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A Billboard Publication

The International Music-Record-Tape Newsweekly

May 31, 1975 • \$1.50

AFM Wages Rose 9% To \$142.8 Mil High

NEW YORK—Union musicians earned \$142.8 million in wages during fiscal 1975, an increase of better than 9 percent over the previous year's total of \$130.7 million.

The national figures, as reported to the AFM & Employer's Pension

Welfare Fund, showed increases in almost all categories of musician employment for the period ended March 31.

At the same time, it was learned that still unaudited figures of monies paid into the Special Payments Fund by record manufacturers also show a sizable rise over the prior year, with the total from this source expected to tally in at more than \$9 million.

Recording session wages, according to Pension Fund sources, came

(Continued on page 86)

U.K. Disk-Tape Sales In Buoyant Rise in '74

LONDON—Although well short of the British Phonographic Industry's anticipated figures for the level of sales during 1974—still to be released—statistics just revealed here by the Dept. of Trade and Industry (DTI) underline the buoyancy of the U.K. record industry last year.

According to the DTI, total disk sales in 1974 were worth \$182.4 million compared with \$143 million in 1973, about a 27 percent increase.

However, the BPI has forecast sales of records at manufacturers' prices to the trade to be in the region of \$240 million. According to the

(Continued on page 70)

FBI In First Raid On Duplicator Of Pre-1972 Tapes

LAKE VILLA, Ill.—The Justice Dept. has exploded the bomb against unlicensed duplicators of copyrighted material appearing on recordings prior to Feb. 15, 1972.

In its first act, implementing its decision to move against duplicators claiming legality under terms of the compulsory licensing provision of the copyright act (Billboard, March 8, 1975), Justice—via FBI agents and assisted by the Illinois State Police—raided a distribution warehouse here May 16 operated by E-C Tapes, Inc.

(Continued on page 18)

Interstate Traffic Of Pirate Product Scored In New Bill

By MILDRED HALL

WASHINGTON—A new and potent attack weapon against interstate dealings in any and all types of unauthorized recordings has been proposed by Sen. William Brock (R-Tenn.).

His recently introduced bill, S. 1782, would amend the U.S. criminal code to make unlawful the interstate transportation, sale or receipt of any recordings made without the written consent of the owner of the original master.

Senator Brock told fellow senators last week that his bill would put unauthorized tape copies in the same category as stolen automobiles or stolen securities. It would eliminate the need for U.S. attorneys to deal with the complexities of copyright law. "The procedures are those with which every U.S. attorney is familiar," the senator said.

The senator paints a darkening

(Continued on page 18)

MOA Vows Fight To Limit Fee On Jukeboxes To \$8

By ROBERT SOBEL

SWAN LAKE, N.Y.—Fred Collins, president of the Music Operators of America (MOA), vows that the association will press its drive to keep the jukebox industry copyright royalty exempt from tribunal review and to support the proposed \$8 royalty rate per box per year.

A hearing on copyright revision is set to begin June 4 in Washington. In an interview at the annual convention of the Music and Amusement Assn., held here May 16-18, Collins said that plans call for five of the association's officers to attend its

(Continued on page 68)

Public Broadcast Music Pact Near

By IS HOROWITZ

NEW YORK—Music licensors and public broadcasters are in the final stages of hammering out a long-term agreement that will funnel \$300,000 to performing rights groups in its first year. Later steps written into the pact may raise the annual fee to \$500,000.

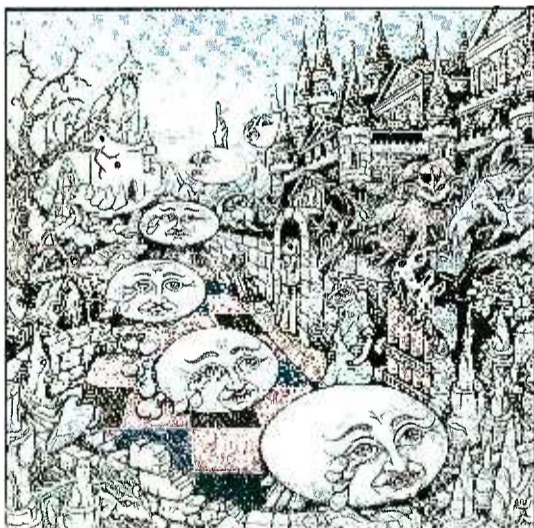
Unique element of the plan is the adoption of a blanket annual fee for all protected music regardless of its origin. The shares of the total to be

divided among ASCAP, BMI, SESAC and the Harry Fox Agency, the groups participating in the negotiations, will be determined by the rights organizations themselves.

The main issue still in contention, it is learned, is a disputed arbitration clause. But insiders expect that this question will be resolved within the next two weeks.

Current bargaining centers on a

(Continued on page 74)



The MAHOGANY RUSH saga continues with "STRANGE UNIVERSE" (T-482). Their debut LP, "Child Of The Novelty" and U.S. tour have already gained MAHOGANY RUSH strong, widespread acceptance. Building from this base, "STRANGE UNIVERSE," on 20th Century Records, is sure of heavy chart positions.

(Advertisement)

'Northern Soul': Excitement In U.K. With U.S. Records

By PETER JONES

LONDON—It is spoken of, in grateful but astonished tones, as Northern Soul. It is a frantic, energetic, money-spinning soul scene, based in the industrial north of England.

And it most certainly is a music business freak. For the demands of the disco dancers center round long-forgotten, rare, imported disks from the U.S.—records which in the main part were poor sellers when first released.

The soul market in the U.K. started expanding in the mid-'60s, but faded considerably in all areas except the north. There, today, in places like the Blackpool Mecca and the Wigan Casino, soul business is booming.

New labels have been created to

(Continued on page 60)

AM Stations Pepper List With Disco Tunes

By JIM MELANSON

NEW YORK—Disco product is increasingly finding a home on AM radio playlists, a Billboard survey of several key markets points out.

While reactions from station music directors remain varied as to the degree of impact that disco music is having in their respective markets, a picture of increased recognition for the disks over AM airwaves seems to be evolving across the country.

In fact, one of the strongest boosts for the music came just last week as Cleveland's WIXY expanded its 34-record playlist by 10 to accommodate disco records.

According to Marge Bush, music

(Continued on page 14)



"FANDANGO" is here! The new album by Z Z TOP... "that little ol' band from Texas"... is hot as a pistol. Just shipped, it's soaring up the charts as a result of the overwhelming initial airplay and sales. Side One is a phenomenal live recording of the bluesrock trio's dynamic stage act. Side Two further demonstrates their skillful studio musicianship. "FANDANGO." CAUSE FOR CELEBRATION. On London Records and Ampex Tapes.

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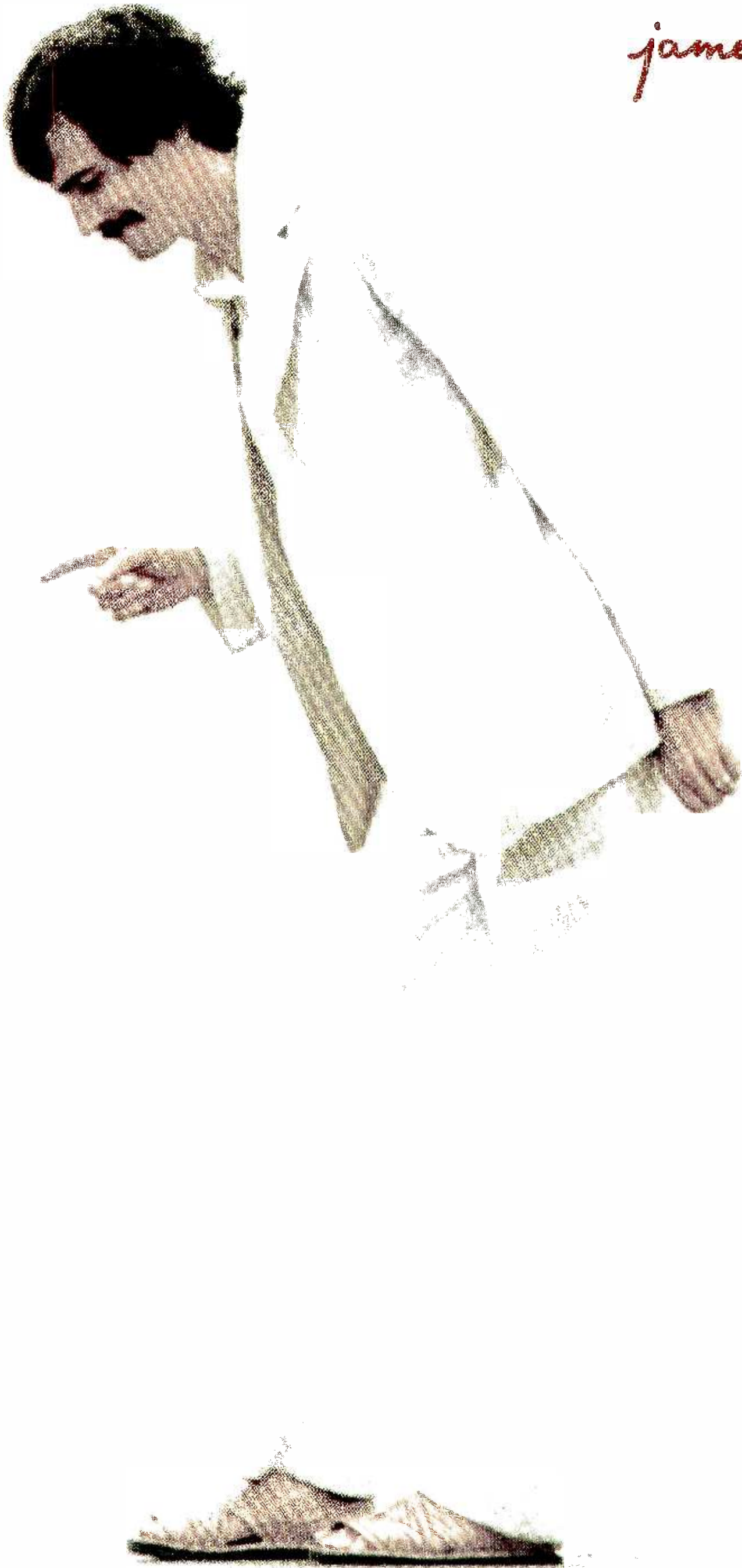
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RECORDS AND TAPES 

Treasury's 37 Disk/Tape Depts. Key To Exposure

By JOHN SIPPEL

LOS ANGELES—With the recent opening of six new outlets in the Bay Area, the Treasury stores, a division of JC Penney, now number 37 record/tape departments cross-country, making them a major factor in recorded product retailing.

"We consider records and tapes to be profitable in our stores," W.L. "Larry" Champman, smallwares buyer based in New York City, affirms. Pricing in the nine self-operated and 28 leased departments bears him out.

Top 50 LPs, listing at \$6.98, will sell for from \$4.66 to \$4.99, while catalog LPs range from \$4.99 to \$5.99. The pricing on \$5.98 list LPs is \$3.99 to \$4.22 for Top 50 product, while catalog goes for \$4.22 to \$4.99. A \$7.98 tape is \$5.99 to \$6.66 for Top 50, with catalog at \$6.99.

Chapman has firmed a formula for basic inventory for a department:

Product	Unit Count	% of Retail Value of Store Inventory
LPs	5,000	48%
Quad LPs	200	1.7%
8-trk. tape	1,000	12.7%
Quad Tape	200	2%
Cassette	100	1.1%
Top 100 LPs	200	2.1%
Top 100 8-trk.	75	.9%

Accessories		
Instruments	1,800	12.7%
Music Books	120	.9%
Singles	3,000	8.8%
Promo. LPs	2,100	8.8%

The six new departments in the Bay Area offer the zenith in step-up rack exposure. The poppy and white fixtures, which measure 72 inches tall, curve away from the customer, offering 126 facings of tape or 26 LP covers on each side. Fixtures are topped by extremely large, arresting lucite category markers. It is believed that the curved fixture principle was introduced by Bill Bowers, owner, when he re-designed his Hollywood, Calif., Vogue store which he sold recently to the Peaches chain. The curved surface also cuts down on glare off shiny covers. This is the first time this greater-exposure feature has been utilized in a chain. The innovative fixtures were jointly designed with J.L. Marsh, who rack the six San Francisco area stores and three in Dallas, and manufactured by Marsh.

All six stores are somewhat different. Treasury converted what were White Front stores in Pleasant Hills, San Leandro, south San Francisco, Newark and former Parkview Gem stores in Sunnyvale and San

(Continued on page 14)

Asher Sees Exchange Program At CBS Intl

By JIM MELANSON

NEW YORK—The word "international" may soon have an added dimension at CBS Records International, that is if Dick Asher, named to the divisional presidency last week, has his way.

Describing a sort of exchange program between subsidiaries, Asher says that he would "be in favor of moving people around periodically, to give them a healthy change of perspective." It would only strengthen CBS' overall operation, he continues, adding that he's not actually sure at this point whether it would be "logistically" feasible.

Asher's thoughts on further "internationalizing" one of the largest worldwide record operations surfaced last week during a Billboard telephone interview with the U.K. executive, named to succeed Walter Yetnikoff.

While stating that he's going to remain in the U.K. for several weeks "to clear up business and personal affairs, it is evident that the skills Asher has used to run CBS' English company for the past three years are already turning towards the wider horizons before him. Touching on several topics, Asher says:

- That staff-wise he "has no sweeping changes in mind."
- That the continued strengthening of CBS' a&r and marketing activities will play a strong role in his presidency.
- That he is "extremely interested in Africa" as a developing market. (CBS has been in

negotiations with certain countries on the continent for some time now.)

• That artists and records are the best commodities a record company has to offer, and that he intends to see CBS' message spread even further during the coming years.

• That he expects sales growth to come with greater penetration in developing markets as well as with a greater share of market in places where CBS is already well entrenched.

"We've been doing a good job at it all along, but there's still room to grow," says Asher.

He sees a definite area of growth in r&b, especially on the continent where the Philadelphia sound of Gamble & Huff has been well received since being launched there with a major marketing/promotional campaign in 1974.

As in the U.S., the European disco scene is growing steadily and it's increasing interest in American Black music, explains Asher.

As for quad software overseas, Asher sees its growth tied to hardware sales and right now, he continues, the international market for 4-channel equipment is well behind U.S. sales.

Asher says that he expects to come to New York for a few weeks in July and then, "hopefully, I'll be able to squeeze a few weeks of vacation in." He sets August as the time when he'll be fully immersed in the day-to-day activities of the division.

(Continued on page 74)

London Bows 4-LP Set To Salute U.S. Bicentennial

NEW YORK—London Records' contribution to the American bicentennial is a four-volume set, "Threads Of Glory," that incorporates the 200-year history of the U.S., through a mixture of music, narration and sound effects.

STAGE SHOW HAS WOLFMAN

LOS ANGELES—The Don Kelly Organization is launching a stage show June 11—with 30 cities already confirmed—that will pay tribute to radio, its greatness, and its air personalities past and present.

Don Kelly, president of the firm, says the show will feature Wolfman Jack, plus a bevy of musicians and dancers, performing on a stage with an 18-foot replica of a radio and a stage framed by huge radio antennas.

The show—called "I Saw Radio"—is being produced by programming consultant Buzz Bennett with Kelly the director. Rick Rogers of Goldstream is the tour coordinator; American International Associates is the promoter.

Each market will feature any-
(Continued on page 42)

From the combined use of Phase 4 musical recordings and sound effects, a picture of American History is heard through narration and speeches of many historical figures from Patrick Henry to Pres. Gerald Ford.

Included in the cast of this package are Ernest Borgnine, Fred MacMurray, Henry Fonda, Roscoe Lee Browne, Hugh O'Brian, Daws Butler, Lee Bowman, Burt Lancaster, Rosalind Russell, Richard Carlson, Susan Oliver, Lloyd Nolan, Ronald Reagan, Nancy Davis Reagan, John Forsythe, Jonathan Winters, Forrest Tucker, Cesar Romero, Virginia

(Continued on page 6)

Snappy Disk Colors

NEW YORK—Publisher George Pincus has formed Pal Disque Productions as a joint venture with producers Billy Arnell and Steve Loeb. All product will be released and distributed by RCA, with the first disk a bicentennial single, "Sing Your Freedom Song" by singer-songwriter Frank Morgan, also recently signed by RCA.

Deejay copies of the single are being pressed in a special vinyl with a red and white label.

NARM Retailing Meet To Hit On Sensitive Topics

CHERRY HILL, N.J.—NARM has detailed the business program for its first retailer conference and, under the plan, dealers will need to spend only one working day away from their businesses.

The first session of the conference, which will be held June 9 and 10 at the Hilton Hotel, Philadelphia, will consist of a cocktail reception and dinner-meeting at 6 p.m., June 9. The session will be attended by retailers, members of the NARM board of directors and members of the manufacturing advisory committee and will include a keynote speech by an industry executive. A question and answer period on the talk will follow.

A full schedule of meetings is set for June 10, beginning with an 8 a.m. session restricted to retailers and the NARM board of directors. This will feature a background of the NARM organization for new members and an in-depth discussion of the 11 resolutions outlined at the convention in Los Angeles in March (Billboard, May 17).

A luncheon-meeting, which will
(Continued on page 12)

15 STATE RAID

FBI Studies National Impact Of B&B Tapes

LOS ANGELES—Full details of the magnitude of the operation of alleged tape pirate Albert T. Bell Jr., Shreveport (Billboard, May 24) will be revealed in about two weeks. Both the FBI and the U.S. Attorney's office in Shreveport indicate that the operation was substantial.

It is known that FBI agents, armed with search warrants who raided the premises of two Bell sites, B&B Sales Inc., and Muntz Tape City, both in
(Continued on page 18)

Business And The Economy Being Rep & Distrib Works At Abcom

By JOANNE OLIVER

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

COLUMBUS, Ohio—A dual approach to the consumer electronics market as both distributor and manufacturer's rep has kept "business great" for Abcom, Inc., despite the sluggish economy, reports president Jack Abram.

Both he and vice president Tom Baldwin see their three-year-old

company as a double threat—rep firm for Superscope, Sony, Marantz and Johnzer; distributor for these lines plus BSR, Dual Phonemate, Scotch blank tape and Bowmar security systems.

Rep business runs three-to-one over distributor volume for a "\$3-million-plus annual gross figure," and as the only such dual operation in the state, Abcom can easily shift from one operation to the other depending on the situation.

"The pendulum swings on the distributorship," Baldwin explains. "Dealers order direct when the economy is going well—we don't need you as much," they say. But when they're playing it tight, they like the two-step distributor setup. So our distributor business was up about 50 percent last year while rep business grew about 20 percent. Now, dealers are watching their business closer. They're tight on inventories and getting caught short more often, so our distributor business is still growing."

As for manufacturers' help during the squeezed economy, "... Superscope for one has been working out some special distributor programs so

(Continued on page 33)

Pickwick Finds Distributing Labels Broadens Its Image

LOS ANGELES—The image of Pickwick as a budget/oldies firm only should be long gone by now, with the firm owning one contemporary label and distributing six others, according to Phil Willen, director of marketing, Western region.

Currently, the firm owns Pickwick International Products (P.I.P.), as well as distributing De-Lite (Kool & The Gang, Benny Troy, Electrified Action) and its subsidiaries Gang (Kay-Gees), Vigor and Black Gold, which offers Pickwick a heavy penetration of the pop and soul markets.

The country market is covered by Mega (Marilyn Sellars, Sami Smith) while jazz and disco are featured on Groove Merchant (O'Donnel Levy, Lionel Hampton, Buddy Rich, George Freeman, Jimmy McGriff). Pickwick also handles distribution for Thunderbird.

P.I.P. currently has a top disco disk in the Gary Toms Empire's "7-6-5-4-3-2-1 Blow Your Whistle" and has hit the Hot 100 with George Fischhoff product.

"We got into contemporary music about six years ago when P.I.P. be-

gan distributing Douglas," says Willen, "but it was only recently that we really began to move in that direction. Distribution is through an independent network (Willen uses three distributors in Los Angeles and two in San Francisco, to avoid concentration of all lines with one distributor and to offer the kind of product to the distributor who handles it best) and we feel we've finally grown up as a real label.

"I think we were always treated as kind of a stepchild by the parent company," Willen says, "but within

the next month we expect to pass our projections for calendar 1975."

Willen feels Pickwick has the potential to be a major contemporary force for several reasons. "For one thing," he says, "this kind of economy can be a benefit. You can have a small but professional staff, not have to worry about cutbacks and so on, and continue to do a good job. And there seems to be a trend toward larger acts looking at smaller labels.

"In addition, the parent firm al-
(Continued on page 74)

Music for all

Check it out. New albums from MFSB and The lovely Three Degrees. There's a match that's going to give the disco-dancers a hotfoot.

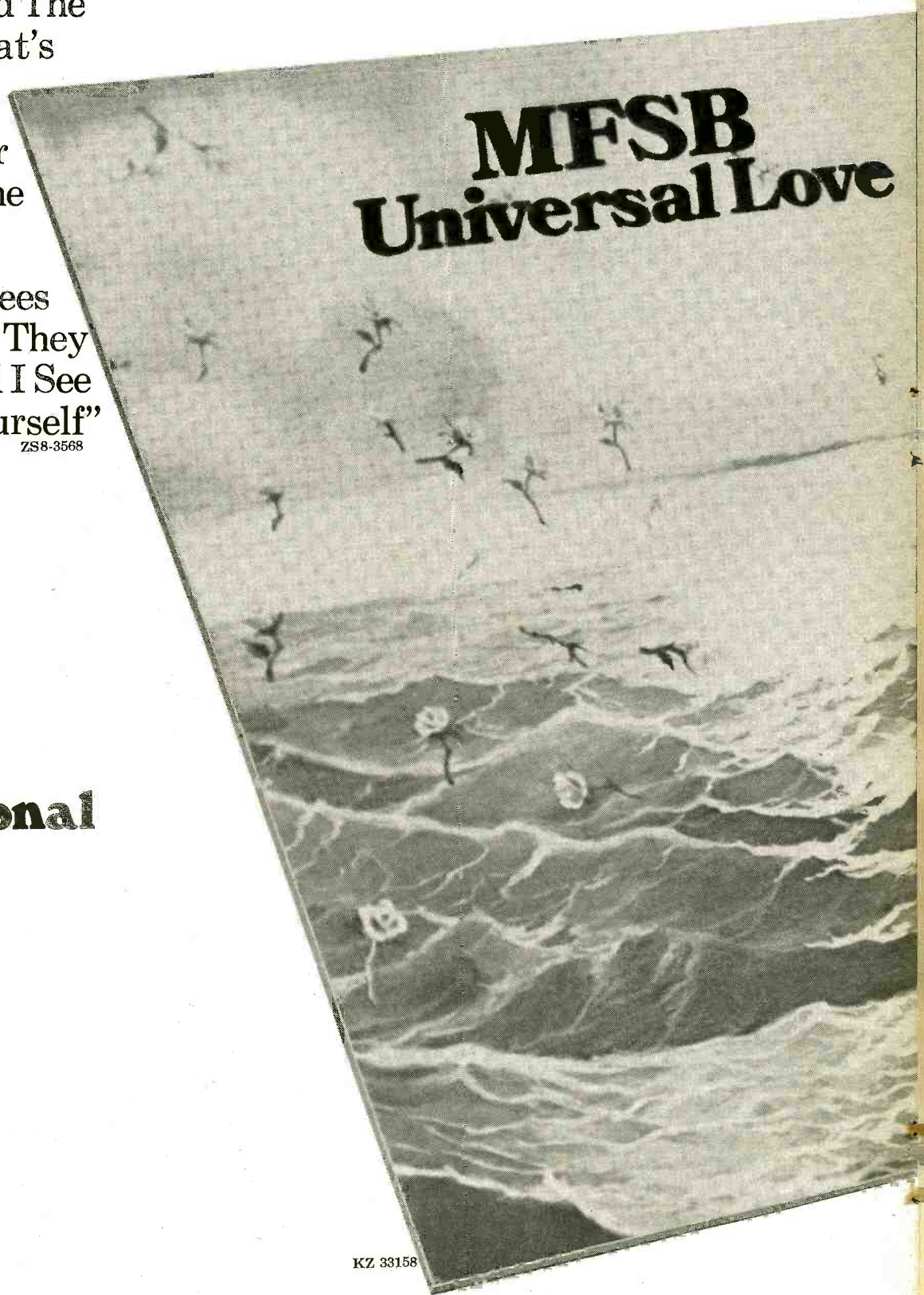
MFSB's "Universal Love," featuring their single "Sexy," makes you move just like the title suggests. ZS 8-3587

So can you imagine what The Three Degrees sound like, with MFSB backing them up? They follow their recent gold single, "When Will I See You Again," with "Take Good Care of Yourself" from their new album, "International." ZS8-3568

From MFSB, "Sexy" music for all the people. From The Three Degrees, "Take Good Care of Yourself."

Like we said, music for all the people.

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KZ 33158



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the people.



KZ 33162

\$7.95 TWOFERS**Blue Note Schedules 100 Vintage Reissues**

By JOHN SIPPEL

LOS ANGELES—The first Blue Note Reissue series Feb. 15 of nine twofer LPs at \$7.95 each has been successful. So much so that George Butler, label chief, and its director of merchandising, Charlie Laurie, are blueprinting a total of 100 more over the next two years.

Searches of the Blue Note vintage vaults have uncovered such a motherlode of jazz treasures that the possibility is good that all of the anticipated reissues will feature different lead artists. Laurie admits the first nine were a pilot. Nine more will bow June 15. Ornette Coleman, Sam Rivers, Andrew Hill, Lester Young, Gil Evans, Jackie McLean, Paul Chambers, John Coltrane and Cecil Taylor headline the new batch.

There'll be more authoritative liner notes with three full pages of the fold-out jacket explaining the full significance of the work by leading jazz experts. The front cover will carry a succinct blurb explaining the LP a la paperback books.

In-store merchandising will be provided. A 40 x 18-inch full-color poster, covering all reissue LPs, and a permanent 200 LP rack with 24 facings will accompany the mid-June release. Laurie is considering a special package for radio promo.

Emphasis is on major historical jazz which has not been available. For example, producer Michael

Cuscane found previously unreleased Sonny Rollins tapes from Village Vanguard sessions circa 1957. The original Horace Silver Trio is being readied, along with the late Fats Navarro. Slated for the holidays is a five-LP Bud Powell package with a 16-page full-color brochure, which probably will retail for under \$20.

Forty sets will come between September and January. Already being worked out are: Art Blakey, Wayne Shorter, Clifford Brown, James Moody, Thelonius Monk, Herbie Nichols, Johnny Griffin and Coltrane, Sidney Bechet, James P. Johnson, Gerry Mulligan with Chet Baker, Wes Montgomery, Art Pepper, Lambert, Hendricks & Ross, Dizzy Gillespie and James Moody, Gil Fuller, the Jazz Crusaders, T-Bone Walker, Lee Konitz with Gerry Mulligan, Chico Hamilton, Jim Hall, Al Ammons, Meade Lux Lewis and Pete Johnson, Gene Ammons and Ben Webster with Richard "Groove" Holmes, Booker Erwin, Hank Mobely and Charlie Mingus.

Black Talent Blooming In Country Mart

NASHVILLE—Black artists in the country field have gone beyond tokenism since the advent of Charley Pride, with growing numbers not only meeting with acceptance but with enthusiasm.

Now female black artists are making their mark, with three top-notch performers under contract and with records on the market.

The three are Ruby Falls, who has just had her second release for 50 States (her first one charted strong); Joyce Cobb, a leading entertainer here for a number of years, who has recorded for the Truth label, a division of Stax, and Lenore Ross, whose first record has been released on RCA.

She joins Pride at RCA, of course, and he has become a legend. Capitol has Stoney Edwards, and O.B. McClinton has done well on the Enterprise label, also a division of Stax. Roosevelt Savannah has done exceptionally well with his records in the Northwest part of the nation. Others include Haden Reed and Charlie Love. There are perhaps scores of others on small independents, encouraged by the breakthrough of these fast-developing artists.

Currently there is only one group in this category, the Pointer Sisters, who have done phenomenal things in the country market.

Bradley Song Judge

LOS ANGELES—Jerry Bradley, president of the Country Music Assn. and vice president of RCA Records, Nashville, is the newest juror to be named to the 1975 American Song Festival. Twenty-one others were previously named.

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Calif. Legislature Probes 6% Master Tax On June 2

LOS ANGELES—The legislative proposal to throttle the attempt by the State Board of Equalization to assess a 6 percent state tax on royalties from leased masters (Billboard, May 24) encounters its biggest hurdle Monday (2).

Sen. Alan Robbins, author of SB 512, and proponents of the bill, along with representatives of the state board, will be heard before the important senate finance committee. No definite time has been set for the hearing that day.

Persons interested in expressing their views on the controversial attempt to levy what is considered a double tax on the record/tape industry are urged to be present or to write to any member of the powerful finance committee. Senators on the committee are: A. Beilenson, chairman; Donald Grunsky; A. Ahlquist; Peter Behr; Denis Carpenter; Ran-

dolph Collier; Lou Cusanovich; John Holmdahl; Nicholas Petras; David Roberti; Al Rodda; Walter Stiern; and Howard Way. The address is: State Capitol, Sacramento, Calif. 95814.

If the state board's tax levy were upheld, tax experts feel it would impose an additional multimillion-dollar burden annually on the creative end of the record/tape industry in this state.

U.S. Bicentennial

• Continued from page 3

Gregg, Anne Baxter, William Bakewell, George Hamilton, Walter Pidgeon, Lorne Greene and Efrem Zimbalist Jr.

