jack Craig, CBS Records vice president of marketing, at the NARM retailer conference in Philadelphia (see separate story). Craig warned that the situation, if not improved, might well accelerate steps by manufacturers to exploit the medium via direct marketing.

'Love Bug' Promo Pushed By ABC's Rack Operation

NEW YORK—ABC Record & Tape Sales, national rack operation, kicks off a "Love Bug" promotional campaign keying on LP product from four labels Wednesday (18).

In addition to supplying accounts with in-store display material, the ABC Leisure Group Division will be placing strong emphasis on spot radio advertising in 11 major markets around the country. A 120-spot campaign for Top 40 stations in these markets has been budgeted for.

The campaign is scheduled to run through July 18 and includes product by such artists as the Carpenters, Joe Cocker, Herb Alpert, Linda Ronstadt, Chicago, John Lennon, the Beach Boys, Elton John and

Olivia Newton-John. It's understood that the Beach Boys' product is earlier product on Capitol Records and not recently released Warner Bros. product.

Radio stations tied in to the campaign will be sponsoring giveaway contests throughout, with daily winners having their choice of two "Love Bug" LPs.

Stations involved are: KKDJ, Los Angeles; WZGC, Atlanta; WVBF, Boston; WNCI, Columbus, Ohio; WTUE, Dayton; WIFE, Indianapolis; KAAV, Little Rock; WAKY, Louisville; KISN, Portland; WROK, Rockford, Illinois; and KSFM, Sacramento.

RCA Releases Are Heavy On Jazz

NEW YORK—June is Jazz Month for RCA, with jazz product highlighted on no less than 11 of 34 scheduled album releases this month on RCA and its custom labels. Campaign is being supported by special advertising, promotion, and display pieces for in-store appeal.

Jazz highlights include RCA debut albums by the Ruby Braff/George Barres Quartet, "To Fred Astaire, With Love," and Cedar Walton, "Mobius"; and three Bluebird reissues, "Chicago Breakdown," Big Maceo; "The Father

Jumps," Earl "Fatha" Hines and his orchestra, and "Blue Orchids," Dick Todd.

Four Pablo releases include "This One's For Blanton," Duke Ellington and Ray Brown; "Count Basie Encounters Oscar Peterson"; "The Tommy Flanagan Tokyo Recital," and a four-disk set, "The Greatest Jazz Concert In The World" with various artists. Flying Dutchman jazz entry is "I Saw Pinetop Spit Blood," with Bob Thiele and his orchestra.

Inside Track

RUMOR CITY: Jackson 5 management points out its Motown contract has a year to go, so the 5 aren't secretly signed to CBS as had been widely rumored in Los Angeles. . . . Warner Bros. trying to get Cher back together with producer Snuff Garrett?

Elton John was offered \$600,000 to play one show at the Rose Bowl in August by Mike Belkin's promotion combine. Elton's thinking it over.

Russ Regan will produce a film, "20th Century Fox Presents World War II" based on his own idea of combining classic 20th Movietone Newsreel footage with a contemporary rock soundtrack.

Don Kirshner's First Rock Awards Show airs on CBS-TV Aug. 9 with Elton John and Diana Ross co-hosting. . . . Latest line-up for the Florida Jam at Tampa State Fairgrounds July 5 is War and Johnny Winter along with other headliners announced in Talent Section story in Billboard this week.

Doug Kershaw's wedding is Saturday (21) in the Astrodome prior to his concert. . . . David Bowie to star in film, "The Man Who Fell To Earth."

Erroll Garner celebrates his birthday Sunday (15). Columbia Records has released a retrospective collection of his works from 1950-'56, marking the 25th year of his first recording with the label. . . . Electric Lady engineer Dave Wittman recently did a remote on Kiss for a future live LP for Casablanca.

William "Popsie" Randolph in hospital in Arizona. The v. t. industry photographer due to undergo surgery there. . . . Peter Nero plays the Warehouse in Denver, from Tuesday (10) through Sunday (15). Then he flies to California to tape "Tonight" and "Dinah Shore" shows. . . . Don Kirshner's "Rock Concert" features Chick Corea and Return to Forever. Polydor artists, Thursday (19). . . . The Lettermen taped a series of radio spots for the American Lung Assn. 1975 Christmas Seal campaign.

New album "Slade In Flame," by Slade, U.K. group, being released nationwide by WB Records as prelude to U.S. tour set for early July. . . . Platinum record of Supremes' Greatest Hits album taking a 17,000-mile track. It's being placed in the performing arts car of the American Freedom Train. The train has display cars of American artifacts and tours for 21 months.