The guiding light behind this project is company president D.H. Toller-Bond.

Executive Turntable

M. Richard Asher, appointed president, CBS Records International, succeeding **Walter Yetnikoff** who was named president, CBS Records/Group a week before. Formerly with Capitol, he was named executive vice president of the division in 1971 and took on additional duties a year later as managing director, CBS Records/U.K.

* * *

Jerry Schoenbaum, former president of Polydor Inc. and head of Polydor International, has exited the company and is organizing a multi-faceted firm that will include artists, production, publishing, management, TV and films. He started with the company in 1963 as head of the MGM classical division.

* * *

Milton Sincoff promoted to vice president, creative services and manufacturing, for The Buddah Group, after six years as creative services/production manager. . . . Newest product merchandising manager at RCA is **Ron Ross**, formerly with Circus, The Image Group and Famous Music. . . . **Chuck Dembrak** named Midwest/Northeast regional marketing director at GRC, after four years with RCA, most recently as national singles promotion manager.

* * *

Micki Cochnar adds marketing coordinator duties to merchandising manager post for Atlantic/ATCO. . . . **Donna Lee Halper**, first femme DJ at WCAF, Cambridge, Mass., named Phonogram/Mercury East Coast a&r director. . . . **Ann Gardner** promoted to national promotion director at Famous Music Publishing. . . . **Diane Blythe** appointed assistant national promotion director for ATV.

* * *

John Kearney moves from Plessey/Garrard to Sony Corp. as national sales manager, hi fi products. . . . **Luba Firchuk** promoted to supervisor, promotion administration at Columbia. . . . **Barry Mog** shifts from Indianapolis to Chicago as new CBS Records field sales manager there. . . . **Arnie Handwerger**, head of CBS Records college promotion dept., has resigned and will announce plans soon.

* * *

At Phonodisc, **Shelly Rudin** joins from Lloyds as branch manager, New York/New Jersey, and **Paul Wennick**, most recently BASF national sales/promotion manager, is appointed branch manager, Boston/Hartford/Buffalo. . . . **Russ Lavitola** promoted to executive vice president of Levine & Brown Music from general professional manager. . . . **Ray Passman** joins the professional staff of Bourne Music. . . . Expansion at Schwartz Bros., Philadelphia-based wholesaler includes **Bob Strauss** to Pa./N.J./Del. sales staff; **Jeff Deutsch** to District Records division sales rep; **Biff Kennedy** and **Buddy Dee** to promotion staff.

* * *

Jay Butler, **Greg Lewerke**, **Peter Burke**, **Billy Roberts** and **Phyllis Chotin** have all left executive posts at UA Records home base, Los Angeles. UA has also closed its New York City publicity office. . . . **Lenny Diamond**, former production chief for Phonogram/Mercury, has return to the industry. He has joined Phonodisc's executive staff, New York. . . . **Richie Gonzalez**, who was director of operations for the Record Bar national retail chain, has been made director of leasing for the Bergman chain. **Winslow Stillman**, former leasing chief, has become assistant to **George Schanke** in the operations department.

* * *

William A. McDaid, president of Glenburn Corp., appointed president of Tetrad Corp., Nyack, New York, BSR subsidiary company. . . . **Len Feldman** named executive vice president, corporate at Magtec Corp. Also at Magtec, **Darrell Zielke** joins as general manager of the duplicating division, **Steve Feldman** joins as sales manager of the same division and **Mike Brozowski** becomes product manager of that division. . . . In Elk Grove Village, Ill., **Jackson S. Carlson**, recently sales manager of Teledyne Packard Bell, Sylvania and Philco, joins Sanyo Seiki (America) as Midwest regional sales manager.

* * *

Dolores Nash joins Sagittarius Records as administrative assistant to president **Ronald Kass**. She was administrative assistant to 20th Century Music president **Herb Eiseman** for the past three years. . . . And **Mauro Proveromo**, a former actor, named assistant to **Tom Catalano** president of the newly formed

(Continued on page 86)

16 Years Of 'Fantasticks' And It Still Rolls Along

By ROBERT SOBEL

NEW YORK—The off-Broadway musical "The Fantasticks" and its original cast album on MGM Records continue to establish new peaks.

The album has sold more than 200,000 worldwide, which represents a high for an off-Broadway cast seller, according to Polydor Inc. The label claims the LP is selling at the rate of some 5,000 per quarter year.

The show, the creation of Tom Jones and Harvey Schmidt, began its 16th year at the Sullivan St. Playhouse in Greenwich Village here May 3, when it played its 6,249th performances. It is the world's longest running musical and has, so far, paid its 57 backers 4,370 percent

Award To Cimino

NEW YORK—"What's More American," songbook published by Cimino Publications, has received the Freedoms Foundation at Valley Forge award for an outstanding accomplishment in a bicentennial publication.

The book project was put together, including production and layout, by Peter Cimino, son of Michael Cimino, head of the company.

'Black Mikado' LP Near

By BRIAN MULLIGAN

LONDON—World recording and publishing rights to "The Black Mikado," hailed by many critics as being the best musical to be presented in London in years, are about to be captured by Transatlantic. The play is being planned for an October Broadway opening.

"The Black Mikado" is based on the Gilbert and Sullivan operetta and works the songs and lyrics in a contemporary context. The adap-

profit on their investment of \$16,500.

In addition to its record-breaking run in New York, "The Fantasticks" has played in all 50 states, Puerto Rico, the Virgin Islands and Washington D.C. So far 3,788 productions of the show have been mounted in the U.S. in more than 1,500 cities and towns. There have been 12 national touring companies in the U.S., and 21 additional productions at Army bases throughout the world.

It also achieved record-breaking runs in Houston, where it ran for eight months; San Francisco, where it played from 1964 to 1970; in Los Angeles, where it was performed from 1964 to 1968; and in Denver, where it ran from 1968 to mid-1973. On the foreign end, the show has had 248 productions in 54 foreign countries, and has been produced 107 times in Canada, 25 times in Germany, 19 times in Australia, and 26 in Scandinavia. In Sweden, a professional production has been mounted every year since 1962. There have been six productions in New Zealand, and it has been done twice in Yugoslavia and twice in Israel. The show has had long runs in Dublin, Helsinki, Japan and Mexico City, among many other foreign areas.

tation is by four U.K. residents, Dave Bloxham, the show's musical director, George Larnyoh, Eddie Quensah and Janos Bajtala, who are all members of the stage band.

Transatlantic managing director Nat Joseph expects to finalize contracts in the face of competition from several major record companies.

Joseph, who has an option to invest in the U.S. production of "The

(Continued on page 69)

BEE GEES

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Start with 3 heaping portions of Barry, Maurice and Robin Gibb vocals.

Add production by Arif Mardin.

Stir in string and horn arrangements by

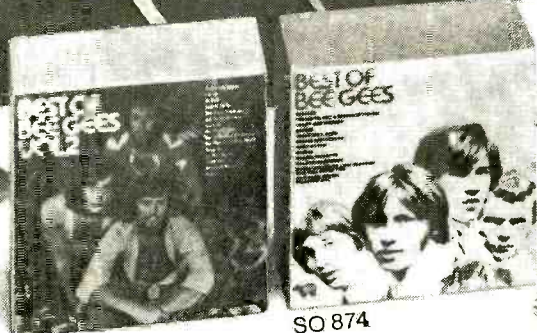
Arif Mardin.

Flavor with 10 fresh new Bee Gees songs.

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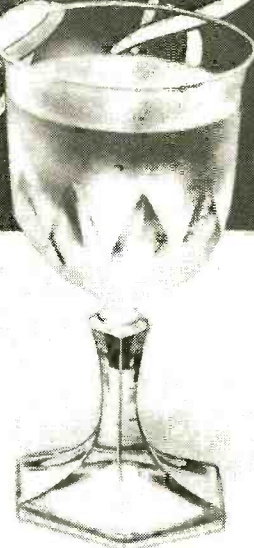
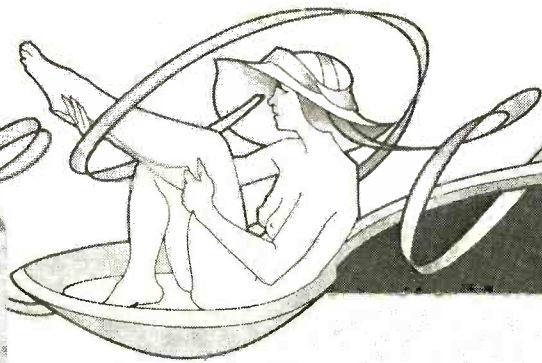
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SO 875

SO 874



SO 4807

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May 30 — Dayton, Ohio, Arena; June 1 — Cleveland, The Allen Theatre; June 2 — Columbus, Memorial Auditorium; June 5 — St. Louis, Ambassador Theatre; June 6 — Kansas City, Missouri, Memorial Hall; June 7 — Oklahoma City, The Music Hall; June 8 — Ft. Worth, Tarrant Theatre; June 10 — San Antonio, Municipal Auditorium; June 12 — Houston, The Music Hall; June 13 — Shreveport, Louisiana, Municipal Memorial Auditorium; June 15 — Birmingham, Civic Center; June 16 — Atlanta, Municipal Auditorium; June 17 — Chattanooga, Memorial Auditorium; June 18 — Nashville, Memorial Auditorium; June 19 — Dothan, Alabama, Municipal Civic Center; June 20 — Tampa, Curtis Hixon Hall; June 21 — Miami, Jai Alai Fronton; June 22 — Jacksonville, Auditorium; June 23 — Pensacola, Municipal Auditorium; June 24 — Charleston, Memorial Auditorium; June 25 — Louisville, Convention Center; June 27 — Upper Darby, Philadelphia, The Tower Theatre; June 28 — Pittsburgh, The Civic Center; June 29 — Coxsack, Long Island, Island Music Center; June 30 — Binghamton, New York, Hampton Roads Coliseum; July 1 — Holmdel, New Jersey, Garden State Art Center; July 2 — Boston, Boston Music Hall; July 3 — Columbia, Maryland, Merriweather Post Pavilion; July 5 — Saratoga, New York, Saratoga Performing Arts Center; July 6 — New Haven, New Haven Coliseum; July 7 — New York, Central Park; July 9 — New York, Central Park; July 11 — Homewood, Chicago, Washington Park; July 13 — Milwaukee, Wisconsin, Summer Fest; July 14 — Independence Township, Michigan, Pavilion.

Founded 1894

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Vol. 87 No. 22

WJA IN NYC First East Coast Meeting Of Jazz Group Clarifies Its Goals

By JIM FISHEL



WJA NEW YORK MEET—An array of jazz enthusiasts recently met at New York's WRVR for an organizational meeting of the newly-formed World Jazz Assn. (Top left) John Hammond Sr., left, and George Avakian share a laugh before the meeting's start. (Top right) Jazz educator Clem DeRosa, left, explains a point to Benny Goodman, right, while jazz concert promoter Julie Lokin attentively listens. (Bottom) WJA president Hal Cook addresses the audience of more than 60 people.

VCT Press photo

NEW YORK—Fear that another jazz organization might hamper the future of some existing jazz interest groups was dispelled by World Jazz Assn. president Hal Cook at an organizational meeting here May 19. Cook told the more than 60 attendees that the solidification of all world jazz groups into a common coalition was the main goal of WJA, and that it would not try to detract or take away funds from existing groups.

At the meeting attended by a wide cross-section of East Coast jazz en-

thusiasts, one from as far away as Chicago, Cook said that the progress of the six-week-old WJA has been excellent. More than 250 paying members have already been enlisted, he said, but the organization still has a long way to go.

"I watched the growth of the Country Music Assn. and I think that the WJA could definitely achieve the same status," he said. "We have a very wide assortment of people here representing all areas of jazz including education, radio, publishing, live music, booking

agencies, record companies, licensing agencies, writing, and most of all musicians."

Among New York-based musicians attending the gathering at WRVR, the city's only full-time jazz station, were Benny Goodman, Mary Lou Williams, Mel Lewis, Billy Taylor, Stella Marris and Bob James.

Taylor, a long-time organizer of jazz appreciation groups, asked WJA board chairman John Levy if the group would try to secure arts (Continued on page 86)

A Total Electronic Music Center Sound Arts Studio Sets Up Workshops, Rentals

By BOB KIRSCH

LOS ANGELES—What may be the first total electronic music center in the area, offering recording facilities, consultation services, workshops and instruments for rental and sale is set to launch a full scale push, according to Bob Walter of the Sound Arts facility.

Sound Arts is the old studio of Paul Beaver, one of the pioneer electronic music composers and performers, who died earlier this year. Walter, along with Dan Wyman and Peter Bergren, are currently leasing the facility from the Beaver estate. Wyman and Bergren worked with Beaver.

"The main thrust for now is on making this a total electronic center," says Walter. "Our recording capacity at the moment is 8-track, but that is sufficient for what we intend to do, which is to branch into a number of things."

Several film scores and a number of demos have been cut at the studio recently, as well as commercials with Jonathan Winters and more commercially oriented material with John Lennon and Ravi Shankar.

Sound Arts offers some 12 keyboard instruments in the studio, as well as 11 sound modification devices, tape supplies and offers electronic music/sound consultancy, electronic music composition and electronic design consultancy.

Wyman, a former member of the USC music department, is preparing an eight-week course on electronics music to stress operation of all basic synthesizers, tape modification techniques and synthesizer/tape collage. Set to begin the week of June 23, the cost of the workshop will be \$160, with each session set for three hours.

Wyman is also Western sales representative for Moog modular systems, but he says he will be carrying this activity on primarily outside of the confines of Sound Arts and will give equal time to all brands.

Sound Arts hopes, however, to build a strong rental base as well, with less emphasis on sales. "There is so much electronic music being worked on now," says Walter, "that we feel the concept of renting only instruments applicable to this musical style will work."

"What we can do," he says, "is offer more than a recommendation of a brand to rent or purchase. If a person comes in and says he wants to get the sound of a bird falling down a canyon while sitting on a hollow log, then we will tell him how to do it. Or if he wants to sound like Keith Emerson on the first 'Nice' LP, we can show him how to do that."

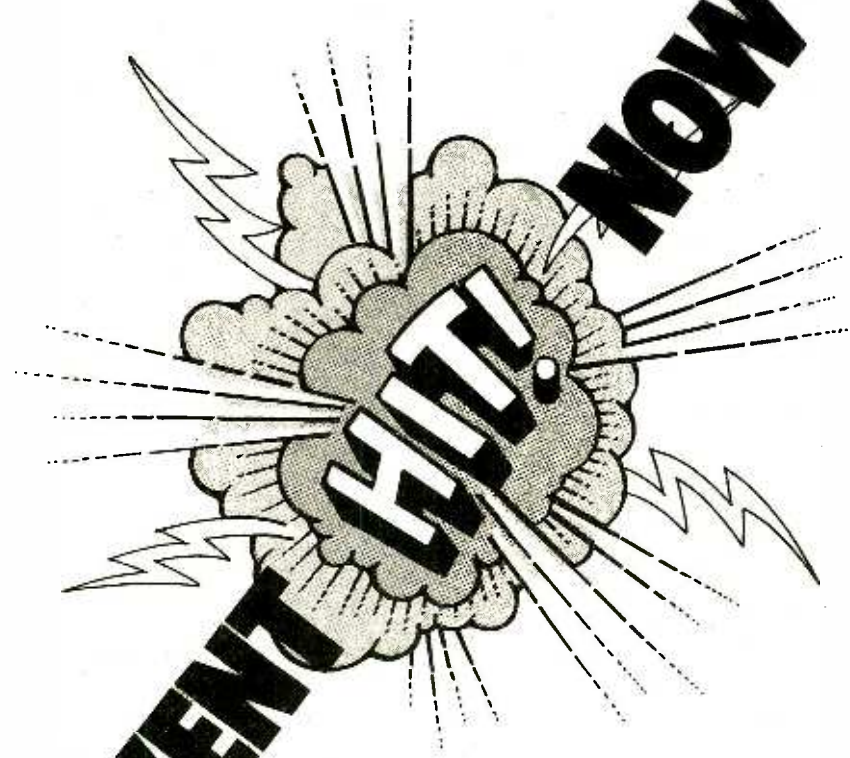
A number of purely electronic composers have also been working in the studio, or have expressed an interest to do so.

"Returning to the rental service," says Walter, "we will basically be acting as a showroom in this capacity. Someone can come in, try out the instruments he is interested in and rent the one that is most satisfactory."

Peter Bergren is also heavily involved in building electronic rooms for universities, and he will continue with these activities.

"It's a good merging of ideas," says Walter, "with the academic thread, the commercial recording, the rentals, sales, the rock and the classical composers."

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APL/APST/APKT-0644

RCA Records and Tapes

3M'S BRIGHT PICTURE

Consolidated Sales Hit \$290 Mil

LOS ANGELES—Magnetic tape, recording equipment and polyester film contributed about 10 percent, or approximately \$290 million, to 3M's consolidated sales in 1974.

Worldwide sales rose to \$2.936 billion, an increase of 15.4 percent over the \$2.545 billion in 1973. Net income of \$301.7 million, or \$2.66 a share, rose only slightly as substantially higher costs kept profit margins just ahead of \$295.5 million, or \$2.62 a share, in 1973.

"Demand continues to grow in both consumer and commercial and educational markets for blank tape, with videocassettes displaying good growth in the commercial/educational markets," a 3M spokesman says. "Sales of reel-to-reel products have leveled off as the popularity of magnetic tape cassettes and 8-track cartridges has increased," he said.

Sales of magnetic tape recorders and related products also rose to higher levels. Cassette recorders for education and commercial markets were in strong demand and contributed significantly to the growth of the Recording Materials Division, according to the company. Sales of consumer (and instrumentation) recorders did not match 1973 levels.

Of 3M's total sales, revenues in the

U.S. reached \$1.746 billion—or 59 percent of total volume; international sales, including U.S. exports, increased to \$1.190 billion, or 41 percent of the total.

Of the international sales, approximately two-thirds were made in Europe, with the remaining one-third divided about equally among Canada, Latin America and the Far East.

Off The Ticker

Schwartz Bros., Washington, D.C.-based regional distributor, rackjobber and retailer, reports a net loss of \$3,296 on sales of more than \$4.6 million for the first quarter ended March 31, compared with net income of \$34,572 on revenue of more than \$4.5 million a year ago.

President Jack Schwartz said "the first-quarter performance was affected by returns from discontinued customers in our rack merchandising operations and increased utilities, rent and other expenses in our retail chain. Adjustments have been made to achieve improved results in the current quarter compared with the second quarter of 1974."

\$2.6 Mil Loan To Aid Seeburg's Juke Div.

NEW YORK, N.Y.—A \$2.6 million loan will help finance operations of the Chicago-based Seeburg Corp. Products Division, over the next 20 months. The Chicago operation makes coin-operated phonographs and vending machines.

The announcement was made by the parent company, Seeburg Industries, Inc., in reporting losses for 1974 and the 1975 first quarter, compared with earnings in the like year-earlier periods. The first quarter loss was \$1.8 million, compared with earnings of \$155,000 a year earlier. In 1974, losses totalled \$14.9 million, compared with 1973 earnings of \$2.5 million.

The loan, made through Continental Illinois National Bank & Trust Co., Chicago, has been guaranteed repayment in part by Louis J. Nicastro, chairman of the parent

company, Richard T. Burger, vice president, and a group of 19 independent domestic distributors who presented Seeburg with almost \$10 million of irrevocable purchase orders for delivery of coin-operated phonographs over the next 18 months.

A spokesman at the Chicago offices notes that the additional financing will generate a cash flow situation. Long range plans indicate that the company will be in the jukebox business for a long time to come, the spokesman confirms.

Earnings Reports

SAM GOODY		
1st qtr.	1975	1974
Sales	\$8,794,000	\$7,487,970
Net income	93,799	29,565
Per share	.14	.04

CETEC CORP. (Gauss)		
13 week to March 31:	1975	a1974
Sales	\$8,066,000	\$8,337,000
Income cont. oper.	106,000	197,000
Income disc. oper.		21,000
Net income	106,000	218,000
Per share:		
Income cont. oper.	.05	.08
Net income	.05	.09
Average shares	2,292,000	2,330,000

a—Restated to reflect change in accounting for research and development costs.

K-TEL INTERNATIONAL		
3rd qtr. to March 31:	1975	1974
Sales	\$28,449,000	\$19,056,000
Net income	1,780,000	931,000
Per share	.44	.23
nine-months		
Sales	65,776,000	61,883,000
Net income	1,694,000	4,232,000
Per share	.42	1.06

ABKCO Industries, Inc., turnaround continued with increased revenues and profits for both the second quarter and six months ended March 31, despite legal fees in the Apple Companies litigation of \$430,000 in the current six-month period versus only \$230,000 in the prior year's period. Second-quarter revenue was nearly \$1.9 million compared with \$1.6 million a year ago, and net profit of \$52,117 or 4 cents a share compared with a loss of \$81,025 of 6 cents per share last year. For the first six months of this fiscal year, revenues of nearly \$4.3 million with a profit of \$112,443 or 8 cents a share compares with revenues of nearly \$3.9 million and a net loss of \$140,855 or 10 cents a share for the prior year.

At **Sam Goody, Inc.**, sales for the first quarter of 1975, ended March 31, were up 17 percent from the same period a year ago to nearly \$8.8 million. Net income for the period was \$93,799 or 14 cents a share, more than tripling the figures for last year of \$29,565 or 4 cents per share, president Sam Goody announces.

ANTIPIRACY BILL NEARS OKLA. LAW

OKLAHOMA CITY—By a vote of 38-to-8, the tough anti-piracy bill sought by the industry has passed the Oklahoma Senate, and now goes to a Senate-House conference committee where minor differences must be worked out.

It is expected the measure will be in the hands of Gov. David Boren in a short period of time. The bill earlier passed the House 91-0. It was sponsored jointly by Sen. Pinus Smith and Rep. Fred Ferrell.

This is the same measure that was killed by the Oklahoma legislature a year earlier. Joint efforts by such individuals as Mary Reeves Davis, Charley Pride, Jo Walker and Terry Klein, representing the Country Music Assn.; Marvin Norcross of Word Records representing gospel; Stanley Gortikov representing RIAA, and others, were instrumental in the passage.

Gov. Boren, a strong proponent of the measure, has already indicated he will sign it.

Market Quotations

As of closing, Thursday, May 22, 1975

1975		NAME	P-E	(Sales 100s)	As of closing, Thursday, May 22, 1975			Change
High	Low				High	Low	Close	
25%	13%	ABC	8.7	819	25%	23%	23%	+ 1%
6%	2%	Ampex	6	149	6%	5%	5%	Unch.
3%	1%	Automatic Radio	0	12	2%	2%	2%	- 1/4
7%	4%	Avnet	3.8	122	7%	7%	7%	Unch.
18%	10%	Bell & Howell	7.2	96	17%	17%	17%	Unch.
51%	28%	CBS	12	393	47%	46%	46%	Unch.
9%	2%	Columbia Pic.	17.6	142	7%	7%	7%	- 1/4
3%	2%	Craig Corp.	4	95	3%	3%	3%	+ 1/4
55%	21%	Disney, Walt	28.3	915	52%	51%	52%	+ 1/4
4%	1%	EMI	12.5	98	4%	4%	4%	- 1/4
36%	23%	Gulf + Western	4.7	167	35%	34%	34%	Unch.
7%	3%	Handieman	17.5	36	7%	6%	7%	+ 1/4
15%	5%	Harman Ind.	5.2	38	15%	15%	15%	- 1/4
7	3 1/2	Lafayette Radio	7.6	46	6%	6%	6%	+ 3/4
19%	12	Matsushita Elec.	11.9	9	18%	18%	18%	+ 1/4
64%	27%	MCA	7.6	110	57%	56%	57%	+ 1
16%	12%	MGM	5.7	199	14%	13%	13%	+ 1/4
67%	43	3M	25.7	383	66%	64%	65%	Unch.
3	1 1/2	Morse Elec. Prod.	0	18	2%	2%	2%	+ 1/4
57%	33%	Motorola	23.2	344	51%	50%	51%	+ 1/4
20%	12%	No. Amer. Philips	8.4	56	19%	17%	17%	- 1/4
18%	7	Pickwick International	7.8	44	16%	16%	16%	- 1/4
4%	2%	Playboy	12.2	9	3%	3%	3%	Unch.
19	10%	RCA	14.7	1246	18%	18%	18%	+ 1/4
11%	5	Sony	28.3	529	10%	10%	10%	Unch.
16%	9%	Superscope	3.3	29	12%	12%	12%	+ 3/4
40%	11%	Tandy	11.2	47	39%	39%	39%	Unch.
6	2%	Telecor	4.4	7	4%	4%	4%	+ 1/4
3%	1/2	Telex	0	91	2%	2%	2%	Unch.
3%	1	Tenna	11.8	7	2	2	2	Unch.
9%	6	Transamerica	13.1	228	8%	8%	8%	Unch.
11%	5%	20th Century	8.3	134	10%	10%	10%	Unch.
17%	8%	Warner Commun.	6.4	93	16%	16%	16%	Unch.
24%	16	Zenith	73.5	322	24%	24%	24%	- 1/4

As of closing, Thursday, 22, 15, 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.	3	2%	2%	2%	Schwartz Bros.	0	2	1%	1%
Gates Learjet	31	6%	6%	6%	Wallich's				
GRT	0	1%	1%	1%	Music City	0	1/2	1/4	1/4
Goody Sam	20	4%	3%	3%	Kustom Elec.	0	1%	1%	1%
Koss Corp.	10	6%	6%	6%	Orrox Corp.	0	1%	1%	1%
M. Josephson	0	4%	4%	4%	Memorex	0	7%	6%	6%

*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.

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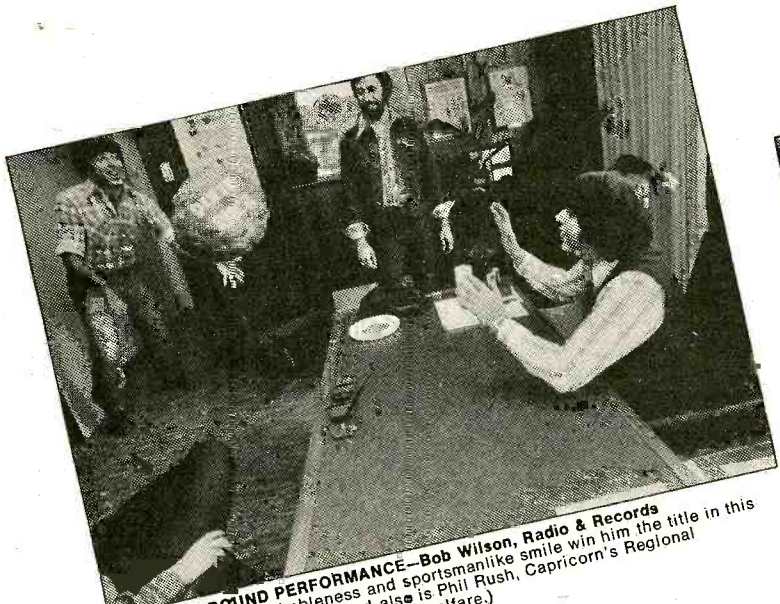
Wet Willie

First Annual Dixie Rock Awards

On the afternoon of Monday, April 28th, some of the most influential radio and trade press in Los Angeles were persuaded to participate in the competition for the First Annual Wet Willie Dixie Rock Awards. Contesters were cajoled into *catching on* to the already enthusiastic response to Wet Willie's newest Capricorn

single DIXIE ROCK when a muscle-bound hired hulk walked unannounced into their offices and playfully tossed them the "1,000 lb." Dixie Rock.

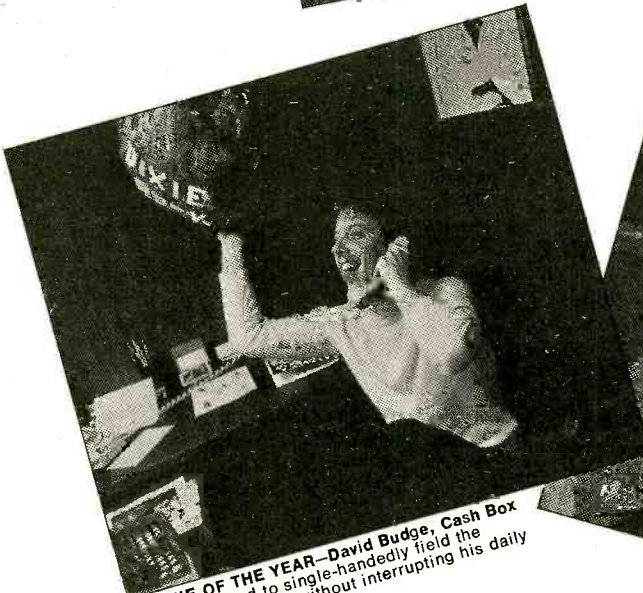
Their spontaneous reactions captured forever on film, the winners are cited below for their courage, strength and statesmanlike dignity.



BEST ALL-AROUND PERFORMANCE—Bob Wilson, Radio & Records
Bob's quick-witted nimbleness and sportsmanlike smile win him the title in this category hands down. (Pictured also is Phil Rush, Capricorn's Regional Promotion Director, protecting Bob's welfare.)



CHARLES ATLAS AWARD—Bob Kirsh, Billboard
Effortlessly handling the "1,000 lb." rock, Bob displayed his muscular superiority and lifted the Dixie Rock to new heights.



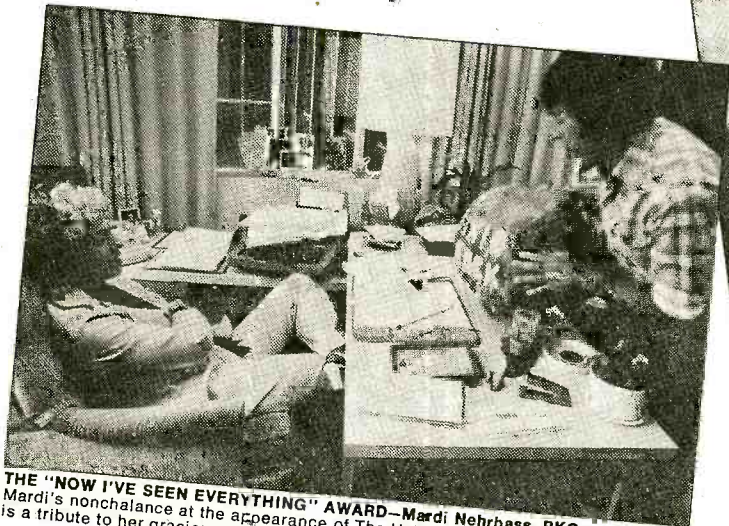
ROOKIE OF THE YEAR—David Budge, Cash Box
David managed to single-handedly field the hurtling Dixie Rock without interrupting his daily routine for even a second.



HUMANITARIAN AWARD—Lenny Beer, Record World
For his patient indulgence of our promotional pranks, Lenny has forever strengthened the bond between trade magazines and record companies everywhere.



BEST SPECIAL EFFECTS—Bill Wardlow, Billboard
With a magical gleam in his eye, chart wizard Bill Wardlow levitated the Dixie Rock higher and higher as if to simulate its move up the charts.



THE "NOW I'VE SEEN EVERYTHING" AWARD—Mardi Nehrbass, RKO
Mardi's nonchalance at the appearance of The Hulk at her very doorstep is a tribute to her gracious good nature.

Our congratulations to all the winners. And remember, with Wet Willie's DIXIE ROCK (CPS 0231) there are no losers.

Wet Willie's new single "Dixie Rock" is from the album of the same name on Capricorn Records, Macon, Ga.

HOT SAUCE

R-8142

The Jan Davis Guitar

New Hit Single
GYPSY FOX

R-1023



BANWOOD
RECORDS, INC.

Taxe Expands Sound-alike Lines, Studios

LOS ANGELES—Rick Taxe, convicted tape pirate who is appealing his four-year sentence (Billboard, May 3), will introduce a 99 cent retail four selection 8-track cartridge within 90 days.

Taxe demonstrated the cost-slashing concept of a no-moving parts cartridge, which has no hub and no pinch roller. His firm, Sound-alike Music, has applied for a patent. He will license the concept "or duplicate and manufacture the entire cartridge for anybody for less than he can do it himself." Taxe will whole-

sale the completed prerecorded cartridge for 50 cents. The Taxe-produced four-selection cartridge will carry sound-alikes.

Taxe and his brother, Ron, are concentrating on production of sound-alikes and the acquisition of oldies masters, especially those which appeal to the mature music buyer. The Taxes are adding another studio at their Arizona Circle base and will shortly announce the purchase of a Hollywood studio. Rick Taxe intends to produce 10 Sound-alike tape albums per month. Taxe will have three 16-track and one 8-track studio in operation by summer.

Aretha's No Go Costs \$47,500

NEW YORK—A New York State Supreme Court Judge has slapped soul/pop artist Aretha Franklin with \$47,500 in damages liability for her cancellation of a concert engagement in Tampa, Fla. in July 1969. The suit had been filed by GLG Inc., producers of the concert.

In his ruling, Judge Arnold Fine pointed out that Ms. Franklin had failed to conclusively establish that her cancellation was due to illness.

Judge Fine also ruled that "although the evidence is clear that at various times in June and July, 1969, Ms. Franklin was having serious problems, and had been in and out of hospitals, she had failed to establish that she was unable to appear on July 5, 1969, as agreed."

The ruling added further that although neither Ms. Franklin nor her agents had signed a contract for the Tampa performance, their efforts to arrange "playback" or substitute concert dates established conclusively "the existence of a contract despite the failure to prove the written agreement was executed."

'Q' Jukebox Business Steady For Manufacturer

By ANNE DUSTON

CHICAGO—Sales for quad jukeboxes in the eight months that they have been introduced, have supported the concept to the point that all manufacturers intend to continue offering quad.

Seeburg claims that some markets are excellent for quad, notably the Philadelphia market. While the standard stereo box is the bigger seller, quad is more than holding its own.

The use of the quad box can turn a business completely around, claims Joe Sennesac, advertising manager for Rockola. He cites one example of a bar-grille in a suburban area that changed its atmosphere and added a quad box. The changes brought in the young, swinging crowd, and added money to the cash register.

"Knowledgeable operators will suggest changes that will increase the cash register receipts. That's the name of the game, not selling jukeboxes themselves. By considering the box as part of the whole atmosphere package, the location can be made a success," Sennesac explains.

The quad box is not given to any particular geographical area, but it is here to stay, says Paul Huebsch, general sales manager, Rowe Intl. "The number of sales in an area depends on the particular distributor. Some are forceful and aggressive in whatever they sell."

The quad box represents a fair percentage of sales for Rowe, and presents no particular service problems. "Record availability has been a problem, but there is more and more software available," Huebsch says.

In addition, Taxe is duplicating 40 different "best of" classical tapes by a variety of well-known composers. He is also readying a series of vintage radio broadcast tapes. He has contacted Sanford "Bud" Wolff, executive director of AFTRA, regarding clearing material from such radio shows. Taxe will wholesale his product for \$1. Also being readied are a series of oldies tapes, made from the original masters secured from rightful owners, which date back to Enrico Caruso. Taxe also says he is leasing his sound-alike masters to both domestic and foreign duplicators.

In order to free himself for more production and acquisition, Taxe has sold the rights to market his Sound-alike Music 125 tape line to Delmar Industries, a public com-

NARM Retailing

• Continued from page 3

follow an 11 a.m. rap session that will concentrate on operational problems of record and tape retailers, will focus on seven topics. The topics were gleaned from 16 points made by Stan Cornyn in a speech during the Los Angeles confab.

The seven topics are "New Avenues for Advertising and Promotion"; "Meeting the Challenge of the Growing Adult Market"; "Variable Pricing of Product: The Right Price For the Right Album"; "Coordinating and Expanding Manufacturer Promotion For the Retail Level"; "The Effective Use Of Manufacturers' Merchandising Aids"; "How To Improve Packaging for Increased Sales"; and "The Single Record."

The topics will be aired in the form of roundtable discussions, each of which will be co-chaired by two or three members of the manufacturers advisory committee. Retailers and the NARM board of directors, in addition to the advisory committee, will attend.

The retail advisory committee will meet with the manufacturers advisory committee at 3 p.m. to summarize the conference.

NAMM 74th Show Has 240 Exhibitors

CHICAGO—Approximately 240 U.S. and foreign firms will exhibit at the National Assn. of Music Merchants Music Expo, June 21-24 at McCormick Place.

NAMM has already held one regional show, in Los Angeles in March.

Among the educational sessions planned are: "How To Approach Selling In The 1980s," "Effective Window and Store Display," "Solving Tax Problems For Business and Individuals," and "Budgeting and Forecasting."

Eight directors will be elected during the organization's 74th annual convention.

pany located in Salt Lake City, with marketing and promotional offices here.

Dave Silver, the executive vice president, says the company was formed recently by four Sound-alike Music distributors, including himself. Others are: Dean Rowell, Salt Lake City, president; Howard L. Margolis, Fresno, secretary; and Laverne Nelson, treasurer, San Diego. They will start delivery on the \$2.98 suggested list price tapes June 2. Delmar will concentrate its marketing of tapes in supermarkets, variety

and drug chains and other mass outlets. Rick Ward, former Taxe sales executive, has been named marketing coordinator for Delmar.

Delmar is producing two blister pack merchandising carousels capable of holding 120 and 225 tapes. Four non-blister pack carousels will hold 30, 80, 160 and 240 units. Silver envisions six regional warehouses eventually serving a network of 200 distributors in the U.S. Twenty distributors have been appointed. A separate corporation and executives will serve the Canadian market.

Lerner Sues Kirshner; Says No Tune Exploitation

NEW YORK—Alan Jay Lerner, creator of such outstanding evergreens as "Camelot," "Gigi," "On A Clear Day," and "Paint Your Wagon," has filed suit for \$1.5 million in U.S. District Court here against the Kirshner Entertainment Corp., charging breach of contract, common law fraud, and violation of an antifraud provision of the Federal securities law.

The charges arise out of a 1969 agreement between Lerner and Kirshner in which Lerner acquired \$1 million worth of Kirshner stock in exchange for his (Lerner's) rights in such productions as "My Fair Lady," "Brigadoon," "Paint Your Wagon," "Gigi," and "On A Clear Day."

In his complaint, Lerner argues that under terms of the agreement Kirshner Entertainment agreed to exploit the rights to derive the maximum possible income. He also argues that Kirshner Entertainment agreed to use its personnel and funds to exploit those rights; and that he (Lerner) received the assurance that Kirshner had the expertise and ability to undertake the venture.

However, argues Lerner, the defendant's true reason for entering into the agreement was "to make its stock, which it planned to offer to the public, appear more attractive,

Wes Farrell Lumps Publishing Firms

LOS ANGELES—The Wes Farrell Organization has combined all its publishing operations into a new division titled the West Farrell Music Group.

Some 60 publishing houses are represented or co-owned by the new group, including Pocket Full Of Tunes, Chelsea Music and Kenny Nolan Publishing.

thus assuring the success of its public offering."

In addition to seeking damages in excess of \$1.5 million, Lerner is also asking the court to rescind the agreement, and direct the defendant to return the allegedly fraudulently acquired rights.

Lerner is also seeking an accounting of all moneys received by Kirshner on account of the rights, as well as interests, cost and disbursements of the action.



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- Personal Manager
- Print Media
- Public Relations/Promotion
- Radio
- Radio/Television — Non Commercial
- Record Label
- Record Merchandising
- Record Producer
- Studio
- Talent Agent
- Talent Buyer
- Television/Motion Picture
- At Large

Schedule of Membership Dues

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MAY 31, 1975, BILLBOARD

General News

FBI Raids L.A. Tape Assembler

LOS ANGELES—Three local locations involved in a single alleged tape pirate operation were hit here last week by FBI agents armed with search warrants. No arrests were made. Evidence seized has been turned over to the grand jury for investigation.

Agents seized 18,000 assembled and unassembled alleged pirate tape plus quantities of packaging material and four tape winders at Allen's Packaging Co., Unit 36, 7625 E. Rosecrans, Paramount, Calif. At the same address in Unit 32, agents seized office records of EdPic Duplicators.

In apartment 77, Hawaiian Gardens Apartments, 1321 W. Rosecrans, Gardena, Calif., agents seized a master recorder, eight slave units and assorted raw materials used in duplicating tapes.

N. C. Bust Nabs Alleged Pirate

FAYETTEVILLE, N.C.—Cumberland county sheriff Otis Jones arrested Terry Glen Miller, 22, May 14, charging him with distributing and wholesaling alleged pirate 8-track tapes. This is the home of Ft. Bragg, where some 50,000 airborne troops make their home. John Polk, special agent for the Recording Industry Assn. of America, participated in the bust.

"Over \$2.5 million in illegal tapes were sold last year in the Southeastern region," Polk said, adding he plans further investigations in other Eastern North Carolina counties.

2 N.J. Men Plead Guilty To Piracy

NEWARK, N.J.—Michael Levy, doing business as M&L Sales, Asbury Park, N.J. pleaded guilty in U.S. district court here to three counts of copyright infringement stemming from his sales of pirated tape recordings. U.S. Magistrate William Hunt released Levy on his own recognizance pending sentencing.

Also awaiting sentencing is Yegish Hajakian who pleaded guilty to one count of selling pirated recordings from a storefront in Maywood, N.J. He was said to have been supplied with the tapes by Levy.

BMI Gives \$15,000 To 12 Composers

NEW YORK—Broadcast Music Inc. (BMI) presented awards to 12 young composers who shared in prizes totaling \$15,000 in the licensing agency's 23rd annual student composers competition.

Awards went to Stephen Chatman of Madison, Wis.; Stephen Dembski, New York City; Richard Derby, Goleta, Calif.; Hal Freedman, Bedford, N.H.; Margaret Ann Griebing, Akron, Ohio; Murray Gross, Brunswick, Me.; Stephen Abram Jaffe, Amherst, Mass.; Carson Kievman, Atlanta; William Matthews, Sioux Falls, S.D.; Jay Reise, Oradell, N.J.; Rodney Irl Rogers, Scottsdale, Ariz.; Christopher Roze, New York City.

Winners were announced at a party held here on May 14.

AMs Add Disco Records

• Continued from page 1

director, the additional slots will be used solely for disco music, to be aired during the 6 p.m. to 2 a.m. time-slot. The records will have an airing frequency of once or twice a night, she says.

The growth of the local club scene and an increased favoring of disco sounds by the station's listeners were the prime reasons behind the move, explains Ms. Bush.

At San Francisco's KYA there hasn't been any expansion of playlists, but disco sounds now make up some 40 percent of the station's on-air selections. The percentage a few months ago, offers music director Enid Heikel, was in the 10-15 percent range. The station's playlist encompasses 34 records.

"While the club scene is not that strong here yet, I think that the music is already having a very strong effect locally," says Ms. Heikel. Describing the disco sound as a "refreshing new music for radio," she explains that she would like to expand the station's playlist to work in even more disco music, but that right now it just isn't feasible. She does add, though, that she has a special nighttime category, comprised of three selections, for testing "breaking" disco disks.

Sharing the enthusiasm for disco product is Christy Wright, music director at Boston's WRKO. Disco music now accounts for some 20-25 percent of the station's 35-song playlist.

"Around the first of the year we were even heavier on disco records, but we've slowed up a bit," says Ms. Wright. She does feel, though, that disco music is playing a strong role on the local music scene.

Moving southward to Philadelphia, WFIL's Jay Cook says that "there's no question but that the discos are the birthplace of a lot of the records we've played." He explains that the selection of records for the station's 26-record playlist remains a difficult task, and that sales results still play the prime role.

In Washington, D.C., WPGC's music director Jim Eliot has disco product making up some 25 percent of the station's playlist of 25-30 selections. "Our 18-34 year old listening audience is getting more and more into dance records," says Eliot. Whether the station's younger listeners are into the music isn't yet clear, he adds.

From Atlanta's WQXI, music director John Leader explains that the local disco scene is just getting started, and that any real impact

hasn't been felt yet. Noting that the number of clubs catering to the disco crowd has grown in the past two months from four to the 10-15 clubs now in operation, Leader says that he is constantly eyeing music coming out of discos, mainly in New York, and that if initial sales are there he wouldn't hesitate to go on the record. "It can be a viable scene," he says.

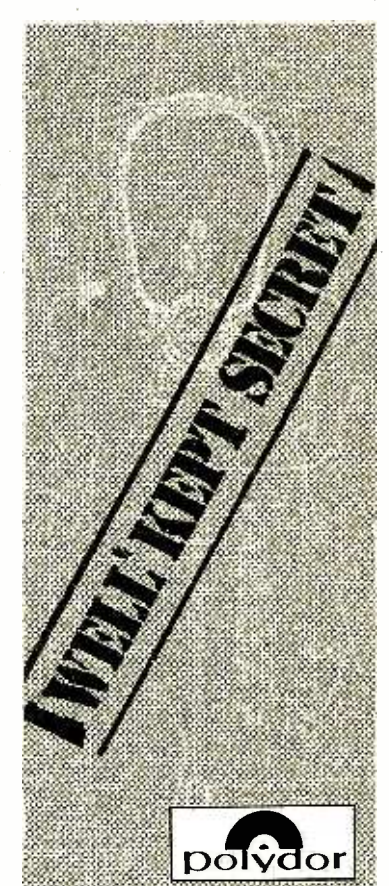
Rick Sklar, ABC executive here, says that disco music has not had any strong influence on the station's playlist. He does admit, though, that in the last six months some half a dozen disco numbers have come home for the station. Notably, Van McCoy's disco song, "The Hustle" went to No. 1 at ABC last week, after being on the station's list for four weeks.

Treasury Grows

• Continued from page 3

Jose. The space allocation of the latter store made possible a "free-standing" record/tape department with its own register. All other Bay stores have central checkout units only.

The 28 leased departments cross-country operate through Recco, a division of Pickwick International.



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Carpenters' current smash single "Only Yesterday" is included in "Horizon," their first studio album in two years, shipping June 6th.



APRIL/BLACKWOOD SCHEME

Select Writers Given Showcase

By JIM MELANSON

NEW YORK—The showcasing of certain "select" songwriters has been added to April/Blackwood Music Publishing's strategies for material placement.

Notably, the tactic is also designed to enhance an unsigned writer/performer's chances for a label deal.

According to Larry Fogel, general professional manager, the company's first move in this direction was with a Randy Richards showcase last September at the now

closed Max's Kansas City music room.

Showcase support was twofold: the publisher picked up the tab for a performance for some 100 industry figures, including a&r personnel, group managers looking for new material and press; April/Blackwood also financially supported Richards and seven musicians who traveled with him from the South during a week's gig at the club. While Fogel declined to say how much "expense" money was involved on April/Blackwood's part, he did state that the group received a few hundred dollars from the club.

As a trial run for the showcasing principal, the Richards affair was judged a success, says Fogel. He claims that representatives of several label acts, including Three Dog

Night and Blood, Sweat & Tears, expressed strong interest in the 24-year-old writer's material.

In the area of a label deal, Richards has just finished an LP with a production company and the rounds to labels are about to begin, following mastering of the product. The production pact was arrived at through "mutual" efforts between April/Blackwood and Richards, says Fogel.

As a courtesy, continues Fogel, CBS Records will have first refusal rights to the completed recording.

As for future showcases, Fogel sees it as a very "selective" process, possibly once or twice a year. "Within a reasonable amount of money, though, you have to make the investment in your artist's career," says Fogel.

Another Hendrix Album On the Way

NEW YORK—Based on the sales success of his initial Jimi Hendrix issue, "Crash Landing," Hendrix tapes project coordinator Alan Douglas is going ahead with phase two, an album of Hendrix blues and jazz sessions. Douglas is pursuing plans for it to be released in September.

Artists playing on these sessions, part of the extensive set of tapes Hendrix left behind at his death, include drummer Buddy Miles, bassist Dave Holland, organist Larry Young and possibly guitarist John McLaughlin.

Copyright Register Comments Clarified

WASHINGTON—Register of Copyrights Barbara Ringer was inadvertently misquoted on the mechanical royalty rate issue in Billboard's May 17 story on the copyright revision hearings.

The official transcript quotes Ms. Ringer as saying: "One can wonder how 2 cents in 1909 could possibly still be viable today. The answer is probably that the LP resulted in the unit price going from 2 cents to about 20 cents, or in some cases 24 cents as a ceiling. But at the same time, it has been argued very forcefully that the 2 cent rate is infinitely too low, even considering the LP and the other structural changes that have occurred in that industry. . . ."

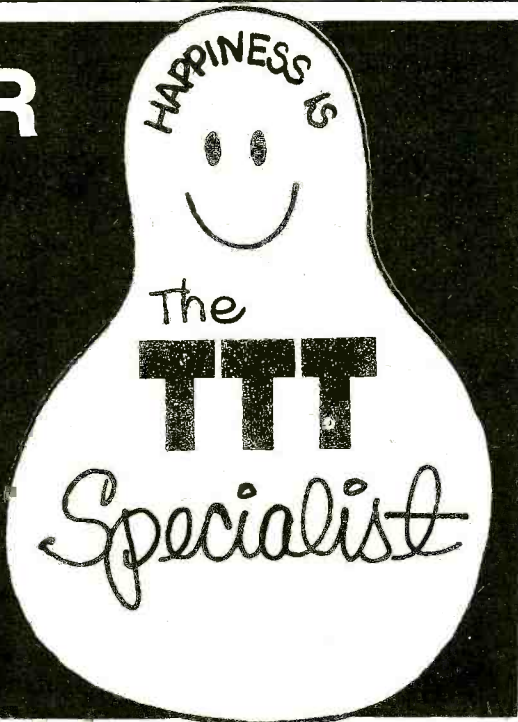
Referring to the last part of that extemporaneous statement, the Billboard story read: The 3 cent statutory rate in the bill, up from the 2 cent 1909 rate "still seems infinitely too low" to the Register of Copyrights.

ELTON'S SOUL HELPS SINGLE

LOS ANGELES—Elton John's "Philadelphia Freedom," a former No. 1 Hot 100 single that has been dropping down the list for the past several weeks, moved back up the charts to a starred 12 this week as a direct result of soul action.

Elton's move is the exact opposite of what usually occurs on the charts, with soul records generally moving up the charts as a result of pop activity. The song is a starred 47 on the soul charts this week. John previously had a major soul hit with "Bennie & The Jets."

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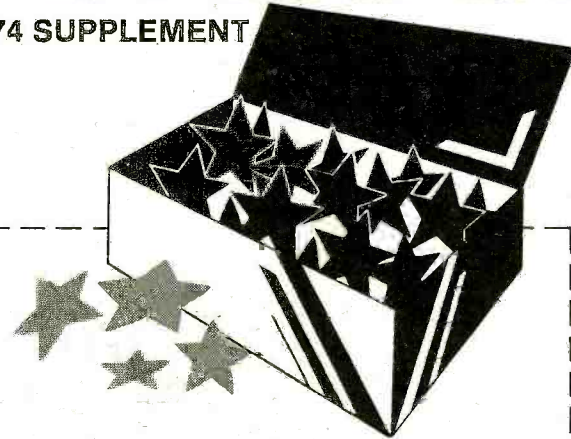
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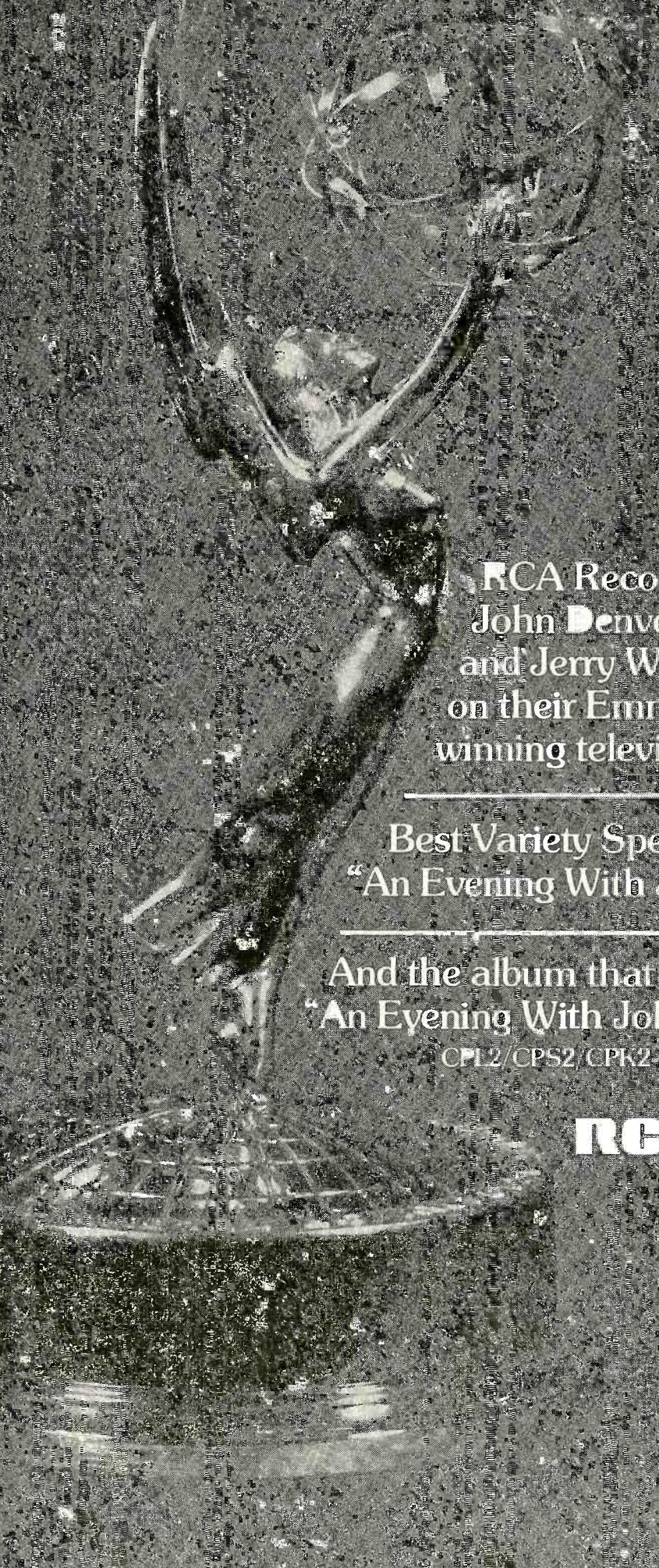
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Billboard HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
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John Denver's Latest Hit

"Emmy's Song"



RCA Records Salutes
John Denver
and Jerry Weintraub,
on their Emmy Award
winning television show.

Best Variety Special:
"An Evening With John Denver"

And the album that launched it.
"An Evening With John Denver"

CPL2/CPS2/CPK2-0764

RCA Records and Tapes

Col Seeks 'A Chorus Line'

NEW YORK—Columbia Records has the inside track on acquiring the original cast recording rights to "A Chorus Line," off-Broadway musical.

The show opened at the Newman Theater of the Shakespeare Festival Public Theater on May 14 and received rave reviews, which triggered interest in the album. The show is said to be headed for a Broadway opening in September.

Meanwhile, RCA Records has released the first single from the show. The song, "What I Did For Love," is performed by Jack Jones, who co-produced the single with Mike Berniker, RCA's pop a&r director. The disk was arranged and conducted by Marty Faich. The other side, not from the musical, contains a Jack Jones, Joe Kloess tune, "Don't Mention Love."

"What I Did For Love" and the other tunes in "A Chorus Line" were written by Marvin Hamlisch (music) and Edward Kleban (lyrics).

2 Contributors To Be Honored May 29 In N.Y.

NEW YORK—Composer Burt Bacharach and the F. & M. Schaefer Brewing Co. will be honored at The Third Street Music Settlement's 80th Anniversary luncheon May 29 at the Plaza Hotel here.

Atlantic Records chairman Ahmet Ertegun is the luncheon chairman. Students of the school will perform.

Tickets are from the school at \$25 per ticket and tables are: Sponsors \$250, Patrons \$500 and Benefactors \$1,000.

Bacharach's award is for his musical achievements in music and the Schaefer award is for service to music.

General News

WB's Campaign A Retail Builder

LOS ANGELES—Warner Bros.' new "Your Kind Of Music" merchandising campaign is designed to turn entire retail stores and record departments into environments spotlighting current WB releases and selected catalog titles.

A huge array of display material in a red, white and blue graphics theme is being set for some 200 participating stores. Included are wall units, divider cards, mobiles, posters, T-shirts, buttons, balloons, bunting and matches as well as individual merchandising pieces for new WB product.

The campaign kicks off in 127 Musicland stores, 12 Treasure City outlets and nine Shoppers City stores of the J.L. Marsh Co. Participating via Musical Isle of America's Chicago and St. Louis branches are 33 Goldblatt's Department Stores (audio and clothing sections as well as record departments), 20 Venture stores and 18 Playback stores.

Interstate Shipping Attack

• Continued from page 1

picture of criminal infiltration. "Law enforcement officials, both state and federal, have observed with concern the infiltration of hardened criminals and criminal organizations into tape piracy, attracted by the high profits and cash transactions which typify the pirate operation."

"Illicit products manufactured in Oklahoma are to be found in the stores and truck stops of New Jersey. Pirate tapes manufactured in Florida are shipped to California for sale. Interstate commerce is used in the perpetuation of these offenses. The crime is truly national and can best be dealt with on that basis."

Senator Brock is particularly concerned with the unauthorized tapings of noncopyrighted recordings "by our older artists like the legendar

dary Hank Williams," whose heirs suffer from the losses due to heavy pirating.

The Tennessee senator will hold hearings in his country music home state, to build a record on the extent of the piracy there. Later, he will request hearings by the Senate Judiciary Committee here, which has jurisdiction over amendments to the U.S. criminal code.

The piracy continues, Senator Brock said, although there are anti-piracy laws in 30 states, and the Justice Dept. proceeds against the pirates under federal copyright law. The senator quoted an estimate that pirated recordings cost over a quarter of a billion dollars in sales lost to producers, performers, musicians and composers of the music last year.

"Unfortunately, the provisions of the Copyright Act are such as to render effective prosecution difficult," particularly in the case of the older artists whose performances are on non-copyrighted (pre Feb. 15, 1972) recordings.

In January, Justice Dept. announced it would begin criminal prosecution of unauthorized duplication and sale of the older, unprotected recordings. The action will attack those duplicators who claim a right to copy the recordings under the terms of the compulsory licensing clause of the federal copyright law—a claim which has been rejected by U.S. Courts of Appeals in four circuits.

FBI Raids 1st

• Continued from page 1

E-C Tapes is owned by David Heilman, one of the nation's most vigorous opponents of attempts to halt unauthorized duplication.

The raid, which was sanctioned by Ted Scudder, assistant U.S. attorney of the Northern District of Illinois, seized some 20,000 allegedly pirated pre-Feb. 15, 1972, recordings. Also seized in the raid were a number of masters and substantial quantities of the firm's business records.