Few today recall how prominent the late Ozzie Nelson and his Orchestra were in the 1930s. Nelson, a football player at Rutgers, enjoyed toprank success with his musicians and wife, Harriet Hilliard, not only on records and in the better hotel and ballroom venues, but also on highly remunerative radio programs as well. Bo Ashford, cornet, and Charlie Bubeck, baritone sax, gave the old Nelson band a high rating with musicians. They even blew a little jazz hot at times. . . . Soundtrack to "Nashville" includes 12 songs performed by the stars of the movie, who also wrote most of the material. Stars include Karen Black, Barbara Harris, Keith Carradine and Gwen Welles, with soundtrack producer Richard Raskin recording the material "live." . . . New group S.S. Fools reportedly near a label deal. . . . Buck Owens gave himself a new "Buckmobile" custom car during his three week engagement at the Sands.

Warner Bros. Music's print and distribution agreement with ATV Music has been extended for a long term. . . . Just a few tickets left for the Lou Weinstein re-

irement luncheon at New York's Statler-Hilton Hotel June 12. Weinstein is stepping down from his sales post at CBS Records after 43 years on the job. Coordinators of the fete are Dick Mullen of Phonodisc and Phil King of King Karol.

Among the items up for bid on a nine-day auction on WNET Public Television in the New York area June 6-14 was an Al Madison orchestra for an occasion of the highest bidder's choice. The bandleader's services were donated by Manufacturer Hanover Bank.

Stan Jaffe, ABC Records & Tape executive, and wife, Francis, visiting their son, Randy, who is working in a kibbutz in Israel. . . . Casablanca national sales manager Dick Sherman has switched distributors in Atlanta from Southland to Heilicher Bros. and in Memphis from Record Sales to Hot Line. . . . WEA Corp. has moved its Baltimore-Washington sales office from Columbia, Md., to Greenbelt, Md. . . . Song Registration Service has a seminar about professional theater, featuring Larry Kasha, Onna White, Barry Freed and Terence Scammell set Friday, June 20, at 8 p.m. at 9014 Melrose.

Rick Wakeman will now act in Ken Russell's film "Lisztomania" as well as scoring it. . . . Snuff Garrett, Flip Wilson (whose first vocalist single Snuff just produced) and Herb Alpert all taped upcoming "Midnight Specials."

Dave Mason has three albums coming by the end of the year, a studio LP, a live twin-disk package taped on his summer tour, and the soundtrack of "The Guitar Player" in which he stars. . . . Chicago and the Beach Boys added a sixth SRO show at Chicago Stadium.

RCA distributing 60-minute Kinks film for radio stations to promote new "Soap Opera" LP via local theater showings. KSHE-FM in St. Louis had three showings.

Ever hear of brown power? Polydor reportedly recalling a whopping 300,000 singles of new James Brown release. Seems that he cut new side after shipment which he liked better and wanted it to sub for original. . . . Telly Savalas, "Kojak" TV star, readying act for first singing engagement in Lake Tahoe and Las Vegas.

David Cassidy off to London for three-week tour of England and continent to promote RCA single "Get It Up For Love." . . . Billy Cobham, just re-signed by Atlantic, will perform at Montreux festival for second summer in row. Date is July 3. . . . Herb Alpert and Tijuana Brass presented free concert for more than 15,000 Vietnamese refugees at Camp Pendleton Marine Base, San Clemente, Calif. June 10.

RCA's John Stewart to host and narrate "The California Special," six-hour radio show to be distributed to stations worldwide. . . . Tony Conigliaro is a double hitter. He's the Boston Red Sox designated hitter and is hitting with London Records distributed "Poetry" on Magna Glide Records. . . . Arista's artist Gil Scott-Heron laying down tracks in Washington's D&B Studios, for new album with Brian Jackson and Midnight Band.

The Rolling Stones are readying an important public statement about the two new albums they have out. . . . Laura Nyro has finally returned to the studio for Columbia. . . . AWB is being joined on its Southern tour by fellow British soulsters, Kokomo.

Raisin Hit No Golden Bonanza

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Critic's Circle Award winner, "A Raisin In The Sun," is still running mainly because, even though it portrays experiences of a black family, it "also embraces a universal theme regardless of race or ethnic background, according to Woldin.

To get permission to do "A Raisin In The Sun" was difficult. In fact, Woldin and Brittan started writing the score at the workshop even before they had the rights to the play. Actually, it took them two years to secure the full rights.