Reached in Wisconsin by phone, Heilman said that the FBI raid "was no more than a sham." He challenged the Justice Dept.'s move by saying they "should not simply impound the recordings but should file criminal charges against my company for selling pre-Feb. 15, 1972, material." He claims that he will file suit in Illinois Federal Court to recover the impounded product.

He also claimed that the Justice move "is only an attempt to bypass the line of cases in the Second Circuit Court of Appeals, including the American Metropolitan Enterprises case in 1967."

15 State Raid

• Continued from page 3

Shreveport on May 16, came away with three van loads of suspect tape and duplicating equipment

Because the investigation involved 61 other cities in Louisiana and 38 cities in 14 different states, an FBI spokesman says it will take several weeks to ascertain the scope of Bell's firms.

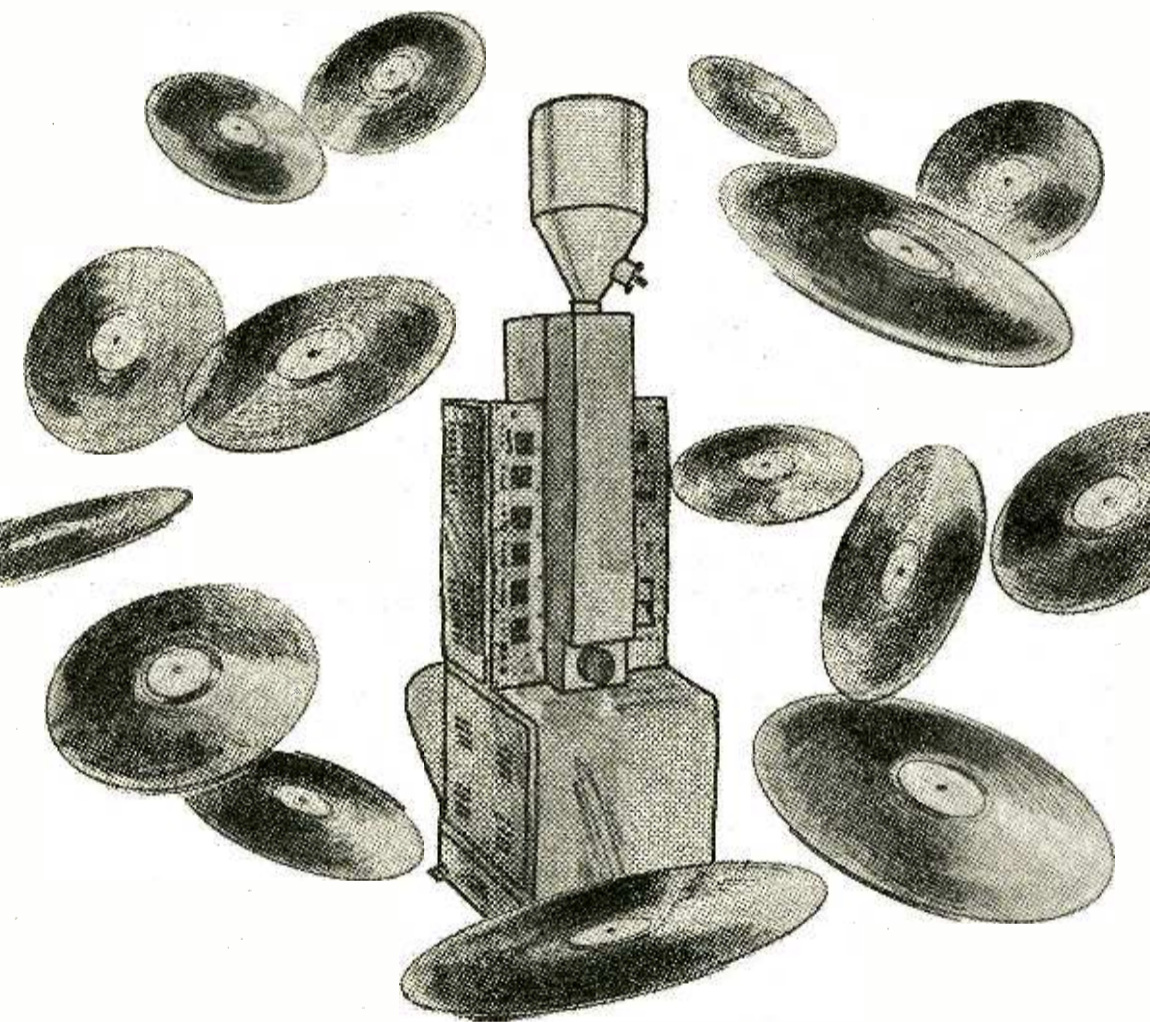
FBI agents raiding Bell's two locations, confiscated 8-track prerecorded tapes, around 20,000 blanks, plus duplicating material. Over 35 FBI agents participated in the raids in the state of Louisiana alone, confiscating all tapes, found in locations searched with warrants issued by magistrate James M. Barton of Shreveport.

Shreveport remains the central information point for all FBI agents to report back as to their findings in the other states.

Joseph T. Sylvester, special agent in charge of the FBI's New Orleans office, says the recent investigation of sales by B&B in alleged pirated tapes, is part of an on-going campaign targeted against violations of the federal copyright law which includes producers or distributors of alleged pirated material.

Locations visited by FBI agents during the May 16 raid are in California, Louisiana, Texas, Arkansas, New York, North Carolina, South Carolina, Florida, Alabama, Montana, Oregon, Missouri, Ohio, Georgia and Kansas.

RECORD PROFITS



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Joan Armatrading is finally in the spotlight.



"It's been nearly two years since Joan Armatrading's amazing debut album and it's been worth the wait... One of the most strikingly original voices to emerge in recent years... Joan is quietly destroying musical barriers, providing something fresh and invigorating that's flavoured by lingering touches of Soul, Blues, Folk, and the sounds of her Caribbean birthplace. The result is one of the most compelling artists working in Britain today. To hear is to understand."

—RECORD MIRROR

Joan Armatrading "Back To The Night" on A&M Records.

(SP-4525)

Produced by Pete Gage.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (5/22/75)

TOP ADD ONS - NATIONAL

- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- JESSI COLTER—I'm Not Lisa (Capitol)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)

PRIME MOVERS - NATIONAL

- THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- MICHAEL MURPHEY—Wildfire (Epic)
- AMERICA—Sister Golden Hair (W.B.)

BREAKOUTS - NATIONAL

- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- TEN C.C.—I'm Not In Love (Mercury)

D—Discoteque Crossover

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

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

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

- * BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 35-27
- KBBC—Phoenix
- D• FRANKIE VALLI—Swearin' To God (Private Stock)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- * PILOT—Magic (EMI) 19-8
- * MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 30-21
- KUPD—Phoenix
- NO NEW LIST
- *
- * KUEO—Albuquerque
- JOE SIMON—Get Down, Get Down (Spring)
- BOOMER CASTLEMAN—Judy Mae (Mums)
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 27-17
- * LINDA RONSTAD—When Will I Be Loved (Capitol) 21-13

Pacific Northwest Region

- TOP ADD ONS:
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- JESSI COLTER—I'm Not Lisa (Capitol)
- EAGLES—One Of These Nights (Asylum)
- ★ PRIME MOVERS:
- (D) THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- NEIL SEDAKA—The Immigrant (Rocket)
- (D) FRANKIE VALLI—Swearin' To God (Private Stock)
- ★ BREAKOUTS:
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- EAGLES—One Of These Nights (Asylum)
- (D) FRANKIE VALLI—Swearin' To God (Private Stock)

KFRG—San Francisco

- ALICE COOPER—Only Women (Atlantic)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- * MICHAEL MURPHEY—Wildfire (Epic) 15-8
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 14-5
- KYA—San Francisco
- JESSI COLTER—I'm Not Lisa (Capitol)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 20-7
- * DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 21-14
- K101—FM—San Francisco
- D• AVERAGE WHITE BAND—Cut The Cake (Atlantic)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- * MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 18-14
- * ROGER WHITTAKER—Last Farewell (RCA) 17-12
- KSJO—San Jose
- DWIGHT TWILLY BAND—I'm On Fire (Shelter)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- * ROGER WHITTAKER—Last Farewell (RCA) 17-12
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 18-13
- KLIV—San Jose
- RAY STEVENS—Misty (Barnaby)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- * MICHAEL MURPHEY—Wildfire (Epic) 11-3
- * LINDA RONSTAD—When Will I Be Loved (Capitol) 16-9
- KJOY—Stockton, Calif.
- STEELY DAN—Black Friday (ABC)
- JUSTIN HAYWARD & JOHN LODGE—I Dreamed Last Night (Threshold)
- JESSI COLTER—I'm Not Lisa (Capitol) 28-17
- D★ THE BRECKER BROTHERS—Sneakin' Up Behind You (Arista) 30-19

Pacific Southwest Region

- TOP ADD ONS:
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- ALICE COOPER—Only Women (Atlantic)
- KG'S—Keep On Bumping (Gang)
- ★ PRIME MOVERS:
- PILOT—Magic (EMI)
- MICHAEL MURPHEY—Wildfire (Epic)
- ROGER WHITTAKER—Last Farewell (RCA)
- ★ BREAKOUTS:
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- KG'S—Keep On Bumping (Gang)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)

KHJ—Los Angeles

- ALICE COOPER—Only Women (Atlantic)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- * JESSI COLTER—I'm Not Lisa (Capitol) HB-23
- * CHICAGO—Old Days (Columbia) 24-17

K100 (K10Q-FM)—Los Angeles

- KG'S—Keep On Bumping (Gang)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- * PILOT—Magic (EMI) 18-9
- * AMERICA—Sister Golden Hair (W.B.) 14-10

KKDJ—Los Angeles

- JESSI COLTER—I'm Not Lisa (Capitol)
- CARLY SIMON—Attitude Dancing (Elektra)
- * ROGER WHITTAKER—Last Farewell (RCA) 23-11
- * AMERICA—Sister Golden Hair (W.B.) 14-6

KFXM—San Bernardino

- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- * WAR—Why Can't We Be Friends (U.A.) 28-19
- D★ HERBIE MANN—Hijack (Atlantic) 22-12

KAFY—Bakersfield

- RAY STEVENS—Misty (Barnaby)
- MIKE POST—Rockford Files (MGM)
- * MICHAEL MURPHEY—Wildfire (Epic) 24-16
- * JOHN DENVER—Thank God I'm A Country Boy (RCA) 11-6

KCBQ—San Diego

- D• THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- * MICHAEL MURPHEY—Wildfire (Epic) 24-18
- * CHICAGO—Old Days (Columbia) 16-11

KENO—Las Vegas

- FIRST CLASS—Funny How Love Can Be (United Kingdom)
- EAGLES—One Of These Nights (Asylum)
- * SEALS & CROFTS—I'll Play For You (W.B.) 28-17

KNDE—Sacramento

- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- RUBETTES—I Can Do It (Polydor)
- * PILOT—Magic (EMI) 22-9
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 23-10

KJR—Seattle

- MELISSA MANCHESTER—Midnight Blue (Arista)
- EAGLES—One Of These Nights (Asylum)
- * NEIL SEDAKA—The Immigrant (Rocket) 14-7
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 21-6

KING—Seattle

- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- EAGLES—One Of These Nights (Asylum)
- * EARTH, WIND & FIRE—Shining Star (Columbia) 17-11
- * AMERICA—Sister Golden Hair (W.B.) 13-7

KJRB—Spokane

- TEN C.C.—I'm Not In Love (Mercury)
- JESSI COLTER—I'm Not Lisa (Capitol)
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 19-12
- * MIKE POST—Rockford Files (MGM) 23-16

KTAC—Tacoma

- NO NEW LIST
- *
- ★

KGW—Portland

- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
- ROGER WHITTAKER—Last Farewell (RCA)
- * ALICE COOPER—Only Women (Atlantic) 18-10
- * LINDA RONSTAD—When Will I Be Loved (Capitol) 10-3

KISN—Portland

- GENE COTTON—Damn It All (ABC)
- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
- D★ AVERAGE WHITE BAND—Cut The Cake (Atlantic) 19-10
- * NEIL SEDAKA—The Immigrant (Rocket) 17-9

KTLK—Denver

- JESSI COLTER—I'm Not Lisa (Capitol)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- * WAR—Why Can't We Be Friends (U.A.) 31-22
- * PILOT—Magic (EMI) 14-5

KIMN—Denver

- D• FRANKIE VALLI—Swearin' To God (Private Stock)
- EARTH, WIND & FIRE—Shining Star (Columbia)
- * ELVIS PRESLEY—Trouble (RCA) 40-28
- * DWIGHT TWILLY BAND—I'm On Fire (Shelter) HB-27

KKAM—Pueblo, Colo.

- EAGLES—One Of These Nights (Asylum)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 26-15
- * NEIL SEDAKA—The Immigrant (Rocket) 29-20

KYSN—Colorado Springs

- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- ORLEANS—Let There Be Music (Asylum)
- * BOOMER CASTLEMAN—Judy Mae (Mums) 29-22
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 20-13

KCPX—Salt Lake City

- SEALS & CROFTS—I'll Play For You (W.B.)
- D• THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- * SHA NA NA—Just Like Romeo And Juliet (Kama Sutra) 34-25
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 33-23

KRSP—Salt Lake City

- D• VAN MCCOY—Hustle (Avco)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- * ROGER WHITTAKER—Last Farewell (RCA) 20-10
- * JESSI COLTER—I'm Not Lisa (Capitol) 26-17

Southwest Region

• TOP ADD ONS:

PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)

PILOT—Magic (EMI)

TEN C.C.—I'm Not In Love (Mercury)

★ PRIME MOVERS:

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

AMERICA—Sister Golden Hair (W.B.)

JESSI COLTER—I'm Not Lisa (Capitol)

★ BREAKOUTS:

PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)

TEN C.C.—I'm Not In Love (Mercury)

BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)

KILT—Houston

- TEN C.C.—I'm Not In Love (Mercury)
- MAC DAVIS—Burnin' Thing (Columbia)
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 29-14
- * GWEN McCRAE—Rockin' Chair (Cat) EX-32

KRBE-FM—Houston

- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- BEE GEES—Jive Talkin' (Atlantic) 27-21
- * JESSI COLTER—I'm Not Lisa (Capitol) 26-20

KLIF—Dallas

- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- CARLY SIMON—Attitude Dancing (Elektra)
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) HB-21
- * MICHAEL MURPHEY—Wildfire (Epic) 8-3

KNUS-FM—Dallas

- D• HAROLD MELVIN—Bad Luck (Philadelphia International)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- * GRAND FUNK—Bad Time (Capitol) 30-17
- * AMERICA—Sister Golden Hair (W.B.) 29-16

KFJZ—Ft. Worth

- BLOOD, SWEAT & TEARS—Got To Get You Back In My Life (Columbia)
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- * AMERICA—Sister Golden Hair (W.B.) 18-10
- D★ HAROLD MELVIN—Bad Luck (Philadelphia International) 36-25

KXOL—Ft. Worth

- TEN C.C.—I'm Not In Love (Mercury)
- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- * BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 27-21
- * ALICE COOPER—Only Women (Atlantic) 21-16

KONO—San Antonio

- PILOT—Magic (EMI)
- LEO SAYER—One Man Band (W.B.)
- * DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 12-7
- * CHICAGO—Old Days (Columbia) 9-3

KELP—El Paso

- D• AVERAGE WHITE BAND—Cut The Cake (Atlantic)
- TAVARES—Remember What I Told You (Capitol)
- * MIKE POST—Rockford Files (MGM) 24-18
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) HB-16

XEROK—El Paso

- STEELY DAN—Black Friday (ABC)
- MIKE POST—Rockford Files (MGM)
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 12-5
- * DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 15-10

KAKC—Tulsa

- BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- * JESSI COLTER—I'm Not Lisa (Capitol) 21-13
- * ROGER WHITTAKER—Last Farewell (RCA) 16-10

KELI—Tulsa

- BLOOD, SWEAT & TEARS—Got To Get You Back In My Life (Columbia)
- SMILING FACES—Tulsa (Frotone)
- * BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 30-23
- * LINDA RONSTAD—When Will I Be Loved (Capitol) 16-9

WKY—Oklahoma City

- PILOT—Magic (EMI)
- D• HERBIE MANN—Hijack (Atlantic)
- * ALICE COOPER—Only Women (Atlantic) 13-4
- * AMERICA—Sister Golden Hair (W.B.) 9-3

KOMA—Oklahoma City

- GENE COTTON—Damn It All (ABC)
- D• BAZUKA—Dynamite (A&M)
- * JESSI COLTER—I'm Not Lisa (Capitol) 18-11
- * AMERICA—Sister Golden Hair (W.B.) 8-3

WTIX—New Orleans

- D• HAROLD MELVIN—Bad Luck (Philadelphia International)
- MICHAEL MURPHEY—Wildfire (Epic)
- * ALICE COOPER—Only Women (Atlantic) 27-21
- * JESSI COLTER—I'm Not Lisa (Capitol) 26-20

KEEL—Shreveport

- BARRY WHITE—I'll Do For You Anything (20th Century)
- BEE GEES—Jive Talkin' (Atlantic) 27-21
- * JESSI COLTER—I'm Not Lisa (Capitol) 15-9
- * FIRST CLASS—Funny How Love Can Be (United Kingdom) 31-25

Midwest Region

• TOP ADD ONS:

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

LINDA RONSTAD—When Will I Be Loved (Capitol)

JESSI COLTER—I'm Not Lisa (Capitol)

★ PRIME MOVERS:

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

CHICAGO—Old Days (Columbia)

JESSI COLTER—I'm Not Lisa (Capitol)

★ BREAKOUTS:

PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)

JESSI COLTER—I'm Not Lisa (Capitol)

GWEN McCRAE—Rockin' Chair (Cat)

WLS—Chicago

- LINDA RONSTAD—When Will I Be Loved (Capitol)
- DOOBIE BROTHERS—Take Me In Your Arms (W.B.)
- * CHICAGO—Old Days (Columbia) 32-21
- * EARTH, WIND & FIRE—Shining Star (Columbia) 22-12

WCFL—Chicago

- JESSI COLTER—I'm Not Lisa (Capitol)
- ROGER WHITTAKER—Last Farewell (RCA)
- * CHICAGO—Old Days (Columbia) 30-20
- * ALICE COOPER—Only Women (Atlantic) 17-10

WOKY—Milwaukee

- JESSI COLTER—I'm Not Lisa (Capitol)
- ALICE COOPER—Only Women (Atlantic)

★ DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 27-20

- * QUEEN—Killer Queen (Elektra) 17-10
- WZUU-FM—Milwaukee
- D• THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- * PILOT—Magic (EMI) 18-3
- * MICHAEL MURPHEY—Wildfire (Epic) 11-6

WIFE—Indianapolis

- GWEN McCRAE—Rockin' Chair (Cat)
- ELVIN BISHOP—Sure Feels Good (Capricorn)
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 22-13
- * LINDA RONSTAD—When Will I Be Loved (Capitol) 15-7

WIRL—Peoria, Ill.

- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- TEN C.C.—I'm Not In Love (Mercury)
- * BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 28-21
- * MICHAEL MURPHEY—Wildfire (Epic) 21-10

WDGY—Minneapolis

- ALICE COOPER—Only Women (Atlantic)
- MICHAEL MURPHEY—Wildfire (Epic)
- * MAJOR HARRIS—Love Won't Let Me Wait (Atlantic) 19-12
- * GRAND FUNK—Bad Time (Capitol) 15-9

KDWB—Minneapolis

- LINDA RONSTAD—When Will I Be Loved (Capitol)
- PAUL McCARTNEY—Listen To What The Man Said (Capitol)
- * BACHMAN-TURNER OVERDRIVE—Hey You (Mercury) 15-8
- * PILOT—Magic (EMI) 25-18

KOIL—Omaha

- WAR—Why Can't We Be Friends (U.A.)
- MELISSA MANCHESTER—Midnight Blue (Arista)
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 22-12
- * CARLY SIMON—Attitude Dancing (Elektra) 26-16

KIOA—Des Moines

- TEN C.C.—I'm Not In Love (Mercury)
- STEELY DAN—Black Friday (ABC)
- * JESSI COLTER—I'm Not Lisa (Capitol) 21-14
- * ROGER WHITTAKER—Last Farewell (RCA) 15-9

KKLS—Rapid City, S.D.

- HOLLIES—Another Night (Epic)
- LYNRYD SKYNYRD—Saturday Night Special (MCA)
- * DWIGHT TWILLY BAND—I'm On Fire (Shelter) 23-15
- * CHICAGO—Old Days (Columbia) 26-16

KOWB— Fargo, N.D.

- TANYA TUCKER—Lizzie And The Rainman (MCA)
- DWIGHT TWILLY BAND—I'm On Fire (Shelter)
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 18-5
- * DOOBIE BROTHERS—Take Me In Your Arms (W.B.) 20-7

KXOK—St. Louis

- CARLY SIMON—Attitude Dancing (Elektra)
- D• BAZUKA—Dynamite (A&M)
- * PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 27-19
- D★ THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 18-10

KSLQ-FM—St. Louis

- D• THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
- JESSI COLTER—I'm Not Lisa (Capitol) 19-14
- * AMERICA—Sister Golden Hair (W.B.) 12-5

(Continued on page 22)

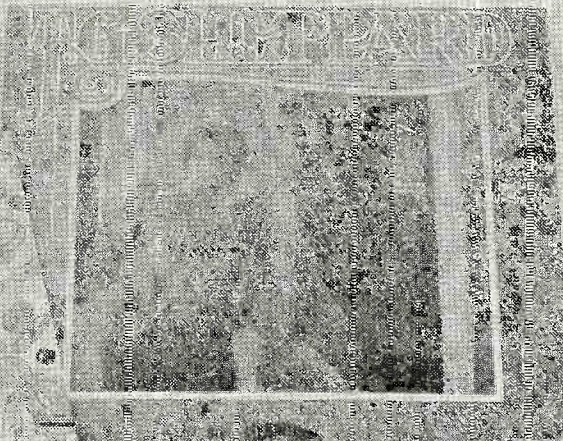
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ANTHOLOGY

Marvelettes

M7-827S2

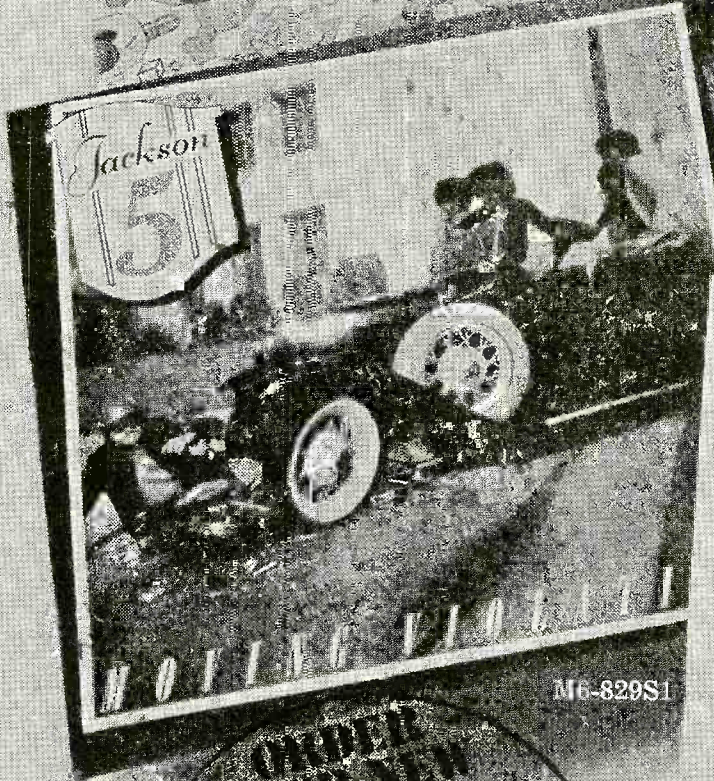


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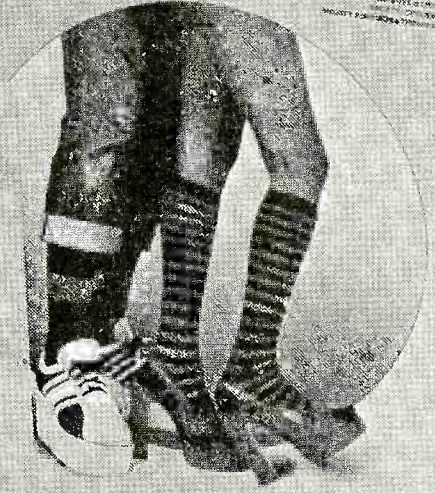
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Billboard Singles Radio Action

Based on station playlists through Thursday (5/22/75)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 20

- WHB—Kansas City**
- **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
 - **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol)
 - ★ **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.) 28-23
 - ★ **GRAND FUNK**—Bad Time (Capitol) 15-9
- KEWI—Topeka**
- **MAC DAVIS**—Burnin' Thing (Columbia)
 - **LORI LIEBERMAN**—Raise Up Off Of Me (Capitol)
 - ★ **JESSI COLTER**—I'm Not Lisa (Capitol) 23-10
 - ★ **JOHNNY WAKELIN**—Black Superman (Pye) 13-5

North Central Region

• **TOP ADD ONS:**

TEN C.C.—I'm Not In Love (Mercury)
GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
(D) VAN McCOY—Hustle (Avco)

★ **PRIME MOVERS:**

MICHAEL MURPHEY—Wildfire (Epic)
AMERICA—Sister Golden Hair (W.B.)
(D) THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)

BREAKOUTS:

TEN C.C.—I'm Not In Love (Mercury)
JOE SIMON—Get Down, Get Down (Spring)
BACHMAN-TURNER OVERDRIVE—Hey You (Mercury)

- CKLW—Detroit**
- **GLADYS KNIGHT**—The Way We Were/Try To Remember (Buddah)
 - **AEROSMITH**—Sweet Emotion (Columbia)
 - ★ **CHICAGO**—Old Days (Columbia) 25-15
 - ★ **ALICE COOPER**—Only Women (Atlantic) 26-18
- WGRD—Grand Rapids**
- **ROGER WHITTAKER**—Last Farewell (RCA)
 - **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury)
 - ★ **MICHAEL MURPHEY**—Wildfire (Epic) 16-8
 - ★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 9-4
- Z-96 (WZZM-FM)—Grand Rapids**
- **TEN C.C.**—I'm Not In Love (Mercury)
 - **ROGER WHITTAKER**—Last Farewell (RCA) 27-14
 - ★ **MICHAEL MURPHEY**—Wildfire (Epic) 12-6

- WTAC—Flint, Mich.**
- **GWEN McCRAE**—Rockin' Chair (Cat)
 - **OLIVIA NEWTON-JOHN**—Please Mr. Please (MCA)
 - ★ **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury) 22-14
 - ★ **LYNYRD SKYNYRD**—Saturday Night Special (MCA) 27-22
- WIXY—Cleveland**
- **VAN McCOY**—Hustle (Avco)
 - **TAVARES**—Remember What I Told You (Capitol)
 - ★ **JOE SIMON**—Get Down, Get Down (Spring) 23-13
 - ★ **AMERICA**—Sister Golden Hair (W.B.) 12-5
- WGCL—Cleveland**
- **JOE SIMON**—Get Down, Get Down (Spring)
 - **DISCO TEX & THE SEX-O-LETES**—I Wanna Dance Wit' Choo (Chelsea)
 - ★ **GRAND FUNK**—Bad Time (Capitol) 21-12
 - ★ **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.) 16-7

- 13-Q (WKQT)—Pittsburgh**
- **GRAND FUNK**—Bad Time (Capitol)
 - **JESSI COLTER**—I'm Not Lisa (Capitol)
 - ★ **MICHAEL MURPHEY**—Wildfire (Epic) 29-16
 - ★ **AMERICA**—Sister Golden Hair (W.B.) 22-12
- KQV—Pittsburgh**
- **NO NEW LIST**
 -
 -
 -

- WKBW—Buffalo**
- **MICHAEL MURPHEY**—Wildfire (Epic)
 - **PILOT**—Magic (EMI)
 - ★ **PAUL ANKA**—I Don't Like To Sleep Alone (U.A.) 16-10
 - ★ **ALICE COOPER**—Only Women (Atlantic) 8-2
- WSAI—Cincinnati**
- **ALICE COOPER**—Only Women (Atlantic)
 - **EARTH, WIND & FIRE**—Shining Star (Columbia)
 - ★ **MICHAEL MURPHEY**—Wildfire (Epic) 15-6
 - ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 26-13
- WCOL—Columbus**
- **TEN C.C.**—I'm Not In Love (Mercury)
 - **WAR**—Why Can't We Be Friends (U.A.)
 - ★ **MELISSA MANCHESTER**—Midnight Blue (Arista) 26-10
 - ★ **JESSI COLTER**—I'm Not Lisa (Capitol) 19-9

- WAKY—Louisville**
- **BEE GEES**—Jive Talking (Atlantic)
 - **MAC DAVIS**—Burnin' Thing (Columbia)
 - D★ **BAZUKA**—Dynamite (A&M) 19-10
 - ★ **ACE**—How Long (Anchor) 13-6
- WTUE—Dayton, Ohio**
- **TEN C.C.**—I'm Not In Love (Mercury)
 - **BEE GEES**—Jive Talkin' (Atlantic)
 - D★ **BAZUKA**—Dynamite (A&M) 38-28
 - ★ **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury) 39-27
- WBGW—Bowling Green, Ky.**
- **JANISIAN**—At Seventeen (Columbia)
 - **SAMMY JOHNS**—Rag Doll (GRC)
 - ★ **TAVARES**—Remember What I Told You (Capitol) 8-1
 - ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 19-11
- WIET—Erie, Pa.**
- **PILOT**—Magic (EMI)
 - **JESSI COLTER**—I'm Not Lisa (Capitol)
 - D★ **HERBIE MANN**—Hijack (Atlantic) 33-18
 - ★ **AMERICA**—Sister Golden Hair (W.B.) 21-9