Getting the musical on Broadway was also a hard sell because producers in the 1960s shied away from "serious" musicals with racial themes. It took about nine years for the musical to see the light of day as a production. In the summer of 1973, "Raisin" was produced in Washington, then went to Philadelphia and wound up in New York, where it won unanimous critical acclaim.

Executive Turntable

• Continued from page 6

Barry Shereck elected vice president-controller for U.S. Pioneer Electronics Corp. . . . George Meyerle has resigned as president of BSR Electronics to form a new electronics manufacturing company. . . . Raymond E. Johns appointed manager of field engineering for the Broadcast Equipment Division of Philips AudioVideo Systems. . . . Frank Glassman named distributor sales manager for Robins Industries.

Michael L. Weisbarth, who joined the firm four years ago as a salesman, has been promoted to vice president of sales for the Vidronics Co., Inc. . . . In Milwaukee, Tony Satariano named district sales manager for stereophones for the Koss Corp. . . . Terry Stark, former general manager at Wally Heider Recording, Los Angeles, veers over to the Record Plant as director of location recording. Heider's chief remote engineer, Jack Crymers, becomes chief of remote technical operations at the Record Plant. Same studio also has signed Ramona Ritchie as studio manager. . . . Songwriter Danny Moses has joined Song Registration Service, Hollywood, as music industry workshop coordinator.

* * *

Norman Rubin, last with the New York Times' music publishing division, has modulated to Sherlyn Music as general manager in New York. That's the Henry Stone publishing wing; Rubin also represents Stone's label arm, TK Productions. . . . J. P. Petite, general manager of JEMKL Record Corp. in Miami, takes on the added responsibility of associate producer of JEMKL's new Moonstone Records with James Novak set as national promotion chief. . . . Album Art Co. in Van Nuys, Calif., has moved Lana Weber into the national sales manager's slot. She is working out of Atlanta. . . . Catherine Cousins firmed as national promotion coordinator for Gram-O-Phon Records in Atlanta. . . . Don Rogers, recently with Dick Clark Teleshows, has joined Playboy Enterprises as West Coast publicity manager and will exploit the label's disks and tapes.

BILLBOARD'S INTERNATIONAL RADIO PROGRAMMING FORUM

The industry's largest
and most influential
radio meeting
August 13-16, 1975
Fairmont Hotel,
San Francisco

Last year Billboard's Radio Programming Forum drew over 650 of the leading radio personnel around the world. *This* year Billboard presents its 8th Annual International Radio Programming Forum, and it promises to be the best and biggest yet!

Registration at the Radio Forum includes continental breakfasts, lunches, the awards dinner, entrance to all sessions, your work materials, and special events now being arranged.

The registration fee is \$185 (special early-bird rate before July 11), \$200 after July 11—and a special \$100 rate for college students and professors (limited number available)! **And if you're one of the first 150 registrants, you'll receive a specially marked hotel reservation card for the Fairmont Hotel, entitling you to special-discount hotel accommodations!**

INTERNATIONAL RADIO PROGRAMMING FORUM

Attn: Diane Kirkland

9000 Sunset Boulevard, # 1200/Los Angeles, California 90069

Please register me for Billboard's International Radio Programming Forum at the Fairmont Hotel in San Francisco, Aug. 13-16. I am enclosing a check or money order in the amount of:

- \$185 (special early-bird rate) \$200 (after July 11)
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(You can CHARGE your registration if you wish):

- Master Charge (Bank # _____)
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Name _____ Title _____

Company Affiliation _____

Address _____ Phone: _____

All information on agenda, hotel rooms and meeting rooms available will be sent immediately upon receiving your registration! For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040.

**Register
Early**

Wednesday, August 13

10 am — 6 pm
REGISTRATION

6 pm — 7:30 pm
COCKTAIL RECEPTION

Thursday, August 14

9 am — 10 am
CONTINENTAL BREAKFAST

10 am — 11:15 am
GENERAL SESSION
George Wilson, Moderator

Topics:
"Motivating Yourself for Greater Success"
"Let Radio Turn You On"

11:15 am — 11:30 am
BREAK

11:30 — 12:30 pm

Concurrent Sessions:

(1) AUDIENCE BIO-FEEDBACK TECHNIQUES

Topics:
"Applications for Programming"
"Applications for Management and Sales"

(2) BASICS OF STATION FINANCES AND HOW THEY REFLECT IN PROGRAMMING

Topics:
"The Bottom Line"
"Sales Reps — How They Operate"
"Station Operations and the Dollar"

(3) ADVANCED AVENUES IN PROMOTING YOUR STATION

Topics:
"Advertising — How, When, Where"
"Contests: How Far Can You Go?"
"Writing and Producing a Promotion"

12:30 pm — 2:30 pm
LUNCHEON

Topic:
"What's Fair About the Fairness Doctrine?"

2:30 pm — 3:30 pm
Concurrent Sessions:

(4) MUSIC — ITS METHODOLOGY

Topics:
"Effective Uses of Clusters, Transitions, Blends"
"Playlists . . . How Much Control Should the DJ Have With Records?"

(5) NEW CHANGES IN THE MORNING SHOW

Topics:
"How Much Fun is Humor?"
"The Straight Approach — Uses of News, Interviews, Traffic"

(6) COMMUNITY INVOLVEMENTS PLUS

Topics:
"Are You Doing Enough for Your Community?"
"Are You Doing Enough for Your FCC?"

3:30 pm — 3:45 pm
BREAK

3:45 pm — 5 pm
Concurrent Sessions:

(7) PROMOTION MEN ANSWER YOUR QUESTIONS ABOUT RADIO PROGRAMMING
Registrants will submit questions several days in advance; Moderator will narrow these to the most pertinent, but participation is also invited.

(8) USE OF ALBUMS IN RADIO PROGRAMMING — ALL FORMATS

Topics:
"Demographics of LP Buyers as Opposed to Those Who Buy Singles, East Coast"
"The Unique Album Freak, West Coast"

(9) THE DAY RADIO DIED
Note: The audience will have a chance to reply to this drastic criticism of radio

6 pm — 8:30 pm
RECEPTION AND ENTERTAINMENT
Host and performers to be announced

Friday, August 15

9 am — 10 am
CONTINENTAL BREAKFAST

10 am — 11:30 am
GENERAL SESSION

Topics:
"The Satellite and You — Communications Mediums of the Future"
"Putting Sex in Radio — How Women Can Get Into Radio: How to Advance; What is the Future of Women in Radio?"

11:30 am — 11:45 am
BREAK

11:45 am — 3 pm
ROUNDTABLE RAP SESSIONS

Buffet lunch will be served
Note: Various tables and groups of tables will be devoted to specific fields and/or topics.

Topics to be included:

"Radio Syndication — Can Specials Help Your Bottom Line and Build Audience?"
"Automation Equipment, Programming Techniques for Various Formats"
"Record Promotion With the Discotheque Deejay — How, Where, and How Effective?"
"Top 40 Music Selection Problems and Discussions on Length of Playlists"
"Country Music Radio — Traditional vs. Modern and How Far Modern Formats Should Go — Will They Lose Their Country Audiences if They Go Too Far?"
"Where Has the MOR Station Gone? What Happened to Mass Audience Radio?"
"Why is Radio So Difficult to Sell? Is the Rep Firm at Fault, the Economy, or the General Manager?"
"The Lack of Believable Qualitative Research — What Can the Radio Station Do to Analyze Its Audience to Aid Programming and Sales?"
More!

3 pm — 4 pm
Concurrent Sessions:

(10) QUAD IS IN YOUR FUTURE

Topics:
"Matrix — A Perfect Tool for Promoting Your Station; An Update on Programming Techniques"
"An Update on Discrete Quad Broadcasting and the NQRC Report"

(11) THE DIMENSIONS OF NEWS

Topics:
"What Else is News?"
"Why Small Town News is Different"

(12) INTERNAL COMMUNICATIONS THAT BUILD AUDIENCE

Topics:
"Can Transactional Analysis Help You Talk to Your Air Personalities?"
"The Growing World of Communications — Outside Input"

4 pm — 4:15 pm
BREAK

4:15 pm — 5:30 pm
GENERAL SESSION

Topic:
"The Day Record Companies Rolled Over and Played Dead"
(An intimate discussion of records, record distribution and other aspects of the industry as seen by leading radio programmers and executives)

6 pm — 8:30 pm
RECEPTION AND DINNER WITH ENTERTAINMENT
Host and Performers to be announced

Saturday, August 16

This day is free for registrants to sightsee and meet with other registrants.

6 pm
ANNUAL AWARDS DINNER SHOW



**EDGAR WINTER.
VISIONS OF THE NIGHTDREAMER.**

**"JASMINE NIGHTDREAMS"
IS HIS SOLO ALBUM ON BLUE SKY RECORDS AND TAPES.
DISTRIBUTED BY COLUMBIA / EPIC RECORDS**