Southeast Region

• **TOP ADD ONS:**

PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
SAMMY JOHNS—Rag Doll (GRC)

★ **PRIME MOVERS:**

(D) THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
JOE SIMON—Get Down, Get Down (Spring)
GWEN McCRAE—Rockin' Chair (Cat)

BREAKOUTS:

PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
SAMMY JOHNS—Rag Doll (GRC)

- WOXI—Atlanta**
- **CHARLIE DANIELS**—Long Haired Country Boy (Kama Sutra)
 - **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol)
 - ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 17-7
 - D★ **VAN McCOY**—Hustle (Avco) 24-18
- WFOM—Atlanta**
- **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol)
 - **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol)
 - ★ **NEIL SEDAKA**—The Immigrant (Rocket) 19-13
 - ★ **BAD COMPANY**—Good Lovin' Gone Bad (Swan Song) 24-15

- Z-93 (WZCZ-FM)—Atlanta**
- **HAROLD MELVIN**—Bad Luck (Philadelphia International)
 - **SAMMY JOHNS**—Rag Doll (GRC)
 - D★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 17-8
 - ★ **ELVIS PRESLEY**—Trouble (RCA) 14-7
- WBBQ—Augusta**
- **PAUL McCARTNEY**—Listen To What The Man Said (Capitol)
 - **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol)
 - ★ **SUPERTRAMP**—Bloody Well Right (A&M) 25-14
 - ★ **GWEN McCRAE**—Rockin' Chair (Cat) 39-21

- WSGN—Birmingham, Ala.**
- **BAZUKA**—Dynamite (A&M)
 - **EAGLES**—One Of These Nights (Asylum)
 - D★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 18-13
 - ★ **JOE SIMON**—Get Down, Get Down (Spring) 26-20
- WHYY—Montgomery, Ala.**
- **SAMMY JOHNS**—Rag Doll (GRC)
 - **BLOOD, SWEAT & TEARS**—Got To Get You Back In My Life (Columbia)
 - ★ **JOE SIMON**—Get Down, Get Down (Spring) 10-2
 - ★ **TAVARES**—Remember What I Told You (Capitol) 28-20
- WTOB—Winston/Salem, N.C.**
- **GWEN McCRAE**—Rockin' Chair (Cat)
 - **JUSTIN HAYWARD & JOHN LODGE**—I Dreamed Last Night (Threshold)
 - ★ **TEN C.C.**—I'm Not In Love (Mercury) 29-13
 - D★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 28-15

- WWSA—Savannah, Ga.**
- **PAUL McCARTNEY**—Listen To What The Man Said (Capitol)
 - **LYNYRD SKYNYRD**—Saturday Night Special (MCA)
 - ★ **GWEN McCRAE**—Rockin' Chair (Cat) 29-18
 - ★ **MICHAEL MURPHEY**—Wildfire (Epic) 10-1
- WTMA—Charleston, S.C.**
- **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury)
 - **CARLY SIMON**—Attitude Dancing (Elektra)
 - D★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 28-16
 - ★ **AMERICA**—Sister Golden Hair (W.B.) 19-10

- WKIX—Raleigh, N.C.**
- **PAUL McCARTNEY**—Listen To What The Man Said (Capitol)
 - **JANISIAN**—At Seventeen (Columbia)
 - ★ **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.) 18-6
 - ★ **PILOT**—Magic (EMI) 25-15
- WORD—Spartanburg, S.C.**
- **LYNYRD SKYNYRD**—Saturday Night Special (MCA)
 - **DENNIS WEAVER**—Hubbardville Store (Ovation)
 - ★ **JESSI COLTER**—I'm Not Lisa (Capitol) EX-12
 - ★ **JOE SIMON**—Get Down, Get Down (Spring) 24-9

- WAYS—Charlotte, N.C.**
- **HAROLD MELVIN**—Bad Luck (Philadelphia International)
 - **PAUL McCARTNEY**—Listen To What The Man Said (Capitol)
 - ★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) 19-13
 - ★ **GWEN McCRAE**—Rockin' Chair (Cat) 24-19
- WNOX—Knoxville**
- **BOOMER CASTLEMAN**—Judy Mae (Mums)
 - **WAR**—Why Can't We Be Friends (U.A.)
 - D★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 42-31
 - ★ **ALICE COOPER**—Only Women (Atlantic) 19-9

- WGOW—Chattanooga, Tenn.**
- **TANYA TUCKER**—Lizzie And The Rainman (MCA)
 - **TAVARES**—Remember What I Told You (Capitol)
 - ★ **JOE SIMON**—Get Down, Get Down (Spring) HB-17
 - ★ **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury) HB-16
- KAAY—Little Rock**
- **MFSB**—Sexy (Philadelphia International)
 - **BLOOD, SWEAT & TEARS**—Got To Get You Back In My Life (Columbia)
 - ★ **JESSI COLTER**—I'm Not Lisa (Capitol) 10-7
 - ★ **ALICE COOPER**—Only Women (Atlantic) 12-8

- WHBQ—Memphis**
- **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic)
 - **PAUL McCARTNEY**—Listen To What The Man Said (Capitol)
 - ★ **DOOBIE BROTHERS**—Take Me In Your Arms (W.B.) 19-10
 - ★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) 17-6
- WMPS—Memphis**
- **JUSTIN HAYWARD & JOHN LODGE**—I Dreamed Last Night (Threshold)
 - **FRANKIE VALLI**—Swearin' To God (Private Stock)
 - ★ **JOE SIMON**—Get Down, Get Down (Spring) EX-14
 - ★ **GRAND FUNK**—Bad Time (Capitol) EX-17
- WMAK—Nashville**
- **TEN C.C.**—I'm Not In Love (Mercury)
 - **TAVARES**—Remember What I Told You (Capitol)
 - ★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) 14-8
 - D★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 25-20

- WLAC—Nashville**
- **VAN McCOY**—Hustle (Avco)
 - **GWEN McCRAE**—Rockin' Chair (Cat)
 - D★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) EX-12
 - ★ **JOE SIMON**—Get Down, Get Down (Spring) 14-6
- WLCY—St. Petersburg, Fla.**
- **STEELY DAN**—Black Friday (ABC)
 - **GLADYS KNIGHT**—The Way We Were/Try To Remember (Buddah)
 - D★ **FRANKIE VALLI**—Swearin' To God (Private Stock) 35-16
 - ★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 10-1
- WQAM—Miami**
- **NONE**
 -
 - D★ **HAROLD MELVIN**—Bad Luck (Philadelphia International) 28-10
 - ★ **TAVARES**—Remember What I Told You (Capitol) 29-11
- WFUN—Miami**
- **FRANKIE VALLI**—Swearin' To God (Private Stock)
 - **PAUL McCARTNEY**—Listen To What The Man Said (Capitol)
 - D★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 27-14
 - ★ **FREDDY FENDER**—Before The Next Teardrop Falls (ABC/Dot) 17-20

- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
- **AMERICA**—Sister Golden Hair (W.B.)
 - **PILOT**—Magic (EMI)
 - ★ **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic) 27-7
 - D★ **VAN McCOY**—Hustle (Avco) 24-8
- WQPD—Lakeland, Fla.**
- **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol)
 - **PAUL McCARTNEY**—Listen To What The Man Said (Capitol)
 - D★ **FRANKIE VALLI**—Swearin' To God (Private Stock) 26-16
 - D★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 22-14

Mid-Atlantic Region

• **TOP ADD ONS:**

(D) VAN McCOY—Hustle (Avco)
JOE SIMON—Get Down, Get Down (Spring)
PILOT—Magic (EMI)

★ **PRIME MOVERS:**

(D) HAROLD MELVIN—Bad Luck (Philadelphia International)
ALICE COOPER—Only Women (Atlantic)
MICHAEL MURPHEY—Wildfire (Epic)

BREAKOUTS:

EAGLES—One Of These Nights (Asylum)
GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
(D) HAROLD MELVIN—Bad Luck (Philadelphia International)

- WFIL—Philadelphia**
- **VAN McCOY**—Hustle (Avco)
 - **PILOT**—Magic (EMI)
 - D★ **HAROLD MELVIN**—Bad Luck (Philadelphia International) 22-15
 - ★ **DAVE SCHULTZ**—Penalty Box (All Pro) 7-1

- WIBG—Philadelphia**
- **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol)
 - **EAGLES**—One Of These Nights (Asylum)
 - ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 26-19
 - ★ **TEN C.C.**—I'm Not In Love (Mercury) 25-17
- WPGC—Washington**
- **LINDA RONSTADT**—When Will I Be Loved (Capitol)
 - **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M)
 - ★ **AMERICA**—Sister Golden Hair (W.B.) 22-12
 - ★ **ALICE COOPER**—Only Women (Atlantic) 24-15
- WRC—Washington**
- **VAN McCOY**—Hustle (Avco)
 - **PAUL McCARTNEY**—Listen To What The Man Said (Capitol)
 - ★ **GRAND FUNK**—Bad Time (Capitol) 25-16
 - ★ **PILOT**—Magic (EMI) 18-13
- WCAO—Baltimore**
- **JOE SIMON**—Get Down, Get Down (Spring)
 - **FRANKIE VALLI**—Swearin' To God (Private Stock)
 - ★ **MICHAEL MURPHEY**—Wildfire (Epic) 20-13
 - ★ **CHICAGO**—Old Days (Columbia) 13-7

- WGH—Newport News, Va.**
- **JESSI COLTER**—I'm Not Lisa (Capitol)
 - **JOE SIMON**—Get Down, Get Down (Spring)
 - ★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 30-25
 - D★ **HAROLD MELVIN**—Bad Luck (Philadelphia International) 28-22
- WYRE—Annapolis, Md.**
- **EARTH, WIND & FIRE**—Shining Star (Columbia)
 - **EAGLES**—One Of These Nights (Asylum)
 - ★ **ALICE COOPER**—Only Women (Atlantic) 19-10
 - ★ **MICHAEL MURPHEY**—Wildfire (Epic) 13-8

- WLEE—Richmond, Va.**
- **ROLLING STONES**—I Don't Know Why (Rolling Stones)
 - **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy)
 - D★ **HAROLD MELVIN**—Bad Luck (Philadelphia International) 26-15
 - ★ **MICHAEL MURPHEY**—Wildfire (Epic) 25-19

Northeast Region

• **TOP ADD ONS:**

PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
TANYA TUCKER—Lizzie And The Rainman (MCA)
JESSI COLTER—I'm Not Lisa (Capitol)

★ **PRIME MOVERS:**

(D) THE CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M)
MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
CHICAGO—Old Days (Columbia)

BREAKOUTS:

PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
TANYA TUCKER—Lizzie And The Rainman (MCA)
SEALS & CROFTS—I'll Play For You (W.B.)

- WABC—New York City**
- **AMERICA**—Sister Golden Hair (W.B.)
 - **LINDA RONSTADT**—When Will I Be Loved (Capitol)
 - ★ **CHICAGO**—Old Days (Columbia) 31-22
 - ★ **GRAND FUNK**—Bad Time (Capitol) 35-21
- WPIX-FM—New York City**
- **PAUL McCARTNEY & WINGS**—Listen To What The Man Said (Capitol)
 - **MAIN INGREDIENT**—Rolling Down A Mountainside (RCA)
 - D★ **FRANKIE VALLI**—Swearin' To God (Private Stock) 16-9
 - ★ **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic) 20-11

- WBFB—Rochester, N.Y.**
- **KISS**—I Wanna Rock & Roll All Night (Casablanca)
 - **MICHAEL MURPHEY**—Wildfire (Epic)
 - ★ **CHICAGO**—Old Days (Columbia) 16-12
 - ★ **ALICE COOPER**—Only Women (Atlantic) 9-5
- WRKO—Boston**
- **JESSI COLTER**—I'm Not Lisa (Capitol)
 - **PAUL McCARTNEY**—Listen To What The Man Said (Capitol)
 - ★ **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic) HB-16
 - D★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 28-15

- WBZ-FM—Boston**
- **PAUL McCARTNEY**—Listen To What The Man Said (Capitol)
 - **STEELY DAN**—Black Friday (ABC)
 - ★ **BACHMAN-TURNER OVERDRIVE**—Hey You (Mercury) 28-19
 - D★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 25-10
- WBVF-FM—Framingham, Mass.**
- **SEALS & CROFTS**—I'll Play For You (W.B.)
 - **CARLY SIMON**—Attitude Dancing (Elektra)
 - ★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) 17-12
 - ★ **ACE**—How Long (Anchor) 9-3

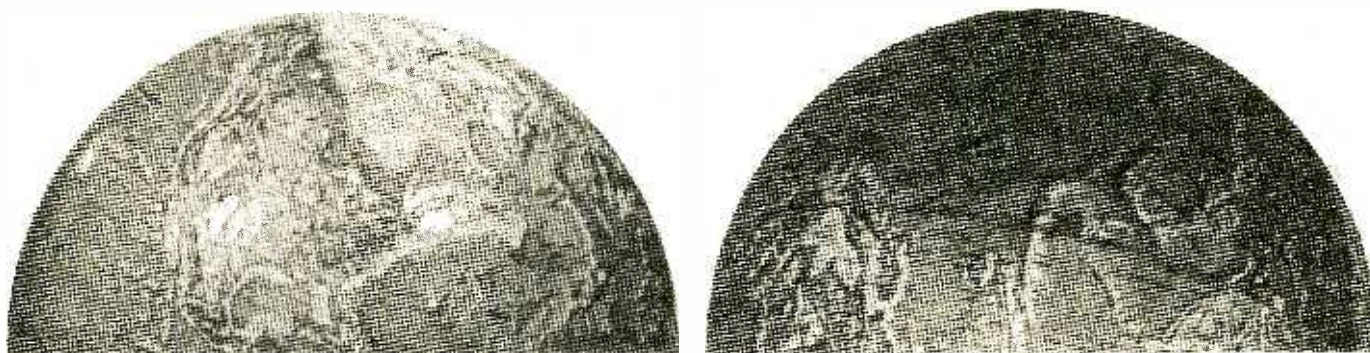
- WPRO—Providence**
- **HAROLD MELVIN**—Bad Luck (Philadelphia International)
 - **BAZUKA**—Dynamite (A&M)
 - ★ **ROGER WHITTAKER**—Last Farewell (RCA) 26-16
 - ★ **CHICAGO**—Old Days (Columbia) 30-23
- WORC—Worcester, Mass.**
- **TEN C.C.**—I'm Not In Love (Mercury)
 - **TANYA TUCKER**—Lizzie And The Rainman (MCA)
 - D★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 20-7
 - D★ **FRANKIE VALLI**—Swearin' To God (Private Stock) 13-6

- WDRS—Hartford**
- **TANYA TUCKER**—Lizzie And The Rainman (MCA)
 - **RAY STEVENS**—Misty (Barnaby)
 - ★ **EARTH, WIND & FIRE**—Shining Star (Columbia) 22-16
 - ★ **PILOT**—Magic (EMI) 17-12
- WPOP—Hartford**
- **TANYA TUCKER**—Lizzie And The Rainman (MCA)
 - **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic)
 - D★ **VAN McCOY**—The Hustle (Avco) HB-19
 - ★ **LINDA RONSTADT**—When Will I Be Loved (Capitol) HB-23

- WTRY—Albany**
- **SEALS & CROFTS**—I'll Play For You (W.B.)
 - **PAUL McCARTNEY**—Listen To What The Man Said (Capitol)
 - ★ **MAJOR HARRIS**—Love Won't Let Me Wait (Atlantic) 18-13
 - ★ **GRAND FUNK**—Bad Time (Capitol) 11-7
- WPTA—Albany**
- **BOOMER CASTLEMAN**—Judy Mae (Mums)
 - D★ **DISCO TEX & THE SEX-O-LETES**—I Wanna Dance Wit' Choo (Chelsea)
 - D★ **THE CAPTAIN & TENNILLE**—Love Will Keep Us Together (A&M) 30-24
 - ★ **MICHAEL MURPHEY**—Wildfire (Epic) 26-16

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Here are some of the 450 reasons why you and your company should participate at



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Waylon Jennings, Top Awards Spark Forum

By NAT FREEDLAND

LOS ANGELES—Waylon Jennings, groundbreaking country crossover artist, is among the latest round of top speakers set for Billboard's First International Talent Forum starting next Wednesday (4) at the Century Plaza Hotel here.

Also completed now is the all-star personal manager panel chaired by Elliot Abbott of BN8, the firm whose clients include the Carpenters and Randy Newman. The panel is to deal with necessary first steps in

building a newly-signed unknown artist.

Participants are J. Geils Band and Elvin Bishop's manager Dee Anthony, Doobie Brothers manager Bruce Cohn, Loggins & Messina's co-manager Tod Schiffman, Rod Stewart & the Faces manager Billy Gaff and Ed Leffler of Katz-Gallen-Leffler whose clients include the Osmonds.

Now being finalized are the awards which will be presented at the luncheon which closes the Talent Forum next Saturday (7). Plans call for some 14 awards to be presented.

These awards are being voted by the seven members of the Forum Advisory Committee (Bill Graham, Doug Weston, Bob Regehr, Elliot Abbott, Jim Halsey, Frank Barsalona and Tom Wilson) plus the Billboard editorial staff.

Award categories include Manager of the Year, Artist Relations Executive of the Year, Entertainment Lawyer of the Year. There are to be three Talent Buyer Awards covering colleges, fairs, amusement parks and hotels.

Awards will be given to the year's top independent and staff Booking Agents. Two more pairs of awards are being voted for large and small

'Music On Mt.' Series Debuts With Intl Acts

VERNON, N.J.—The Vernon Valley Ski Lodge here premieres its "Music On The Mountain" concert series next Friday (6) with Kraftwerk and Les Variations. Abraham Silverstein, operator of the New York Record Plant, is promoting the series.

Vernon is an hour's drive from New York City. The summer's shows can be seen either in an 800-seat concert hall or on a 10-foot video screen in an adjoining disco room.



RCA photo

Waylon Jennings: crossover country star to speak at Billboard Talent Forum.

market Nightclub Operators plus Concert Promoters.

Awards will also be voted for Concert Facility Operators in both large halls and small halls.

Advance registrations are already approaching 200, an unprecedented industry-wide show of support for the first forum ever to deal with all major aspects of contemporary live entertainment. However, some discount-rate rooms are still being held at the Century Plaza for last-minute forum registrants.

MID-SOUTH AREA GROWS

PHILADELPHIA—Electric Factory Concerts here, one of the nation's leading rock concert promoters, has formed a joint partnership venture with the Memphis based Mid-South Concerts to promote concerts in the South. The joint venture will be based in Memphis under the combined aegis of Larry Magid and Allan Spivak of Electric Factory and Bob Kelley of Mid-South Concerts.

The new company will retain the Mid-South Concert name as a Magid-Spivak-Kelley Concert Company. The two firms have worked successfully together over the past two years on numerous indoor and outdoor dates. Now the companies will officially tie-in together on each other's regional southern markets.

Talent In Action

EAGLES
DAN FOGELBERG

Academy of Music, New York

Performing at the first of two sold-out shows May 16, the Eagles demonstrated that a band of considerable musical expertise resides behind its string of top-selling singles. The group used the occasion to replay many of its best known tunes, as well as showcase songs from a forthcoming album, "One Of These Nights."

The Eagles' catalog of hits reads like an encyclopedia of mellow-rock: "Take It Easy," "Peaceful Easy Feeling," "Old 55" and "Witchy Woman" all receiving tumultuous applause. Having everyone in the group able to sing lead gives them enough flexibility to pinpoint whatever mood they wish to convey. Drummer Don Henley, in particular, was in fine voice, donating a whispering fragility to "Desperado" and "The Best Of My Love."

The songs from their new album illustrated more of an experimental nature than the group has previously exhibited. A complex instrumental piece called "Journey And The Sorcerer" succeeded in large part, alternating a backwoods passage with mellotron effects, pushing the number into a steady back and forth movement. The album's title cut was more in keeping with an "Eagles' sound," showcasing the breathtaking harmonies of the group while maintaining a rocking electric background.

(Continued on page 26)

N.Y. PRODUCERS

Medress & Appell Eye Wider Horizon

By STEPHEN TRAIMAN

NEW YORK—"We heard that Liza Minnelli commented she turned down the producers of Tony Orlando & Dawn but was interested in the guys who did Melissa Manchester's first two albums."

That's veteran producer Hank Medress talking about the "type-cast" pop tag hung on the successful partnership with Dave Appell responsible for both acts.

The two helped produce 22 million LP sales for Tony & Dawn, with five years on the charts and staying power evidenced by the act's new pact with Elektra and renewal by CBS-TV of their variety show that hit the top five in the national Nielsen ratings by season end.

So they're certainly not knocking their success with Tony & Dawn, but definitely want more shots at producing for other major artists. They feel their success with Melissa's first albums is helping dispel any "one-act" image they may have had.

Evidence of new ground they're breaking is the recent deal to produce at least three new acts for Larry Uttal at Private Stock. First PS release is "Dorothea" with R.C. & The Spotlites, a new pop r&b group, and they also hope to produce a Tommy James album (in addition to the new acts), as they feel he's made the transition from his rock 'n' roll roots to the contemporary scene.

Their success formula in more than four years of "togetherness" isn't that different from other producers—they look for the hot single in producing every LP. But Medress notes that to people who know the marketplace today, the swing is to the hit single running in front of an LP.

"Tony never knows the songs we pick for him until he hears the track and adds the voice," Appell observes. "He usually listens to us on the choice of singles, and as a result we've been right far more often than wrong. He wasn't that keen at all on 'Yellow Ribbon'; he just didn't think it was his kind of song."

As part of a total reorganization into just "M & A," they've put a bad business situation of "too many partners" behind them and recently moved into a duplex studio/office in the shadow of Carnegie Hall here. Their working quarters are keyed to the sound studio in which they usually record, and they enjoy working in their new environment (which includes the only hardwood basketball court in a midtown office for "creative relaxation").

They recently entered into a co-ownership of copyrights in a long-term deal with New York Times Music that will enable the pair to function as a publishing company. "Part of our success is due to producing disks from the point of view of 'songs,'" says Appell. "There's a lot of stuff in the 'Dawn' albums that could be cover or 'B' sides for other artists."

Also new is Medress & Appell Management (MAM) as a means to coordinate an artist's career, not control their personal appearances. "The bottom line is still a good song and a good production," they strongly believe.

But they haven't overwhelmed themselves with deals. "We want to leave our options open," Medress emphasizes, "so that if a Ray Charles says 'come, we go.'"

Meanwhile they've just finished their first quad mix on the new Tony & Dawn "He Don't Love Me." Nei-



Gersh Associates photo

Veteran producers Hank Medress, right, and Dave Appell, find their new Manhattan studio/office environment is a creative incentive.

ther of the team was particularly enthused about 4-channel, thinking of it as a "contemporary rock kind of thing."

"Once we got into it we found we could take more liberties and it was a hell of a lot of fun," Medress observes. "We began to hear things you don't realize, even in the string sections, and now recognize that a lot depends on the arrangements."

The quad experiment—which Medress terms most importantly a "learning experience"—is typical of new directions the pair is taking since teaming up in 1971.

Medress, from Brooklyn, was one of the original Tokens, whose hits included "The Lion Sleeps Tonight" and "Portrait Of My Love." Though he can neither read nor write music, he "believed he had the ears and taste for producing." The results were hits for The Chiffons and The Happenings, and sessions by Astrud Gilberto and Mac Davis, among others.

Appell came from South Philadelphia at the time Cameo/Parkway was to do for '50s pop what Motown was later to accomplish for r&b. As a musician, recording artist, writer and engineer, he worked with Bobby Rydell, Chubby Checker, The Dovells, Orlons and Tymes, with occasional breaks to conduct some of the Dick Clark tours.

In 1970, Orlando, then head of April/Blackwood Music the CBS publishing arm, was approached by old friends Medress and Appell to do the lead vocal on their "Candida," although his name couldn't

(Continued on page 41)

Signings

Bill Withers to Columbia. The former Sussex star is producing his new album in Los Angeles. ... George Beverly Shea to ABC-distributed Word Records. ... Travis Wammack to Capricorn.

Fludd, well-known Canadian group, to Private Stock Records. ... R&B group Crown Heights Affair to De-Lite Records. The New York-based group was formerly with RCA.

Carmen McRae to Blue Note with her first LP featuring contemporary tunes with charts by Roger Kellaway. She was last on Atlantic. ... Eric Mercury, who records for the label bearing his surname, to Gemini Artists for booking.

Barbara Wyrick to Melodyland, Motown's country label. ... Cain to ASI Records of Minneapolis. ... Spoon to Jane Records. ... Carl Storey follows Little Jimmie Dickens to Brite Star Records, Nashville.

The 5th Dimension signing to ABC reported in Inside Track last week is now official.

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High School Music Course Hips Kids To Trade Facts

CLEVELAND—Gary Cohen was way ahead of his time, when he first introduced his "Listen To The Music" mini-course at Orange High School here three years ago. Throughout its run, the course has presented local and national music industry speakers encompassing all phases of the business from radio to record promotion to concert promotion.

Cohen, a graduating senior, began LTTM as a sophomore because he felt most students were generally uninformed on the music business. As the program began to establish itself at the school, more and more industry people began to accept Cohen's invitation to speak.

Recent guests in the series include John Kostick of Columbia Records promotion staff; local disk jockeys Buddy Henderson of WGAR, Gary Dee of WERE, Denny Sanders and Steve Lushbaugh of WMMS, concert promoter Mike Belkin, and Marlrite Broadcasting national program director John C. Chaffee.

Each lecture lasts two hours and in that time students are exposed to different areas of the business, according to Cohen. Informality is one of the keys to success, he says, and this is a major attraction.

"Oddly enough, none of the lectures has been limited to a certain group of students," Cohen says. "Instead all types of students come to the lectures and learn a variety of things pertaining to the business from experts."

Between 75 and 150 students attend LTTM lectures and films, according to Cohen, and because the demand is so great for certain speakers, return engagements have to be scheduled.

Others who have spoken to the high school students include performers Michael Stanley and John Sassette, air personalities Ernest L. James, Chuck Dunaway, David Spero, Terry Stevens and Carolyn Thomas; singer-songwriter and local anchorman John Hambrick; and Cohen's older brother, Ted, a promotion man for Warner Bros. Records.

A variety of subjects has been touched on during the course and Cohen says a wide assortment of other topics still hasn't been touched. Unfortunately, these may never be discussed, because he graduates in June, and says he doesn't think anyone else will pick up on the idea.

"I'm hopeful that someone will keep the course going, but it looks doubtful at the present time," he says.

SHOW REVIEW

Rodgers & Hart Repertoire Easily Fills 2 Hour Review

By ROBERT SOBEL

NEW YORK—A show centered solely on the music of Richard Rodgers and Lorenz Hart poses immediate questions. Can a production be mounted that will sustain audience interest for some two hours? Are the tunes, which number 98—in whole or in snatches—an anachronism? Can this type of show find happiness on Broadway?

Happily, the answers are all in the affirmative. And mainly because the creators of the show, Richard Levine and John Fearnley, fashioned

Talent Hag's Place Is Changing

LOS ANGELES—The country night spot here which opened under the name of Hag's Place several months ago will now be known as the Country Palace and will continue to operate under the guidance of club manager Tony Ferrera.

The club will remain open seven days a week, with a house band headed by J.J. Mack working for the next four weeks.

Name talent will continue to be booked in, including Rusty Weir. Doug Kershaw and Ray Head are expected in during the next several months.

Admission prices will depend on the nature of the act, with top name artists commanding a larger ticket scale, according to Ferrera. A strong advertising campaign is also planned, including radio spots on country stations KLAC and KGBS locally, as well as on FM rock stations KWST and KMET when the act is of an appropriate type. The restaurant will remain open.

(Continued on page 41)



LOUNGE BOOKERS UNITE—Some of the veteran cocktail talent agents at the formative meeting of the International Theatrical Agencies Assn. include: (back row, left to right) Don Faber, Art Raye, Augie Morin and Dave Jackson; (front row, left to right) Edna Whiting, Don Anderson, Bob Vincent, Garry Van Zeeland and Charlie Johnston.

AFTER SIX MONTHS

Cocktail Lounge Bookers Form Own Trade Group

LOS ANGELES—The nation's cocktail lounge bookers, who have been trying to band together for the past six months, have formed International Theatrical Agencies Assn. This type of agent books the largest amount of musical talent of any category of talent skedder in the business.

Bob Vincent, Mus-Art Corp. of America, Los Angeles, the former Al Trace vocalist and prime mover for the association, is president. Other members of the board of directors include: 1st vice president: Jack Belmont, Belmont Agency, Seattle; 2nd vice president: Ted Purcell, Admiral Talent, New York City; secretary: Augie Morin, Minneapolis; treasurer: Dave Jackson, Jackson Artists, Kansas City; director of membership: Don Anderson, Burlingame, Calif.; director of location: Art Raye, Philadelphia; director of

steering committee: Arnie Prager, Chicago; director of publicity: Kathryn Caldwell, Talent Central, Milwaukee; and directors-at-large, Southeast: Fred Costa, Miami; Northeast: Dave Mills, Chicago; Southwest: Buddy Brock, Dallas; Northwest: Bill Stephan, Seattle; eastern Canada: Ross White, Waterloo, Ont.; with a western Canadian representative yet to be named.

Current membership of the organization, which began with a January formative meeting in Chicago, is near 100 different agencies. Dick Shelton, prominent Chicago attorney and formerly president of McConkey Artists, is acting as legal counsel.

A constitution and bylaws and a code of ethics have been formulated. Next meeting will be held at the Holiday Inn-Jet Airport, Newark, N.J., Sept. 5-6.

Jessi Colter's Career In Its 2d Runthrough

By BOB KIRSCH

LOS ANGELES—One of the more exciting debut stories in the music business this year is Jessi Colter, whose "I'm Not Lisa" single has already hit the top slot on the country chart, is climbing in the top 20 on the Hot 100 and whose LP is high on both the pop and country listings.

Miss Colter is not the overnight success she may appear to be at first glance, however, having been a respected writer and performer for more than five years and having vol-

untarily retired from the music business for several years to concentrate



Jessi Colter

on problems she considered more important than her own career.

Jessi first made a name for herself in the '60s when, using the name Miriam Eddy (she was married to guitar star Duanne Eddy) she wrote songs for Dottie West, Don Gibson and Nancy Sinatra, among others. Following her divorce from Eddy she married Waylon Jennings and cut a straight country album for RCA, Jennings' label. The LP received good critical response but was not much of a seller, and shortly after its release she left the business until she resurfaced this year on Capitol.

"After the RCA project," she says, "there was a great deal of frustration and a great deal of energy had to be channeled into some of the older aspects of the Nashville country music world to establish a way for contem-

(Continued on page 68)

Talent In Action

• Continued from page 24

For one who had never seen the group before, the Eagles easily proved that they've earned their position among the very best bands.

The show's opener, Dan Fogelberg, has a ways to go before he gets to that stratospheric level. Fogelberg's chief talents lie as a sweet-voiced singer and tasteful keyboard player. When he attempts to take on long-winded guitar leads, he falls clearly out of his depth.

Supported by his band, Fool's Gold, Fogelberg ran through a cross-section of tunes from his two albums and also introduced new material. He was most successful performing his recent hit, "Part Of The Plan," and a dynamic encore, "As The Raven Flies," which was marred slightly by the above-mentioned overly long guitar solo.

TOBY GOLDSTEIN

WAYLON JENNINGS JESSI COLTER

Santa Monica Civic Auditorium

Appearing as a concert headliner for the first

time in the Los Angeles area (though he has headlined many times at the Palomino and Troubadour), Waylon Jennings and wife Jessi Colter drew an enthusiastic full house of country and rock fans May 16, marking one of the few occasions a primarily country-oriented bill has been able to fill a pop hall here.

Jennings, though his reputation is lodged mainly in country, has become one of that musical genre's most legitimate crossover acts. The artist mixes in an excellent potpourri of pop and country every time he works, and his close-to-90-minute set this time around included the likes of "Amanda," "Rambling Man," "Midnight Rider," "MacArthur Park" and "Ladies Love Outlaws."

Besides possessing an extraordinarily powerful and expressive voice, the real Jennings secret seems to be that he treats music simply as music. By not categorizing his own product, he allows his audience to enjoy it on a "call it whatever you like" basis.

The band, particularly steel guitarist Ralph Mooney and guitarist Billy Ray Reynolds, pro-

(Continued on page 27)

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Talent In Action

• *Continued from page 26*
 vided a highly adaptive backup, able to catch the mood of each song easily and move from a straight country sound to easy pop to rock with no trouble. Two standing ovations followed Jennings, after the end of the set and following his encore, and chances are that local arenas will be seeing a lot more of him as a headliner.

Jessi Colter, currently riding the top of the country charts and the top 20 of the pop charts with "I'm Not Lisa," opened the evening with 40 strong minutes of pop and country. Ms. Colter has been an influential songwriter for several years, and her current hit record has aroused interest in her as performer as well.

She proved a more than pleasant surprise, playing a skillful piano and demonstrating an expressive, fluid voice that changed easily with the mood of each song. Using Jennings' band as her backup, she added just enough force to her vocals so that the lush string arrangements used on her LP were not missed in the least.

Perhaps even more impressive was her sophisticated stage presence, and, when one takes into account that she performs only several times a month, her quick rapport with the audience. Together, the pair of Jennings and Colter offer one of the better arguments for considering music on its merits rather than its label.

BOB KIRSCH

CHUCK MANGIONE

Shubert Theatre, Los Angeles

Mangione's first major L.A. concert April 20 was a resounding success; it was an evening of virtuoso performances, not only for the leader and his quartet, but also for selected soloists from the 54-piece orchestra Kai Winding put together.

The 34-year-old composer-musician's pop concertos filled the two-and-a-half-hour program with so much beauty and vitality that he had to play two encores and even then the audience of mostly young people would have stayed for more.

His compositions are as much the star as his trumpet is and on that level, his playing is outstanding, although I find his flugelhorn style one of "cool involvement" much in the manner of an early Chet Baker or Miles Davis. He burns lines clearly but without the fire and frenzy of players whose intensity gets in the way of beauty.

And when Mangione and Gerry Niewood played in unison, with Niewood on tenor, the music took on the trappings of hard-driving bebop.

There is an omnipresent Latin underflow to Mangione's compositions which, when heard in person, gives the music an infectious kick. It also lets the strings soar on top of a rushing current and one of the reasons Mangione's music is obviously so appealing is this rhythmic forte.

"Hill Where The Lord Hides," with its rushing, intensely building choruses, set the concert in its forward motion pattern and the momentum remained at this assertive level.

Mangione played electric piano mostly to launch tunes ("Dance Of The Windup Toy," "Come Take A Ride With Me," "Bella Via" (a tribute to his mother), while his horn work on the 16 tunes in the program produced controlled, soaring flights.

Since his compositions are very melodic (but tend to start sounding alike because of the way he arranges pieces of the orchestra), the instruments take on a uniform sound and all the

pieces fit cogently. "Come Take A Ride With Me" was the hottest blowing session of the evening, with Mangione and Niewood—himself a spectacular technician on sax and flutes—ripping into their solos and drummer Joe La Barbera playing a quasi-rock foundation while bassist

Chip Jackson arranged his notes to add rounded funk.

Esther Satterfield, who sounds very much like Dionne Warwick, offered her fine interpretation of "Land Of Make Believe" but missed the mark with an African work introduced in the

U.S. in better fashion by Miriam Makeba years ago.

Ms. Satterfield was given ample space to interpret the ballads "Love Is Stronger Far Than We" and "Soft."

The sweep of the full orchestra (young string

players, many older, studio cats in the trumpet, trombone, French horn sections) often conjured imagery to this reviewer of a soaring eagle, its wings flapping steadily, methodically as it climbs higher and higher.

(Continued on page 41)



BILLBOARD'S FIRST INTERNATIONAL TALENT FORUM

DON'T BE LEFT OUT!!

June 4-7, Century Plaza Hotel, Los Angeles



Billboard's Talent Forum is just a little over a week away—be sure to sign up now before you miss one of the most important events of the year: the first forum on live entertainment, involving some of the most knowledgeable people in the entertainment industry! Like the following individuals—already registered:

- Chad Allen, "And Then I Wrote Music"
- Sonny Anderson, Disneyland
- Pat Armstrong, Pat Armstrong & Assoc.
- Audience Audio Systems
- Rogelio Azcarraga, Discos Mexicanos
- Don Baldaramus
- John Ballard, Edgewood Agency
- Doovid Barskin, Talent Development Assoc.
- Roy Battochio, RCA Records
- John Bauer, John Bauer Concert Co.
- Jo Bergman, Warner Bros.
- Sue Berman
- Patricia Bjorkland, Warner Bros.
- Joe Blanchfield, Joe Blanchfield Assoc.
- Nell Bogart, Casablanca Records
- Roy Bowers, Whiting Auditorium
- John Boyle, Cellar Door
- Tom Brannon, ACTS
- Benita Brazier, Warner Bros.
- Chris, Marcia and Peter Breaz, Hickory Jo Bridges, We Produce Records
- W James Bridges, W James Bridges Presents
- Doug Brown, Rock & Roll Promotions
- Douglas Bruce, Vintage Press
- Jerrrie Bruce, Vintage Press
- De Brunette, Brunette Productions
- Dennis Burns, University of Montana
- Jean and Scott Cameron, Scott Cameron Org.
- Howard Capp, Brunette Productions
- Keith & Penny Case, Stone County, Inc.
- Joel Cherry, Discovery, Inc.
- Todd Clements, Kent State University
- Ted Cohen, Warner Bros.
- Dennis Condon, Magic Mountain
- Craig Cooke, Unicom Booking Agency
- Bob Cross, Walt Disney World
- Steve Dahl, Stone County, Inc.
- Cindy Dahlem, Creative Promotions
- Robert Davis, Cornell University
- David Dill, Ziggy & The Zeu
- Bob Dombrowski, Capitol Records
- Jeff Dubin, University of California, Berkeley
- Wayne Duncan, Audience Audio Systems
- Bill Ehler, AGL Associates
- Jeffrey Ehrlich, New World Music Promotions
- Diana Emole, RCA Records
- Janna Feliciano, Feliciano Enterprises
- Jeremy B. Ferris, Santa Monica Civic Auditorium
- Frank Fischer, Ken Shaw Productions
- Terry Flood, Terry Flood Management
- David Forest, David Forest Co.
- Fred Gaines, Attorney at Law
- George Gerrity, Warner Bros.
- Harvey Glatt, Treble Clef Gemini Artists
- Zach Glickman, Intercontinental Absurdities
- Steve Gold, Far Out Management
- Ron Goldstein, Warner Bros.
- Ruth Gonzalez, Warner Bros.
- Marc Gordon, Jr., Marc Gordon Productions
- Stuart Gorelick, Stadium Attractions
- Jack Gorton, University of Montana
- Peter Grady, Balmur Ltd.
- Arnold Granat, Windy City Productions
- Kay Grantham, Warner Bros.
- Jeffrey Graubart, Attorney at Law
- Daniel Green, Interstate Management
- Manuel Greenhill, Folklore Productions
- Leland Hammerschmitt
- Larry Harris, Casablanca Records
- Tom Hayden, 20th Century Records
- Jerry Heller, Heller-Fischel
- Ron Henry, Shelter Records
- Daralene Hill, Buddah Records
- Bob Holliday, Discovery, Inc.
- David Jackson, Jason Management Co.
- Randl Jacobs
- Robert Jenkins, Jenkins Productions
- Bruce Kapp, Windy City Productions
- Bette Kaye, Bette Kaye Productions
- Brian Knaff, Rock & Roll Promotions
- Kip Krones, Colorado Women's College
- Michael Lansy, M Klaiman Accountancy
- Kenneth Leiviska, Motown Records
- Faye Levine, Thomas Y. Crowell Co.
- Allen Levy, United Artists Records
- Randy Levy, Schon Productions
- Jamie Lewis, Iowa State University
- Sal Licata, United Artists Records
- Don Light, Don Light Talent
- Clinton Lynas, Stage Lighting Assoc.
- Judy Lynn, Balmur Ltd.
- Don Mangano, Don Mangano & Assoc.
- Bill Martin, Eastern New Mexico University
- Mandi Martin, Mown 'n' Grown Productions
- Mike Martin, Phelps-Martin & Assoc.
- Gary Marx, Schon Productions
- Shirley Massey, Philly Groove Records
- Carol Masters, University of Utah
- Jerry Mickelson, Windy City Productions
- Anne Marie Micklo, Warner Bros.
- William Morris Agency
- Dann Moss, Attorney at Law
- Ron Needham, Warner Bros.
- Natalie Neilson, Graham Central Station
- Marty Omrot, MOM Management
- Anthony Outeda, Casablanca Management
- Phyllis Parsons, Bette Kaye Productions
- Terry Parsons, Bette Kaye Productions
- Rupert Perry, Capitol Records
- Joe Phelps, PMA
- Bud Prager, Phantom Records
- Glenn Prager, New Mexico Military Institute
- Steve Pritchard, Eagle Productions
- Paul Randall, RCA Records
- Mark Randolph, L & R Productions
- Ross Reynolds, GRT of Canada
- Doreen Ringer, Santa Monica College
- Jim Rissmiller, Wolf & Rissmiller Concerts
- Gail Roberts, Columbia Records
- Heidi Robinson, Warner Bros.
- Sandra Robson, Sounds of the World
- Linda Rogoff, United Artists Records
- Denny Rosencrantz, Phonogram, Inc.
- Claire Rothman, The Forum
- Alan Rosenberg, Warner Bros.
- Sy Samuels, Samuels Artists
- Ron Saul, Warner Bros.
- Don Schmitzler, Warner Bros.
- Carl Scott, Warner Bros.
- John Sears
- Margorie Sexton, Gulf Artists Productions
- Mickey Shapiro, Attorney at Law
- Jerry Sharell, Elektra/Asylum Records
- Ken Shaw, Ken Shaw Productions
- Mei Shaw, Stampede Sound
- Russ Shaw, Warner Bros.
- Karen Shearer, Billy Jack Records
- Greg Sherron
- Bill Siddons, Siddons & Assoc.
- Curtis Smith, Jason Management
- Gary Smith, Dillard University
- Lance Smith, Stone County, Inc.
- Jim Smith, Unicom Booking
- Bernard Solomon, B. H. Solomon & Assoc.
- Mike Stewart, United Artists Records
- Joan Symonds, GBH Sound
- Don Tarlton, Donald K. Donald Prod.
- Al Teller, United Artists Records
- William Tenn, Fluid
- Roy Thigpen, Somewhere Else, Inc.
- Graham Thorpe, Capitol/EMI—Canada
- Steve Tolin, Official Talent & Booking
- Dennis Trambley, Albuquerque Ticket Agency
- HL Van Tasse, HL Van Tasse Presents
- Hans Vander Mey, Canada
- Dick Waterman, Avalon Productions
- John Watson, Philly Groove Records
- Dan Weiner, Monterey Peninsula Artists
- Steve Wolf, Wolf & Rissmiller Concerts
- Martin Wolff, Martin Wolff Productions
- Laurie Yvisaker, Motown Records
- Gary Zahlen, Magic Mountain
- ... and many more!!!

REGISTRATION IS \$200 (\$125 for college students—still available!) AND INCLUDES THE BREAKFASTS, THE LUNCHES, THE AWARDS LUNCHEON, THE COCKTAIL RECEPTION, THE TALENT SHOWCASES, ALL THE SESSIONS, AND YOUR FORUM MATERIALS.

REGISTER NOW!!

Amphitheater OK After Sound Level Tests

LOS ANGELES—Several additional sound-retaining walls placed around the Universal Amphitheater here have apparently solved the problem of neighborhood noise complaints which could have halted this summer's concert season with a court order.

A test concert May 15 with a local pickup band playing at full volume to a nearly empty auditorium was monitored by the Los Angeles District Attorney's office throughout the surrounding Hollywood Hills area.

The experiment did not produce enough sound leakage to be considered a public nuisance by the DA or the neighboring community associations.

Billboard's International Talent Forum
Attn: Diane Kirkland
9000 Sunset Boulevard, #1200 / Los Angeles, California 90069

Please register me for Billboard's International Talent Forum, June 4-7, at the Century Plaza Hotel. I am enclosing a check or money order in the amount of:

\$200
 \$125 special college rate! (Limited quantity available.)

(You can CHARGE your registration if you wish):

Master Charge (Bank # _____)
 BankAmericard
 Diners Club
 American Express

Name _____ Title _____
 Company Affiliation _____
 Address _____ Phone: _____

Card No. _____
 Expiration Date _____
 Signature _____

All information on hotel rooms and meeting rooms available will be sent immediately upon receiving your registration!
 Cancellations not accepted after May 25.

For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040.



MAY 31, 1975, BILLBOARD

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 TRIUMVIRAT, SPARTACUS, Capitol:** WHCN, WLIR, KMET, WMMS, WOUR, WZMF, WQFM, WNEW, KLOL, WABX, KOME, WSDM, KBPI, KZEL, KUDL, KLB, KGB, WBAB, WKTK, KWST, KYD, WBRU, WMMR, KZEW, WORJ, WQSR, WQIV, WIOT, WRAS, KFMY, KZAP
- 2 BLOOD, SWEAT & TEARS, NEW CITY, Columbia:** KZEL, KSHE, WLIR, WIOT, WMMS, WQIV, WOUR, WMMR, WQFM, WABX, WNEW, KWST, KLB, KLOL, KUDL, WSDM, KOME, KMYR, KZAP, KFMY, WBAB, KYD, CJOM, WKTK, WQSR, WRAS, WZMF, KZEW, CHUM, WZZO
- JAMES TAYLOR, GORILLA, Warner Brothers:** WIOT, KBPI, KGB, WABX, WSDM, KSM, WLIR, WNEW, WZMF, WQIV, KMET, WKTK, CJOM, KZEW, WMMR, KSHE, WRAS, WORJ, CHUM, WQSR, KLB, WZMF, WQFM, KLOL, KZEL, KMYR, WBAB, KUDL, KFMY, KOME
- 3 BACHMAN-TURNER OVERDRIVE, FOUR WHEEL DRIVE, Mercury:** KBPT, WIOT, KUDL, KFMY, KLB, KGB, KWST, CJOM, WKTK, WABX, WHCN, KZEW, WORJ, KSHE, CHUM, WLIR, WQSR, WQFM, WNEW, WZMF, WZZO, KLOL, WRAS, KZEL, WBAB, KZAP
- JAMES GANG, NEWBORN, Atco:** KSHE, WLIR, WMMS, WQIV, WOUR, WRAS, WQFM, WABX, KZEL, KUDL, KZAP, KOME, WIOT, KBPI, KMYR, WBAB, KWSF, WKTK, WORJ, WMMR, WQSR, WZMF, KZEW, KMET, CHUM, WZZO
- 4 SPIRIT, SPIRIT OF 76, Mercury:** WLIR, WKTK, CJOM, WMMS, WQIV, WQFM, WQSR, KLB, KLOL, KOME, WIOT, KBPI, KUDL, KMYR, KGB, WBAB, WBRU, WOUR, WMMR, KZEW, WRAS, KMET, CHUM, WZZO, KZAP
- ELLIOT MURPHY, LOST GENERATION, RCA:** WMMS, KBPI, WOUR, WHCN, KSHE, WABX, WBAB, WORJ, WLIR, KLOL, KZEL, WQFM, WAER, KWST, WNEW, WIOT, WQIV, KUDL, KMYR, CJOM, KMET, WKTK, CHUM, WZMF, KFMY
- MINNIE RIPERTON, ADVENTURES IN PARADISE, Epic:** WLIR, WSDM, KWST, CJOM, WABX, KYD, WMMR, WORJ, WQFM, KMET, WZMF, KFMY, WQIV, KLOL, WOUR, WIOT, KZEW, WQSR, KLB, WZZO, KZEL, KMYR, WBAB, KSM, KZAP
- 5 NICKY HOPKINS, NO MORE CHANGES, Mercury:** WAER, WMMS, WQFM, WABX, KZAP, WIOT, KZEL, KUDL, KFMY, KLB, WMYR, WBAB, KYD, WKTK, WOUR, WHCN, KSM, WLIR, WQIV, KLOL, WQSR, CHUM, KBPI, KWST
- ELTON JOHN, CAPT. FANTASTIC, MCA:** WKTK, WHCN, WABX, WIOT, KZEW, WMMR, KSHE, WRAS, WORJ, WLIR, WNEW, WQIV, KLB, WQSR, WZZO, WZMF, WQFM, KLOL, KBPI, KZEL, KUDL, KGB, KWST, KZAP
- 6 PHIL MANZANERA, DIAMOND HEAD, Atco:** WLIR, CJOM, WMMS, WQIV, WHCN, WBAB, KLOL, KZEL, KUDL, WSDM, WIOT, WBRU, WABX, WMMR, WRAS, WOUR, WKTK, WORJ, WPLB, WQSR, KZAP
- MARTIN MULL, DAYS OF WINE AND NEUROSES, Warner Brothers:** WBRU, WHCN, WABX, KSM, WOUR, WKTK, CJOM, WIOT, WMMR, WRAS, WORJ, WNEW, WQIV, WQSR, KMYR, KFMY, KYD, KZAP, KOME, KZAP, KWST

- PURE PRAIRIE LEAGUE, TWO LANE HIGHWAY, RCA:** KUDL, WABX, KSHE, WQSR, WOUR, WHCN, KZEW, WMMR, WRAS, WORJ, WLIR, WQIV, KLB, WZZO, WQFM, KLOL, KBPI, KZEL, KSM, KFMY, KWST
- 7 JON MARK, Columbia:** WMMS, WNEW, WLIR, WKTK, WOUR, WHCN, WORJ, WRAS, KWST, KUDL, KSM, WAER, KZAP, KOME, KMYR, WBAB, WQIV, KMET, KFMY, WSDM
- 8 BREWER & SHIPLEY, WELCOME TO RIDDLE BRIDGE, Capitol:** KUDL, KBPI, WHCN, WNEW, WQIV, WMMR, KSHE, WRAS, WLIR, WPLR, WQFM, KMYR, WBAB, KSM, KFMY, WSDM, KZAP, KOME
- 9 BEAU BRUMMELS, Warner Brothers:** WLIR, KBPI, WIOT, KMYR, WHCN, KSM, WOUR, WQIV, WPLR, WQSR, KZEL, WBAB, KFMY, KYD, KZAP, KOME
- 10 BLACK OAK ARKANSAS, AIN'T LIFE GRAND, Atco:** KSHE, WMMS, WBAB, WZMF, WQFM, WNEW, KZEL, KUDL, WIOT, WMMR, KMET, KZEW, WRAS, WZZO
- 11 WEATHER REPORT, TAIL SPINNING, Columbia:** KWST, WHCN, WQIV, WABX, WIOT, WMMR, WQSR, KLB, WZZO, WQFM, KLOL, KMYR, KSM, WSDM
- 12 DAVID BROMBERG BAND, MIDNIGHT ON THE WATER, Columbia:** WLIR, WKTK, WIOT, WORJ, WNEW, WQIV, WZZO, WQFM, KLOL, KZEL, KSM, KFMY, KWST
- SENSATIONAL ALEX HARVEY BAND, TOMORROW BELONGS TO ME, Vantage:** WMMS, WRAS, WMMR, WABX, KZEL, KMYR, WBAB, WOUR, KSM, WQSR, WIOT, CHUM, KUDL
- LOVE CRAFT, WE LOVE YOU WHO EVER YOU ARE, Mercury:** CHUM, WMMS, WSDM, KBPI, KFMY, KMYR, KSHE, WQSR, KLOL, WOUR, WKTK, WIOT, KOME
- JESS RODEN, Island:** WOUR, WLIR, WIOT, WABX, WQSR, KZEL, KOME, KWST, KSHE, CJOM, WRAS, KUDL, KZAP
- 13 JOAN ARMATRADING, BACK TO THE NIGHT, A&M:** WLIR, WMMS, KCFR, WHCN, KZEL, KSM, WAER, KFMY, WOUR, WRAS, KLOL, WQSR
- RUPERT HOLMES, Epic:** WOUR, WBAB, WLIR, KLB, WAER, WNEW, WQIV, KWST, KZAP, WSDM, WHCN, WQSR
- 14 EARL SCRUGGS REVUE, ANNIVERSARY SPECIAL VOLUME ONE, Columbia:** WQSR, WLIR, WIOT, WORJ, WQIV, WPLR, WQFM, KBPI, KMYR, WAER
- 15 ELF, TRYING TO BURN THE SUN, MGM:** KUDL, WBAB, WLIR, WNEW, WOUR, WKTK, WIOT, KFMY, KZAP
- CURTIS MAYFIELD, NO PLACE LIKE AMERICA TODAY, Curtom:** WHCN, CJOM, WABX, WIOT, WORJ, WNEW, WQIV, WBAB, KSM
- 16 ESPARANTO, LAST TANGO, A&M:** KCFR, WAER, WSDM, KZEL, WBRU, CHUM, WQSR, WPLR
- HAWKWIND, WARRIOR ON THE EDGE OF TIME, Atco:** WZMF, WIOT, CHUM, WQFM, KSHE, WHCN, KUDL, KOME

- DR. HOOK, BANKRUPT, Capitol:** KWST, KMET, WABX, WQIV, WQFM, WBAB, KUDL, KZAP
- KENNY VANCE, VANCE 32, Atlantic:** WNEW, WHCN, KWST, KZEL, WBAB, WOUR, KSM, KZAP
- 17 AYERS ROCK, BIG RED ROCK, A&M:** KOME, WQIV, WIOT, KZAP, WQSR, WRAS, KYD
- BLUE GOOD GOOSE, Anchor:** KSHE, WLIR, KUDL, WBAB, WOUR, KSM, WPLR
- CATFISH HODGE, SOAP OPERAS, 20th Century:** WABX, WMMS, KSM, KZAP, WIOT, KZEL, KFMY
- SNAFU, SITUATION NORMAL, Capitol:** WLIR, WIOT, KSHE, WNEW, KWST, KBPI, WRAS
- 18 ERIC MERCURY, Mercury:** KSM, KYD, KZAP, KZEL, KWST, WBRU
- DAVID SANCIOS, FOREST OF FEELINGS, Epic:** WHCN, KLOL, WOUR, WMMR, WLIR, WSDM
- MCCOY TYNER, ATLANTIS, Milestone:** WHCN, WABX, KCFR, WBRU, KMYR, WAER
- MICHAEL URBANIAK, FUSION III, Columbia:** WPLR, WIOT, WQFM, WBAB, KSM, WSDM
- 19 DIAMOND REO, Big Tree: WMMS, KZEL, WIOT, WQSR, WBAB**
- TOM PAXTON, SOMETHING IN MY LIFE, Private Stock:** WQIV, WOUR, WAER, KZAP, WORJ
- SAILOR, Epic:** WHCN, KMET, WAER, KWST, WBRU
- SWEET, DESOLATION BOULEVARD, Capitol:** KUDL, KMET, WOUR, KSHE, KZAP
- 20 JOHN CALE, SLOW DAZZEL, (Import) Island:** WLIR, WHCN, CHUM, KWST
- ISOTOPE, THE ILLUSION, Gull:** WLIR, KOME, KCFR, KUDL
- THE KIDS, ANVIL CHORUS, Atco:** WABX, KZEL, WIOT, WPLR
- 21 MICHAEL BOLOTIN, RCA:** WPLR, WIOT, WQSR
- FREDDIE HUBBARD, POLAR A.C., CTI:** WOUR, KMYR, CJOM
- SILVER CREEK, MCA:** WLIR, WBAB, KMYR
- THREE PIECES, VIBES OF TRUTH, Fantasy:** KWST, KYD, WSDM
- 22 GENE AMMONS, GOODBYE, Prestige:** KSM, WIOT
- ATLANTIS, Polydor:** WHCN, WBAB
- SOLOME BURKE, MUSIC TO MAKE LOVE BY, Chess:** KSM, CJOM
- JOHNNY DARREL, WATER GLASS FULL OF WHISKEY, Capricorn:** WOUR, KSM
- EMBRYO, SURFIN, BASF:** WMMS, WQSR
- DR. FEEL GOOD, DOWN BY THE JETTY, (Import) United Artists:** WBRU, KSM
- GREEZY WHEELS, London:** WABX, KLB
- DAVE LIEBMAN, DRUM ODE, (Import) ECM:** WHCN, KMYR
- SEA STONES, Round:** WOUR, KSM
- JIMMY "JJ" WALKER, DYN-O-MITE, Buddah:** WOUR, KWST

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

ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack; 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 14, 18, 21, 22

ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 4, 5, 6, 7, 8, 10, 12, 13, 17

AUSTIN, TEXAS: KLB-FM, Greg Thomas; 1, 2, 3, 4, 5, 6, 11, 13, 22

BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 15, 16, 17, 18, 19, 21, 22

BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 3, 4, 5, 6, 7, 12, 15

CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 1, 2, 4, 6, 7, 8, 11, 12, 13, 16, 18, 21

CLEVELAND, OHIO: WMMS-FM, John Gorman; 1, 2, 3, 4, 5, 6, 7, 10, 12, 13, 17, 19, 22

DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 2, 3, 4, 5, 6, 10

DENVER, COL.: KBPI-FM, Jean Valdez; 1, 2, 3, 4, 5, 6, 8, 9, 12, 14, 17

DENVER, COL.: KCFR-FM, Bob Stecker; 13, 16, 18, 20

DETROIT, MICH.: WABX-FM, Jim Sotet; 1, 2, 3, 4, 5, 6, 11, 12, 15, 16, 17, 18, 20, 22

DETROIT, MICH.: CJOM-FM, Bill Robertson; 2, 3, 4, 6, 12, 15, 21, 22

EUGENE, ORE.: KFMY-FM, Mark Sherry; 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 13, 15, 17

EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 2, 3, 4, 5, 6, 9, 10, 12, 13, 16, 17, 18, 19, 20

HARTFORD, CONN.: WHCN-FM, Paul Payton; 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 13, 15, 16, 18, 19, 20, 22

HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 13, 14, 15, 17, 18, 20, 21

HOUSTON, TEXAS: KLOL-FM, Jim Hilty; 1, 2, 3, 4, 5, 6, 11, 12, 13, 18

JACKSON, MISS.: WZZO-FM, Keith Carter; 2, 3, 4, 5, 6, 10, 11, 12

KANSAS CITY: KUDL-FM, Mark Cooper; 1, 2, 3, 4, 5, 6, 7, 8, 10, 12, 15, 16, 17, 19, 20

KINGS BEACH/TRUCKEE: KSM-FM, Bill Ashford; 2, 4, 5, 6, 7, 8, 9, 11, 12, 13, 15, 16, 17, 18, 22

LOS ANGELES, CA.: KMET-FM, Joe Collins; 1, 2, 3, 4, 7, 10, 16, 19

LOS ANGELES, CA.: KWST-FM, David Perry; 1, 2, 3, 4, 5, 6, 7, 11, 12, 13, 16, 17, 18, 19, 20, 21, 22

MILWAUKEE, WISC.: WZMF-FM, John Houghton; 1, 2, 3, 4, 5, 10, 16

MILWAUKEE, WISC.: WQFM-FM, Mark Bielinski; 1, 2, 3, 4, 5, 6, 8, 10, 11, 12, 14, 16, 18

NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 6, 8, 9, 14, 16, 17, 18, 20, 21

NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 2, 3, 4, 5, 6, 7, 8, 10, 12, 13, 15, 16, 17

NEW YORK, N.Y.: WQIV-FM, Caryn Jo Streicher; 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 19

ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 5, 6, 7, 12, 14, 15, 19

PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 5, 6, 8, 10, 11, 12, 18

PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 4, 6, 16, 18, 19, 22

SACRAMENTO, CA.: KZAP-FM, Robert Williams; 1, 2, 3, 4, 5, 6, 7, 8, 9, 12, 13, 15, 16, 17, 18, 19

SAN DIEGO, CA.: KGB-FM, Art Schroeder; 1, 2, 3, 4, 5

SAN FRANCISCO, CA.: KSM-FM, Bonnie Simmons; 4, 5, 6, 16, 19

SAN JOSE, CA.: KOME-FM, Ed Romig; 1, 2, 3, 4, 6, 7, 8, 9, 12, 16, 17, 20

SANTA BARBARA, CA.: KYD-FM, Laurie Cobb; 1, 2, 4, 5, 6, 9, 17, 18, 21

ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 2, 3, 4, 5, 6, 8, 10, 12, 16, 17, 19

SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 2, 3, 4, 5, 6, 7, 9, 12, 13, 15, 16, 17, 18, 19, 21, 22

SYRACUSE, N.Y.: WAER-FM, George Gilbert; 4, 5, 7, 13, 14, 16, 18, 19

TAMPA, FLA.: WQSR-FM, Mark Beltaire; 1, 2, 3, 4, 5, 6, 9, 11, 12, 13, 14, 16, 17, 19, 21, 22

TOLEDO, OHIO: WIDT-FM, Niel Lasher; 1, 2, 3, 4, 5, 6, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22

TORONTO, CANADA: CHUM-FM, Benij Karch; 2, 3, 4, 5, 12, 16, 20

Campus

BLOCK BOOKING

In Canada, It's Virtually Unknown To Promoters

By MARTIN MELHUISH

Though discussions have taken place among various colleges in Canada over the last few years with an eye to setting up a block booking system across the country, very few formal arrangements have been made in this regard. For this basic reason, the overall picture of talent on Canadian campuses is one dominated by outside promoters.

The very mention of block booking draws a long sigh from Joe Recchia, a former student activities director of the University of Waterloo and organizer of the Canadian Entertainment Conference, an annual event that brings together delegates from colleges and universities as well as booking agencies, record companies and concert promoters to address themselves to some of the concerns that face college entertainment directors and their relationship with other segments of the Canadian music industry. Recchia has been a long time proponent of a block booking system within the Canadian campus community so that they can collectively benefit from the savings that a plan of this sort provides.

"As far as I've been able to figure out, there are two reasons that block booking has not worked in Canada," explains Recchia. "First, the colleges don't have a lot of people who have been around for more than a year and really understand the value of this system and secondly—and partly due to the first point—more and more outside promoters are coming onto the campuses to run concerts thereby providing a service that the colleges aren't providing for themselves. The role of the student entertainment director is becoming one of watchdog who makes sure that the promoter is operating for the good of the students and not only to put money in his own pockets. All in all there exists a rather apathetic campus concert market in Canada."

One of the most active promoters on Canadian campuses is Ray Daniels of SRO Productions who in the past year has run shows at Convocation Hall in the University of Toronto; the Theatre Auditorium of Wilfrid Laurier University in Kitchener; the Alumni Hall at the University of Western Ontario in London; the Carelton University Gym in Ottawa; the Jock Hardy Arena on the campus of Queen's University in Kingston; and the Physical Education Complex of MacMaster University in Hamilton. He agrees that campuses are basically run by outside promoters as far as entertainment goes and notes that the promoters either work in partnership with the colleges on a 20 percent to 50 percent split or on a straight hall rental basis with a special discount on all tickets sold to students.

Martin Onrot, one of Toronto's most active promoters, has found an open market on college campuses and has in his time been involved in bringing acts into most of the major colleges in Ontario.

Donald Tarlton, head of the Montreal based concert production company Donald K. Donald Productions, in contrast, indicates that he wants absolutely no part of campus promotions. "The bureaucracy and red tape involved in dealing with colleges is too time consuming and aggravating so I just don't bother with it," says Tarlton. "I prefer to work a commercial hall near the campuses."

There are times when Tarlton feels a certain act will suit a particu-

lar college and at that point he will approach the school. "I phone the college and tell them what I have in mind and indicate that if they want to partners on the date, they will have to call me within two hours to confirm. If they don't call in that time period, I pass. Generally speaking, most college talent buyers that I have come into contact with are frustrated Sol Hurok's who only impede the fast moving decisions that have to be made in the concert business."

Sam Feldman who works out of Bruce Allen Associates in Vancouver, the major booking agency on the Canadian west coast, reports that there is no official booking association between universities in the west. He also points out that the University of British Columbia is the only college booking name attractions with Kent Collinge, an independent promoter, handling many of the campus dates. The British Columbia Institute of Technology is one of the few colleges in the west promoting their own shows, according to Feldman. BCIT recently featured Ike and Tina Turner in concert.

Seen from the view of booking agent Tom Wilson, head of Concept 376, block booking doesn't work in this country because of different musical tastes on various campuses and the fact that everyone wants to book the acts for the weekend. Wilson also indicates that an area of growth for agencies is in university pubs, which are beginning to book acts not only on a one or two night basis, but for weekly engagements.

Ron Scribner, the head of the Toronto-based booking agency, Music Shoppe International finds the university market in Canada viable but adds that it is not what it is in the U.S. He has found pubs to be in particular an excellent outlet for many of the groups on his roster.

What about the pricing of bands these days? Are pubs really getting their money's worth?

"Some bands are way overpaid," admits Tom Wilson of the Concept 376 booking agency but adds: "To be fair though many of them can justify the raise in their price."

According to Wilson a band can expect to make anywhere from \$800 to \$1,250 for a week in a campus pub with some bigger acts even making \$1,750.

Ron Scribner of MSI verifies Wilson's figures. From his experience most groups make anywhere from \$750 to \$2,000 with the average fee being closer to \$1,000 for a week and \$400 to \$500 average on one-nighters.

"If you had asked me about seven months ago, I would have told you that I thought the concert business on campus was coming to an end because many of the acts were pricing themselves out of the market," reveals Joe Recchia. "I still believe that acts that keep their price up over \$6,000 all the way to \$10,000 are going to kill themselves. \$4,000 is a reasonable price but to stretch a point I believe that acts under \$5,000 are generally going to get work on Canadian campuses."

Pizza Single Out

CARISLE, Ia.—The newly formed Pizza Label has released its first single, "Kelly Keep The Bar Door Open" by Ray Faubus.

Whiskey Set As Cabaret For 1 Show

LOS ANGELES—Sunset Strip rock landmark the Whisky A Go Go debuts Wednesday (28) as a cabaret theater with the satirical revue "El Grande de Coca Cola."

Personal manager veterans Alan Bernard and Roy Silver are produc-

ing this Los Angeles version of the New York hit comedy.

The entire Whisky is being remodeled to resemble the sleazy Latin American nitery which is the show's setting. The Whisky's newer Sunset Strip neighbor, the Roxy, ran

for a year as a theater-cabaret with the "Rocky Horror Show" before returning to rock bookings. The Whisky is to be converted from a hard-rock nightclub to a disco after the "Coca Cola" runs ends."

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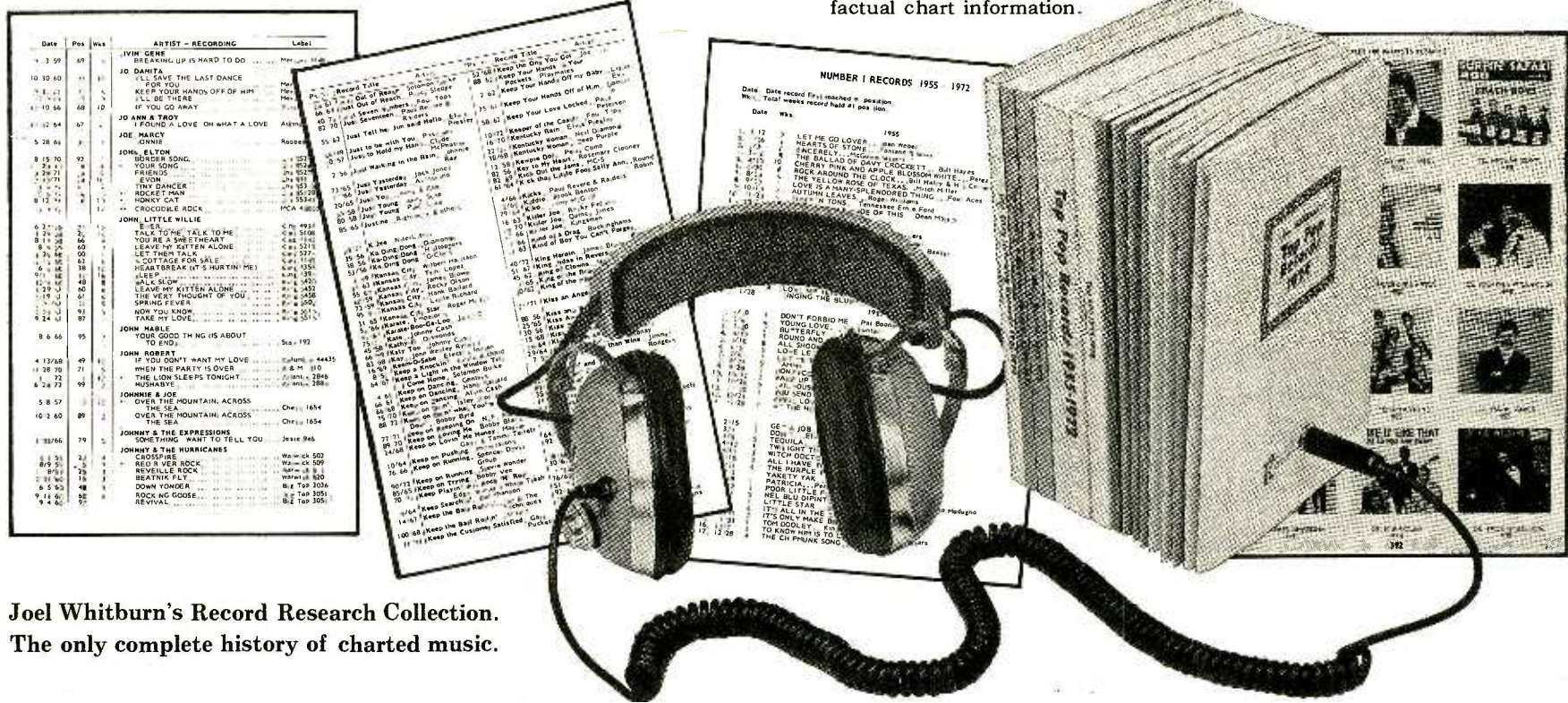
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L.A. Disco Eyes Expensive Image

LOS ANGELES—Ron Bookman, co-owner with Carl Hibler of the new New York Experience here, ad-

mits that it is one of the most expensive discotheques in Los Angeles. Entrance fees are \$3 for women \$4

for men, with a planned annual private membership fee of \$200 for women and \$250 for men, says Bookman.

He adds that when the memberships have reached a level where they can maintain a healthy gross income, they will discontinue the cover charge, and depend totally on the annual membership fees.

"We do not advertise," says Bookman. "We have a mailing list that we have compiled over the years. From our mailing list, we depend on people to pass on information about our nightclub."

"I feel that open advertising cheapens a club, and we want to control the level of clientele that we get."

"We also feel that with our prices, only a certain clientele will frequent our establishment."

Because of our location (on the fringe of Beverly Hills), we would have problems with too many people on the street trying to enter if we had no admission fee," explains Bookman. The club is located in the former Shelly's Manne Hole location on Wilshire Blvd.

The New York Experience is a new discotheque with added features. In addition to the disco room, it has a separate restaurant and a game room.

The game room consists of 15 backgammon tables plus chess boards. There is no additional fee for the game room, says Bookman.

The owners are also featuring live entertainment. "We are offering entertainment for adults like adult comedy and jazz sessions."

(Continued on page 86)

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Disco Action

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By TOM MOULTON

NEW YORK—Linda Lewis' "It's In His Kiss" single, better known as the "Shoop Shoop Song," is being released by Arista this week. While Betty Everett had a hit with the song in the early sixties, Ms. Lewis' unique vocal abilities, combined with a solid "New York Sound" track, will place the disk in strong running for disco play. The single, produced by Tony Silvester and Bert DeCoteaux, who also arranged the new Street People single, "Never Get Enough" (De-Lite), is one of the strongest pop/soul disco candidates from Arista to date. The flip side on the disk has a longer club version. As for the Street People, they're the same group that was on Spring Records.

Also on De-Lite, Crown Heights, a well known local group, has a new single in "Dreamin' A Dream." The disk is the first from the group since leaving RCA, and it should prove to be a strong mover. It starts off like "Express" and goes into a funky, up-tempo rhythm with a good melody line. The flip side also has a longer disco version.

Long awaited LPs from the Three Degrees and MFSB are being released by Philadelphia International.

★ ★ ★

Barry Lederer, DJ at the Sandpiper on Fire Island, is getting strong response to J.J. Jackson's

Top Audience Response Records In N.Y. Discos

- This Week
- 1 FREE MAN—South Shore Commission—Wand
 - 2 EL BIMBO—Bimbo Jet—Scepter
 - 3 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer
 - 4 BAD LUCK—Harold Melvin And The Blue-Notes—Phila. Intl.
 - 5 THE HUSTLE—Van McCoy—AVCO
 - 6 FOOT STOMPIN' MUSIC/DISCO STOMP—Bohannon—Dakar (LP)
 - 7 SWEARIN' TO GOD—Frankie Valli—Private Stock
 - 8 STOP AND THINK/TRAMMPS DISCO THEME—Trammps—Golden Fleece (LP)
 - 9 HELPLESSLY—Moment Of Truth—Roulette
 - 10 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 11 LOVE DO ME RIGHT—Rockin' Horse—RCA
 - 12 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
 - 13 PEACE AND LOVE—Ron Butler And The Ramblers—Playboy
 - 14 SENDING OUT AN S.O.S.—Retta Young—All Platinum
 - 15 TAKE IT FROM ME—Dionne Warwick—Warner Bros.

Colony Records (New York) Retail Sales

- This Week
- 1 EL BIMBO—Bimbo Jet—Scepter
 - 2 SWEARIN' TO GOD—Frankie Valli—Private Stock
 - 3 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer
 - 4 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 5 EXPANSIONS—Lonnie Liston Smith—Signature
 - 6 THE HUSTLE—Van McCoy—AVCO
 - 7 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
 - 8 FREE MAN—South Commission—Wand
 - 9 I WAS A LONELY MAN—The Philly Devotions—Columbia
 - 10 SEXY—MFSB—Phila. Intl.
 - 11 I COULD DANCE ALL NIGHT—Archie Bell And The Drells—TSOP
 - 12 SENDING OUT AN S.O.S.—Retta Young—All Platinum
 - 13 BAD LUCK—Harold Melvin And The Blue-Notes—Phila. Intl.
 - 14 MAN WAS MADE TO LOVE WOMAN—Bobbi Martin—Green Menu
 - 15 RUN JOHNNY—Jimmy Maelen—Epic

"Let Me Try Again" (Magna Glide). The disk, with a vocal and instrumental version, is being released this week. ... The correct date for a meeting open to all local DJs here is June 2. The address for the confab, as reported in last week's Billboard is correct—99 Prince St. ... Archie Bell and the Drells "I Could Dance All Night" single (TSOP) is selling well at disco stores locally. With arrangements by Ronnie Baker and production by Bunny Sigler, the disk stacks up as a new sound for the group, and it should place them back in the commercial product mainstream.

Among the five solid disco cuts on the Supremes new album the two best are: "Early Morning Love" and "He's My Man." The Jackson Five's new LP has several strong disco offerings, among which are: (side one) "Forever Came Today," "Moving Violation," "(You Were Made) Especially for Me" and "Honey Love." The whole side was produced by Holland-Dozier. Strong cuts on side two include "Time Explosion" and "Body Language (Do The Love Dance)." Several folks on the disco scene are now wondering that if the Holland-Dozier/Motown tie has been reunited, will the Mary Wells/Motown team be brought together again as well? Word from the speculators is that they would like to see it happen.

Downstairs Records (New York) Retail Sales

- This Week
- 1 SENDING OUT AN S.O.S.—Retta Young—All Platinum
 - 2 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 3 EL BIMBO—Bimbo Jet—Scepter
 - 4 7-6-5-4-3-2-1 (Blow Your Whistle)—Gary Toms Empire—P.I.P.
 - 5 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
 - 6 I COULD DANCE ALL NIGHT—Archie Bell And The Drells—TSOP
 - 7 SEXY—MFSB—Phila. Intl.
 - 8 I WAS A LONELY MAN—The Philly Devotions—Columbia
 - 9 JIVE TALKIN'—BeeGees—RSO
 - 10 LOVE DO ME RIGHT—Rockin' Horse—RCA
 - 11 STONE COLD LOVE AFFAIR—The Real Thing—20th Century
 - 12 SUPERSHIP—George Benson—CTI
 - 13 PEACE AND LOVE—Ron Butler And The Ramblers—Playboy
 - 14 GET DOWN TONIGHT—KC And The Sunshine Band—T.K.
 - 15 SHOTGUN SHUFFLE—The Sunshine Band—T.K.

Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

- This Week
- 1 SEXY—MFSB—Phila. Intl.
 - 2 FREE MAN—South Shore Commission—Wand
 - 3 THE HUSTLE—Van McCoy—AVCO
 - 4 SNEAKIN' UP BEHIND YOU—The Brecker Bros.—Arista
 - 5 FOOT STOMPIN' MUSIC—Bohannon—Dakar
 - 6 RICH GET RICHER—The O'Jays—Phila. Intl. (LP only)
 - 7 SWEARIN' TO GOD—Frankie Valli—Private Stock
 - 8 CRYSTAL WORLD—Crystal Grass—Polydor
 - 9 EL BIMBO—Bimbo Jet—Scepter
 - 10 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer
 - 11 I CAN'T UNDERSTAND IT—Kokomo—Columbia
 - 12 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 13 CASTLES—The Futures—Buddah
 - 14 GLASS HOUSE—The Temptations—Gordy (LP only)
 - 15 SENDING OUT AN S.O.S.—Retta Young—All Platinum

4th Goody Store In Philadelphia Area

PHILADELPHIA—Sam Goody, with three record, tape and stereo shops in the area, has opened a fourth that will place greater emphasis on sound equipment. Located in suburban Ardmore, Pa., it marks the 20th outlet for the New York-based

Sam Goody chain. The new 5,000 plus square-foot store is in the Ardmore West Shopping Center. In addition to its center city store, Goody has two other shopping center locations in Northeast Philadelphia and in nearby Pennsauken, N.J.

By BOB KIRSCH

LOS ANGELES—At the Village Recorder in Los Angeles, **Herbie Hancock** is working on his next LP with **David Rubinson** producing and **Fred Cato** and **Neil Brody** handling the controls. In other activity at the studio: **Eddie Harris** is in producing himself with **Bruce Swedien** and **Joe Tuzen** working the boards; **Jennifer Warnes** (formerly Jennifer Warren) is cutting her first Arista LP with **Jim Price** producing and **Zac Zenor** and **Tuzen** engineering; **Bloodstone** is working with veteran British producer **Mike Vernon** with **Rick Heenan** and **Brody** at the boards; **Ted Neely** is cutting again, this time with **Robert Apere** producing; and **Jeff Perry** is in producing himself with **Tim Kramer** and **Heenan** working the controls.

In other action at the Village: **J.D. Blackfoot** is being produced by **Eddie Harris**; **Rick Holmes** is in, working with producer **Hosea Wilson** and engineer **Ken Klinger**; **Art Garfunkel** is back in the studio, with **Richard Perry** producing and **Brooks Arthur** and **Nat Jeffrey** engineering; **Bo Diddley** is working with producer **Ann Merchant** and **Zenor**; **Willie Hutch** is producing himself with **Heenan** and **Brody** engineering; **Edwin Starr** is being produced by **Lillian Kyle** with **Steve Barncard** at the boards; and **Cal Tjader** is producing himself with **Jim Stern** and **Lee Miller** sharing console duties.

★ ★ ★

In New York City at Plaza Sound Studios, **Jeff Cahn** is in working with producers **Gregg Raffa** and **David Collins** and engineer **Rob Freeman**. **Linda Bennett** is cutting again, with **Genya Ravan** handling production and **Freeman** again at the boards. **Patti Scialfa** is also working, with **Freeman** handling production and engineering on that project. The studio has also installed some new equipment, including an Automated Processes console, 24-in., 16-out, with facilities for 32-track. Integrated in the system is an M16 Dolby Noise Reduction unit and a 3M M79 16-track recorder. Two new monitor networks have also been installed.

★ ★ ★

Wally Heider's in Los Angeles played host to a number of artists: **Rod Stewart** has been working on a solo project before beginning his summer tour with the **Faces**. **Tom Dowd** has been lending Rod a helping hand. The **Crusaders** have been working with producer **Stu Levine** and engineer **Rick Pekkona**, while **Rare Earth** have been cutting with the same pair. The **5th Dimension** are busy with a new LP, co-producing the project with **Jimmy Webb**. **Alan O'Duffy** is working the boards. The **Hudson Brothers** are cutting their next Rocket release with **Elton John's** writing partner **Bernie Taupin** producing and **Ken Caillet** acting as engineer. The **New Birth** are producing themselves, with help at the boards from **Frank Clarke**. And **Tony Orlando & Dawn** are doing some work with **Dick Broder**. Producer **Richard Dely** has been busy with a number of artists.

★ ★ ★

Notes from around the country: **Straight** are getting set to cut an LP with producer **Norman Ratner** at **Sound 80** in Minneapolis. **Henry Lewy**, who has done lots of work with **Joni Mitchell**, is producing and engineering the **Paxton Brothers** at **Mama Jo's** in North Hollywood. **British producer/engineer Alan Parsons**, who has worked with **Pink Floyd**, was also at the studio, working with **Project. Labelle** moves into the **Sea-Saint** studios in New Orleans soon to work with producer **Alan Toussaint** on their next LP. **Russ**

Ballard, one time **Argent** member, has just finished producing a solo LP in England for **Who** lead singer **Roger Daltrey**. **Lee Michaels** is recording another LP, this time at the **CBS Studios** in San Francisco with **Roy Halee** producing. **Jackie de Shannon** is working on her first Columbia album, with **Michael Stewart** producing and **Jimmie Haskell** handling string arrangements, while **David Kershenbaum** is set to produce the next **Cecilio & Kapano** LP and is also set to move into **Producer's Workshop** to handle the next **Dennis Tracy** album.

At **Earth Audio** in Vermont, **Buddy Cage** (**New Riders**) **John Payne**, **Peter "Madcat" Ruth** and **Doug McCracken** are all lending **Tom Mitchell** a helping hand on his next LP. **Denny Diante** and **Spencer Proffer** are at **Bolic Sound** in Los Angeles working with **Ike & Tina Turner**, producing an LP of British hits. **Ike** is helping on the production end. **Steve Cropper** is working with **Sam & Dave**, while **Lamont Dozier** has finished some sides with **Z.Z. Hill**. **Proffer** and **Diante**, as well as cutting **Ike & Tina**, will also be working with **Lea Roberts** soon and have lined up such notables as the **Crusaders**, members of **Chicago**, singing group **Waters** and **Vernon Burch** to help out.

★ ★ ★

Congratulations to several people over at **Sunwest Recording Studios** in Los Angeles. **Bill Lazerus** is now vice president and director of engineering, **Cherl Wagner** is traffic manager and assistant to the vice president, **Patti Seretti** is maintenance engineer and **Tom Harvey** is also maintenance engineer. And congratulations to **Sam Huntsman**, named assistant to **Quadrafonic Sound Studio** manager **Gene Eichelberger** in Nashville. **John Hiatt** has been in cutting at the studio, as has **John Reid** who has **Glen Spreen** producing and **Eichelberger** engineering.

★ ★ ★

Stephen Stills is in **Criteria Recording Studios** in Miami, producing himself with **Ron and Howard Albert** engineering. **Jimmy Walker** of the "Good Times" TV series cut 68 radio tags for his new LP at **Criteria** last month. **Van McCoy** is at **MediaSound** in New York mixing down the next **Richmond Extension** disk. At the **Sound Pit** in Atlanta, **Joe Hinton** is cutting an LP for **GRC**.

Presley Carbon A Cyclone In The Middlewest

ESCANABA, Mich.—A 22-year-old Elvis Presley impersonator, billed as the King Of Rock 'N Roll, is getting more bookings than he can handle in the Midwest, under manager **Gene Smiltneck** of **Bands Unlimited**.

John LaFrancis, a Presley buff who owns all the recordings by his idol, began doing Presley imitations backed by professional musicians, about a year ago. His act, in two parts, re-creates the early Presley pre-1957, complete with a replica of the guitar, and covers post-1957 with two changes of jewel-encrusted suits.

Smiltneck says he is registering the title "King Of Rock 'N Roll" for **LaFrance**. The King will be appearing at **Sands Speedway** in **Marquette, Michigan**, July 5 in a '50s nostalgia trip that includes **Hermans Hermits**, **Danny & The Juniors**, **The Drifters**, and **Gary U.S. Bonds**.

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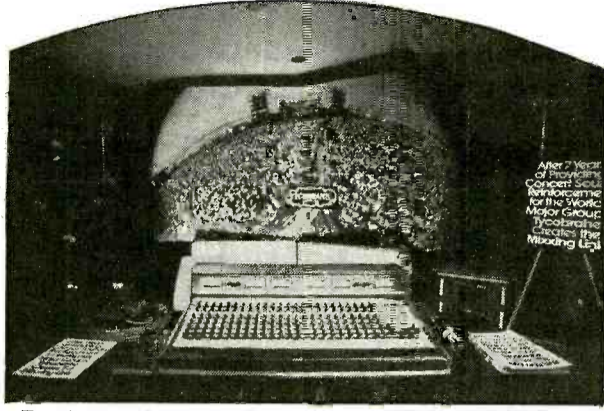
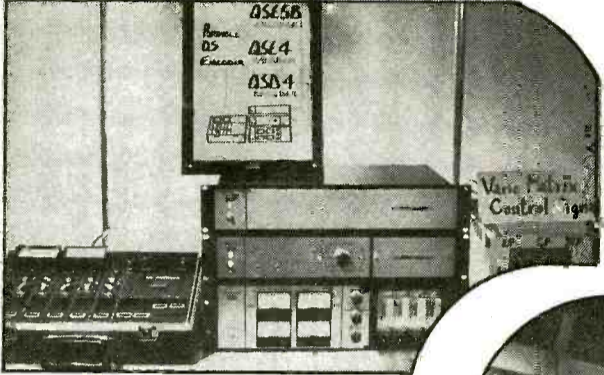
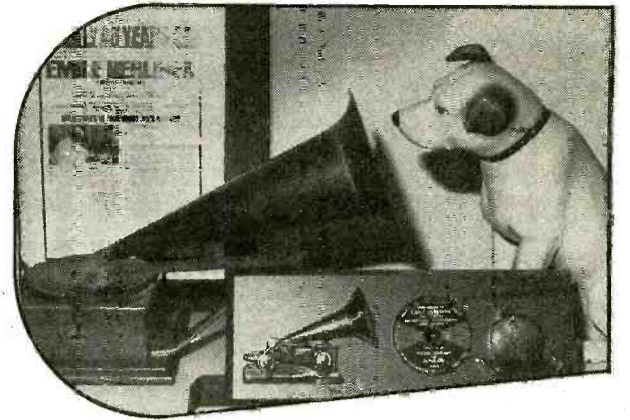
She's got a compression ratio you can set anywhere from 1:1 to infinity. And she's got a very low distortion figure even at high compression ratios. You can set her threshold from -38 to +12 dBm, and her two red LEDs let you know whether she's above or below threshold. Her meter range is from -40 to +20 dB, and you can set her meter zero at any line level between -10 and +10 dBm. Her illuminated meter is switchable to read input, output, or gain change.

She uses true RMS level detection, which you know is more reliable and accurate than other methods. Her dynamic range is enormous and her noise contribution practically negligible. Her output is automatically ground loop compensated and she is protected against turn-on and turn-off transients. She is beautifully packaged and small enough that you can take her with you wherever you go. Or you can bolt her into the rack where she'll give you a lifetime of faithful service.

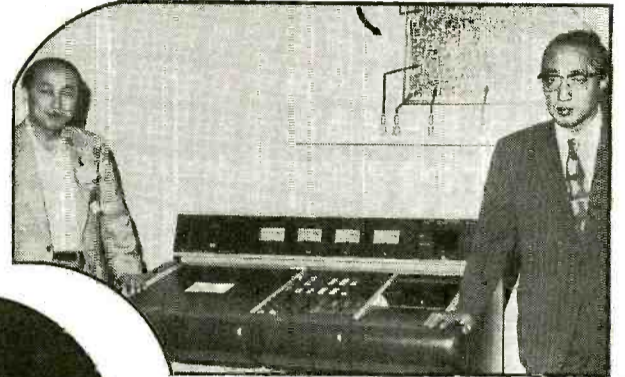
You're going to love this little mother, especially when you learn her price. She costs only \$300.00, which is a lot less than you pay for those other mothers. She's available now at your dbx professional equipment dealer's. For complete spec information including the little mother's measurements, circle reader service card or contact:

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296 Newton Street
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617/899-8090

AES—a Sound Sound Gathering

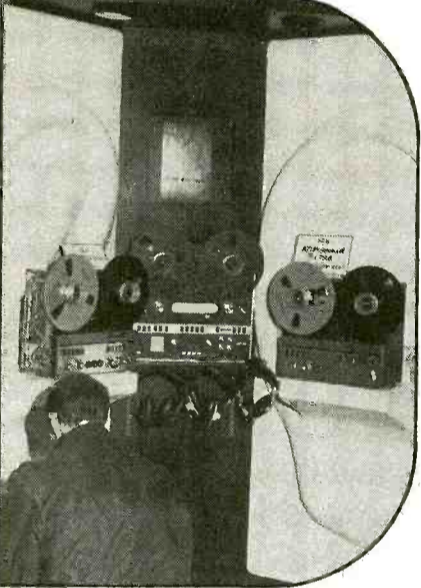


Tycobrahe showcases its new concert hall sound mixer.

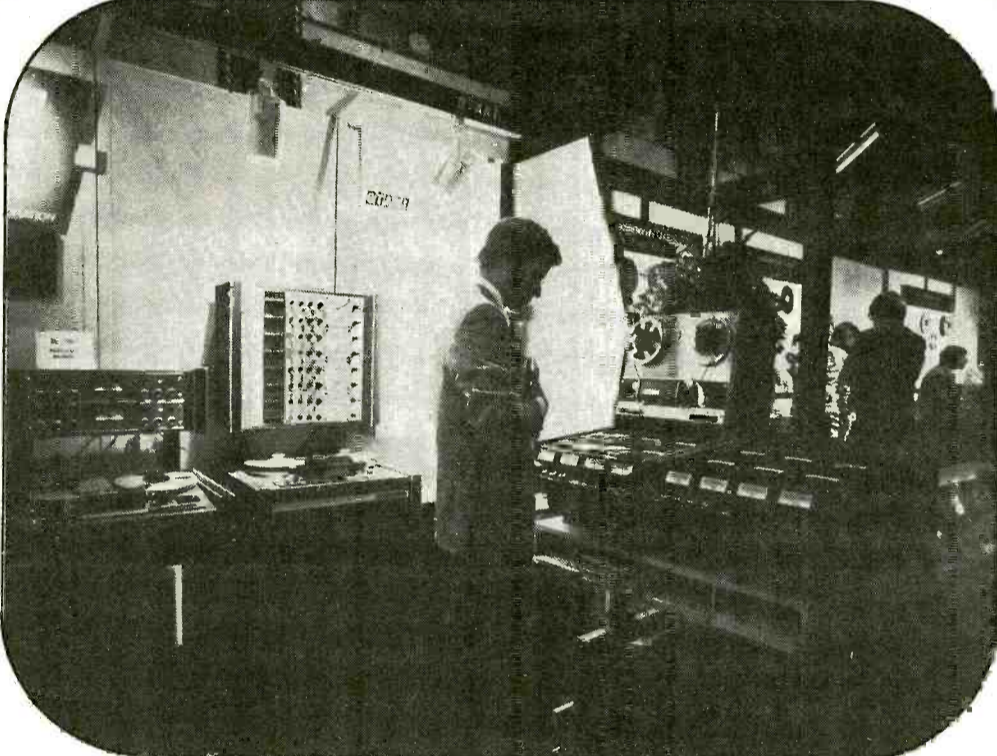


JVC, Japan, shows off its Emile Berlinger Maker of the Microphone award (top); above, JVC's Vic Goh and T. Inoue with the firm's Mark III quad modulator.

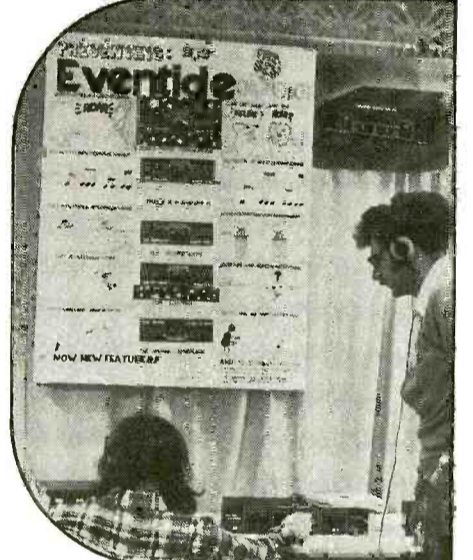
Yamaha's Bob Sandell (top photo) shows off power units to potential customers. Above, Sansui's QS encoder system.



Revox and Beyer Dynamics present new professional open reel recorders.



An engineer gazes at a new professional piece of tape equipment: man and machines brought together in science, that's what AES accomplishes.



Richard Factor (back to the camera) demonstrates Eventide's line of studio components.

MAY 31, 1975. BILLBOARD

Billboard photos by Bonnie Tiegel



Straita Sound uses a talking parrot to grab the attention of passersby (top); above, Dick Rosmini (on guitar) and Bob Easton test the 360 System guitar synthesizer.



Shure's Bill Harlan and Ralph Dahm with a portable mixing board (top); above, Bill Cawfield of Teac discusses recording equipment.



CBS showcases its technical series of LPs for professional use (top); above, Ron Cogswell of Nagra demonstrates tape recorders.

Emerson Bows New Tape Units

NEW YORK—A "Super" 8-track player with AM/FM radio and sing-along microphone, two new 8-track play/record multiplex modular systems and a top-load cassette AM/FM multiplex system with automatic changer are highlights of 42 new products Emerson Radio will unveil at the summer Consumer Electronics Show.

As Bill Lane, chairman of parent Major Electronics explains, dealer reception to the single Emerson label for all the company's product at the January CES convinced management to expand the line as quickly as possible. Following the Emerson purchase from National Union in late 1973, both Emerson and Major lines were marketed in 1974.

With a subsequent announcement by General Electric that it was abandoning the portable phone market, following similar moves by RCA and Zenith, "they're only a handful of us left in phonographs today and Emerson has the name going for it," Lane emphasizes.

Rounding out the new line, designed with a new "Emerson look" by Al Tanenbaum, former chairman of Lloyds Electronics and York Radio, and Minol Araki, are digital clock radios, a TV/radio, transistor radios, AM/FM AC/DC portables with weather band, cassette recorders, portable and modular phonographs and phonograph/radio combos.

All portable phonographs are manufactured in the firm's Brooklyn plant, Lane says, with compact and modular systems basically imported from Far East suppliers. Marketing is through 20 to 25 major distributors, about 45 to 50 rep firms in the electronics, premium, military and

(Continued on page 34)

MX, VIDISK KEYS

Magnavox 'Repositioning'

By STEPHEN TRAIMAN

NEW YORK—Although Magnavox will show only its MX hi fi line in the main CES area (Billboard, April 26) and its video cameras in the concurrent VIDSEC exhibition, the North American Philips subsidiary is definitely repositioning itself in the over-all consumer electronics market.

At its impressive preview of the entire 1976 line of hi fi and TV products here last week, comments by key executives both during and after the presentation focused on these key points:

- The entire product line is drawing on Philips engineering and R&D strengths, and the success of the recently introduced MX series of hi fi components apparently has led Philips to a decision not to compete in the U.S. market with its own subsidiary (see separate story, this issue).

- In an oblique reference to fair trade, consumer electronics president Alfred di Scipio observed that "whenever the price at retail doesn't reflect the cost, someone is being cheated." He believes that three times the cost of production is a real-

NO MAGNAVOX COMPETITION Philips Rethinks Hi Fi Plans

By RADCLIFFE JOE

MONTVALE, N.J.—N.V. Philips is reassessing its plans to market high fidelity receivers, tuners, acoustic speakers, tape decks and compact systems in this country by next year.

Officials at North American Philips here are reluctant to discuss the change in plans first reported in Billboard last September. However, usually reliable sources inform that the decision developed out of a reluctance by Philips to go into direct competition against its recently acquired Magnavox subsidiary.

It was only last spring that Magnavox began marketing a line of hi fi components under the MX brand name. The line includes receivers, tuners and speaker systems, for both two and 4-channel applications.

In moving away from its original plans to cover the broad spectrum of the high fidelity market in this country, Philips will channel the bulk of its energies into pushing the MFB (Motional Feedback) hi fi concept which it first introduced into the U.S. at last summer's CES.

The line, featuring preamps, turntables and speakers with amplification systems built into them is now being backed by a major promotional campaign which offers deal-

ers a number of prizes including a 1975 BMW auto, a Harley-Davidson motorcycle, and Magnavox 19-inch color TV sets.

According to Andrew Brakhan, vice president, audio division, Philips Audio Video Systems Corp., participating dealers need only to fill in an enclosed "Buyer Wire" each time a Philips system is sold, and return the completed form to their nearest Philips representative. Winners will be determined from a random drawing on or before Oct. 15. The contest itself closes Aug. 31.

The promotion is being backed by a comprehensive advertising program utilizing print and FM radio ads, as well as a number of point-of-purchase displays.

Philips has also launched a far-reaching educational program to inform dealers and consumers alike

about the advantages of MFB. The first step in this program is being taken at the upcoming Summer CES, where Philips will outfit a complete theater at its booth to run a 27-minute A/V feature documenting the entire MFB concept.

In addition, Philips has appointed a number of "mystery shoppers" that canvass all shops carrying the Philips line, and ask dealers and sales personnel alike pertinent questions relating to MFB. Brakhan explains that if the dealer and/or sales personnel are informed and can answer the questions correctly, they are rewarded with a prize. If not, they are presented with a pocket guide to hone their knowledge of the products they sell.

Brakhan admits that the toughest job in marketing the MFB line in

(Continued on page 38)

Bow First Nakamichi, Mitsubishi Speakers

By EARL PAIGE

LOS ANGELES—Quick quiz: name some prominent hi fi brands that do not include speakers.

Two that might not come immediately to mind are Mitsubishi and Nakamichi. But Mitsubishi (parent of MGA television, compact and car stereo) and Nakamichi (high end tape recorders and blank cassettes) will now be involved in marketing two separate lines of speakers.

Mitsubishi's launch of four speaker models ranging from \$170 to \$580 is the beginning of what will be a full line of hi fi components, says Fred Harfelder, who heads the new audio division for Mitsubishi's Melco Sales, U.S. marketing subsidiary here in suburban Compton.

Nakamichi Research in Carle Place, N.Y., will offer a professional line growing out of Mitsubishi's long hold in the Japanese market. Ted Nakamichi, marketing vice president of the heretofore tape-only firm, says Makamichi will market under its own label exclusively in the U.S. a Reference Monitor speaker at

\$2,200 per pair. It is the equivalent of the Mitsubishi DS 305 studio speaker in Japan, but Nakamichi emphasizes the two firms have no U.S. ties.

In its O'Hare Hilton suite in Chicago during CES, Nakamichi will have the new speaker as well as its full line of tape decks from the top-line 1000 at \$1,295 to the Dolby units, model 550 at \$499 and model 500 at \$399. It is now marketing cassettes in chromium dioxide (\$4.59 and \$5.99 for C-60 and C-90) and EX (extra-pure ferrochrysal at \$3.69 and \$4.79 respectively).

MGA/Melco meanwhile, is holding its compact line to four models and shortly will announce its car stereo plans, says Melco president Yoshito Yamabuchi. The firm's complete line, including the four new speakers, will also be shown during CES at Melco's at O'Hare Hilton suite.

What's Ahead



At CES
Chi/June 1-4

REP & DISTRIBUTOR Abcom Approach Works

• Continued from page 3

that we can stock heavier; mostly better terms and some deals," Baldwin says.

Current business is still holding up well, as there's a very low unemployment rate in the central Ohio area, he notes. "Dealers say they're having better months than they normally have in any other month except December, as people apparently have money and home entertainment is very much in their budgets. I don't think we're going to suffer—I'm just reading the indicators and over-all business is still there," he maintains.

The dual approach is a very effective way to sell, Baldwin notes, as it enables Abcom to go in with the best possible program. "A dealer needs \$10,000 to open an account, and if he doesn't want that much merchandise, we show him our distributor program and convert him to that."

Abcom's warehouse with \$500,000 in merchandise makes it possible to accommodate dealers with overnight service via UPS for even one or two items on short notice. "We stock every item in the lines we carry," he maintains, "in-

AKG Hi Fi Accessory Units Due

MONTVALE, N.J.—AKG will show five phonograph cartridges, including one for CD-4 applications, a new headphone set, a complete line of microphones and a new portable reverberation unit at the Summer Consumer Electronics Show, according to Richard Ravich, marketing manager, AKG-Philips in this country.

The new headphone, model K-240, is a step up from AKG's very successful K-140 "open aire" headset launched on the U.S. market last year. Ravich explains that the K-240, which will not be marketed here before year-end, features a cluster of six passive equalizing radiators set around a single acoustic driver all built into earcups "substantially larger" than those used in the K-140.

According to Ravich, the result achieved is "an outstanding spatial effect without reverberation." Prototypes of the K-240 will be shown at the CES, but no price points have been established. Six other headphones in the line will also be shown, primarily for dealer reaction as no final decision has yet been made to introduce them to this market.

The phonograph cartridge line will feature three elliptical, one spherical, and one CD-4 unit. The stereo cartridges will be marketed in this country on a limited basis—to ensure stringent quality control—by this fall. The CD-4 cartridge is scheduled for introduction by year-end.

Prices have not yet been established for the line, first reported in Billboard last September. However, Ravich explains that the price structure will not only be competitive, but also will offer attractive profit margins for the dealer.

The AKG microphone line which will go on display at the show will run the gamut of condenser, con-

(Continued on page 38)



Billboard photos by Joanne Oliver
Abcom team: president Jack Abram, above; vice president Tom Baldwin checking warehouse inventory.



Tape Tops Emerson '76 Offering

• Continued from page 33

toy markets, and a factory sales force for key accounts.

In addition to Lane as chairman, the management team includes his brother, Steve, as president; Don Dvorkin, executive vice president, Saul Knazick, senior vice president, marketing, and Al Saint, national sales manager.

Among the new tape product to be previewed at CES, model PT 105 "Super" 8-track tape player with singing-along microphone has a suggested list range of \$49.95-\$59.95. Features include an electric power and auto/boat adaptor, telescopic FM antenna, toggle switches for power on/off and FM/AM band selector and a large tape selector button.

Model M-2450 AM/FM/FM

multiplex stereo receiver with cassette recorder and BSR automatic changer at suggested \$249.95 list also features two professional microphones and a pair of speakers, plus twin record-level meters for left and right channels of the cassette unit.

At the same suggested list, model M-2370 8-track stereo tape player/recorder has similar features and accessories as the modular cassette system, including changer, microphones and speakers, and two record-level meters for the 8-track unit.

According to Lane, pricing for 1975 remains at about the same levels as last year, "with slight increases in phonographs due to higher costs." At the same time he emphasizes the company's expanding engineering and quality control staff is aimed at upgrading the vital element of serv-

ice that becomes increasingly important to both retailer and manufacturer with the approaching end of fair trade.

Videodisk Playback Hot Item

LOS ANGELES—The videodisk battle is sharpening into the optical versus the needle-groove system, with MCA/Philips taking its hardest stand yet against RCA's needle-groove system at the ITA Videoshow here last week. Ignored is the TED needle-groove system, even though it's being marketed now in Germany.

MCA/Philips technical expert Kent Broadbent strongly indicates that Zenith and Thompson, two other firms with optical laser systems, will be compatible with MCA/Philips' optical laser format, thus going far in uniting the optical camp.

Broadbent, leader in a roundtable during an ITA seminar at Videoshow, emphasized that the projected hour-life on RCA's needle has been as low as 200 hours. Its price is pegged at \$10. Broadbent's point, thus, is that the consumer would conceivably spend \$500 on needles to equal the projected 10,000 hour-life MCA/Philips claims for its laser.

MCA/Philips' system was the only one represented at the disk table. Earlier, Bell & Howell's Robert Pfannkuch had spoken for RCA in an update session.

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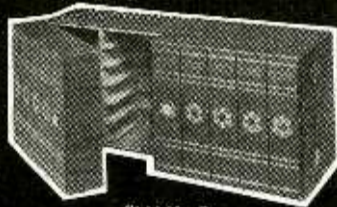
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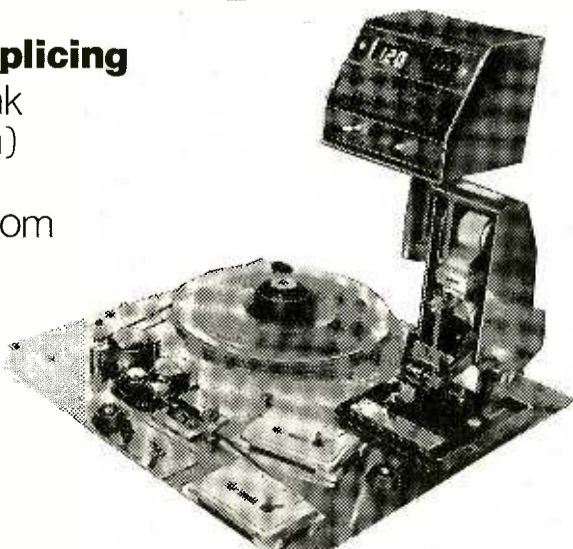
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CES ADDITIONS

Pioneer Boosts Line

By RADCLIFFE JOE

NEW YORK—U.S. Pioneer Electronics Corp. will preview two front-loading Dolbyized cassette decks, an AM/FM stereo tuner, three integrated stereo amplifiers without cabinet, one rack-mounted unit of the same genre and a rack mounted stereo power amplifier at the upcoming summer CES.

With a suggested list of \$199.95, the Pioneer model CT-F2121 is a front-loading Dolbyized cassette deck with built-in multiplex filter, separate bias and equalization switches for standard, low noise, chrome and ferri-chrome tapes, and a Permalloy-solid record/play head.

The unit is said to have a wow and flutter reading of less than 0.12 percent, with a direct switching facility that allows the user to switch from one mode to another without going through the stop modes. THE CT-F2121 is supplied without a cabinet.

The Model CT-F9191 incorporates two independent drive motors for record/play, and for fast-forward and rewind. Its extended fre-

quency response and dynamic range are achieved by three-stage direct coupled amplifier for equalizer and microphone sections.

The unit boasts a frequency response range of 35 to 13,000 Hz plus/minus 3dB when used with standard tape, and 30 to 14,000 Hz plus/minus 3dB with chromium tapes. The CT-F9191 uses solid ferrite record/playback heads and has memory rewind control and a chrome tape detector and indicator light. List price is \$449.95 with cabinet.

Pioneer model TX-7500 is an AM/FM stereo amplifier without cabinet. The unit boasts a signal-to-noise ratio of 73dB in mono, and 68dB in stereo. It also features a phase-lock-loop stereo multiplex demodulator for improved, stable separation.

Model SA-7500 is an integrated stereo amplifier, also sold without cabinet. The unit is said to deliver 40 watts RMS per channel, and in-

(Continued on page 38)

Biggest Line For Lear Jet: 19 Car Stereos In Chicago

TUCSON—Ten years after it invented the 8-track cartridge player, Lear Jet Stereo is bowing its biggest and most complete line of autosound at the Lake Shore Club in Chicago during the CES period.

According to Fred Seger, Lear Jet vice president, retail division, the 19 players include a low-price micro-mini 8-track, an in-dash cassette with dial-in-door AM/FM stereo radio, and a 2/4-channel 8-track with program memory and AM/FM quadraplex radio.

Also to be shown are 11 new speakers in a selection of grill designs and magnets from 3 to 20

ounces, as well as Lear Jet's new Custom Sound line.

Seger emphasizes that the line again is "completely theft-proof. We're sticking with that feature for one good reason: it works—and it addresses the consumer's single most important buying objection, fear of theft."

He adds that the new line is aimed "to hit all the significant price and profit points and to offer all the types and combinations of players that can generate profitable volume without taking up vital dealer shelf space."

AUTOMATIC TURNTABLES

Mesa Bows Units At CES

By ANNE DUSTON

MT. PROSPECT, Ill.—A private, label fully automatic turntable, directed toward the mass merchandising and OEM markets, is being introduced at the CES by Mesa Electronics, Ltd., an importer and distributor of the new Mesa units in the U.S. and Canada.

The moderately priced line includes four consumer models, the Mesa I, II and III and a quad model the CD IV. Three models, the Mesa 100, 200 and 300, are directed to the OEM market. The units feature an extremely simplified modular mechanism that can be totally removed, and 60 percent fewer moving parts than traditional changers, Mark Goldberg, president of Mesa Electronics, Ltd., says. Prices are in the \$50 to \$70 range, with the CD IV price still to be decided.

The units are manufactured in Mexico by Manufactures Electronics, S.A., the third largest manufacturer of record players in the world, including the Garrard changer for the Latin American market. President Henry Gibbon is a director of Mesa Electronics, Ltd.

Five plant facilities in Mexico, and service and warehousing centers in Chicago and Laredo, Texas, are ready for July production, Goldberg says.

Goldberg and the other officers of the firm are also officers of Perfect-

tion Spring & Stamping Corp., Chicago, a manufacturer of precision component metal parts in the Midwest, with heavy emphasis on electronics.

Peter G. Seyler is vice-president, engineering for the importing firm; Louis Kahn is secretary/treasurer, and Michael Indiano is director of sales and service.

BIC To Bare a Third Turntable

NEW YORK—British Industries Co. will show a new multiple play manual turntable—the third unit in its recently developed line of U.S.-made turntable systems—at the upcoming Summer Consumer Electronics Show.

According to BIC officials the unit, in spite of its modest price tag of \$109.95, shares many of the features found in the higher-priced models 980 and 960.

Features include a 24-pole low speed synchronous motor, belt drive, die-cast 12-inch turntable, programmer and cycle button, a simplified and reliable mechanism, a completely new tone arm said to be friction free, cueing damped in both up and down directions, and an anti-skate adjustment utilizing a rotating dial pointer.

ERA Says 'No' To Bill On Firing

CHICAGO—The Electronic Representatives Assn. (ERA) after careful study of HR #11 popularly called the "Salesman's Protection Act" sponsored by Rep. John Y. McCollister, Neb., has taken a firm position not to support the bill.

While the intent of the legislation may be honorable, it forces such an incredibly strong legal tie between the manufacturer and his independent sales rep that it creates one bad situation from another, ERA executive vice-president Raymond Hall claims.

James M. Flora, chairman of the ERA task force studying the bill, reports that the findings of his committee indicate ERA should take a position against HR-11 as it is presently written, a recommendation approved by the ERA board. The committee is presently exploring alternatives. Flora notes, "HR-11 is another attempt of the government to enter into regulating the private business sector of our country. We would much prefer establishing equitable industry contract guidelines that offer protection from the unscrupulous manufacturer who in the past could take advantage of his reps. ERA's task force committee will continue to function towards that goal."

The ERA recognizes that some manufacturers' reps have been mistreated and mishandled in their relationship with manufacturers, especially in the area of terminations. There should be strong guidelines and maybe some type of legal recourse that a rep can take where he has been, in fact, normally or illegally terminated, Hall believes.

HR-11 provides for unionistic protection for the independent rep as well as direct company rep for compensation upon termination. The complex formula involves tenure and sales record, and is based on a flat rate, disregarding the rep's sales commission rate.

Tape Tops New Units From Sharp

PARAMUS, N.J.—Sharp Electronics, which recently shifted from a CES booth to a Regency Hyatt hotel suite during the June 1-4 Chicago expo, will introduce nine new audio products with the emphasis on its APSS (automatic program search system) for bypassing "unwanted sections of music."

Among three new compact systems are two AM/FM units with 8-track players, model SR-130 at \$139.95 and model SR-172 at \$149.95, both with APSS, and model SG-174 with automatic changer at \$199.95.

New cassette decks are model RT-821, and APSS recorder at \$169.95; model RT-2000 with APSS and Dolby at \$199.95, and step-up model RT-3500 with tape selector, mechanical pause and automatic shutoff features at \$269.95. Two Sharp AM/FM portables feature APSS, model RD-1500 at \$99.95 and model RD-2030 at \$159.95, latter with system for playing in AM while recording in FM or vice-versa. Model RD-1000 without APSS is \$74.95.

Rep Rap

Harry Haugen Assoc. and Four-R Co. have joined with Vector Sales, 4901 W. 77th St., Edina, Minn. 55435, in a new concept in electronic manufacturer representation in the upper Midwest. Under the merger, Haugen becomes general manager; Roy Hidok, marketing director, and Jeff Broberg, training direction for technical seminars, dealer and consumer clinics.

Manufacturer lines represented by the new merger include Admiral premium division, Audio Magnetics, Bigston; Empire Scientific, Glenburn Corp., Infinity Speakers, Innovative Audio Systems, Nortronic, Nikko, Phase Linear, Pioneer of America and Soundcraftsmen. Firm is adding Telex service and phone orders can be expedited in three days at (612) 835-5820.

Otari Corp. sales manager Brian Trankle is lining up reps for the company's line that now includes models for high end audio shops, the semi-pro recording market, professional studios, tape duplicators and radio stations. In fact, Trankle, Otari president Mitsuo Jakakawa and Otari Electric president Masayuki Hosada headed up the firm's first NAB exhibit in Las Vegas recently after a week-long product introduction the San Carlos, Calif. headquarters.

New reps: Tom Campbell, Data Com Associates, 111 Tower Place, Seattle 98109 (303) 697-4074; Jim Hancock, Wyborny Sales, 7315 Ashcroft, Houston 77036 (713) 772-0976; Bob Knowles, C.R.D.C., Box 711, Indian Hills, Colo. 80454 (206) 285-2525; Ron Throckmorton, R. J.

Throckmorton Sales, 306 Bright Meadows, Baldwin, Mo. 63011 (314) 227-7222.

The Society of Audio Consultants (SAC) reports more than 400 reservations for the fourth annual Debby Awards banquet June 2 at Chicago's Conrad Hilton during CES. Over 1,000 ballots have been received, according to president Jerry Joseph, with Debbies (for dB) to be presented to Audio Retailer of the Year, Audio Man of the Year, Rep of the Year (5-6 regional), Audio Consultant (4-6 regional), Audio Management (5-6 regional) and Special Achievement (3 technical, 1 marketing). Tickets at \$35 (retailers, reps) or \$50 (all others) are available from SAC in New York at (212) 683-7721.

N.J. REPEALS FAIR TRADE

TRENTON, N.J.—The New Jersey Senate has voted 33 to 3 in favor of repealing that state's 37-year-old fair trade law, thereby completing a concerted effort in the tri-state metro area to outlaw price-fixing by manufacturers. Gov. Brendan Byrne is expected to sign it into law within the next two weeks, and it takes effect 60 days after that.

Earlier this month (Billboard, May 17), fair trade repeal bills were signed by governors Carey of New York (effective Aug. 4) and Grasso of Connecticut (Oct. 1).

NEW BUSINESS BUILDERS FROM TDK.

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**NEW S OPEN-REEL TAPE.
TDK QUALITY
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SA is TDK's new-particle, advanced-technology cassette. Lab tests proved that SA outsounds chrome, the best-selling ferrichrome, and the top-ranked ferric-oxide tapes. In fact, it had the most brilliant sound overall with the least distortion. Super Avilyn is the new state of the art.

New S open-reel tape offers your customers TDK quality at a popular price. It's a high-output, low-noise tape and a new competitive sales edge for you.

And there's news about Audua, too. Because of Audua's success, TDK is now able to permanently reduce the price. Now the "greatest tape" is even more desirable to your most demanding customers.

MORE BUSINESS BUILDERS.

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products—ED, SD, KR, and SD 8-track. They're all popular, priced right, and can make big money for you.

Are some of your customers even more economy minded? Then offer them TDK's new Full Fidelity Range—like the new Maverick cassette, D 8-track cartridge, or popular new-priced D cassette.

Contact your TDK distributor, sales representative, or regional sales office for details.

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Wait till you hear
what you've been missing.

PRERECORDED TAPE: Multi-market Survey Of Retailers Highlights Decade Of Sales Growth

(Part II of this key dealer report, continued from the May 24 issue, includes interviews by Anne Duston, Sara Lane, Joanne Oliver, Lori Clepper, Vickora Clepper, and Keith Bass, and was coordinated by Stephen Traiman, Tape/Audio/Video editor.) by Stephen Traiman, Tape/Audio/Video editor.)

CINCINNATI

Jerry Putteet, tape and record buyer for Swallen's with three outlets in consumer electronics commanding number one place in the market, notes the elimination of bulk discounts and competitive price readjustments as two changes in merchandising since they began selling prerecorded tape 10 years ago.

"Ten percent off on \$10 or more was a merchandising policy for three-and-a-half years starting in '69. We discontinued it after we determined that kids had just enough money for one tape and would shop for a better price. So we readjusted our unit prices to make them more appealing," Putteet says.

He believes manufacturers can't justify promoting tape because they've been ripped off so heavily. "So they don't do much more than say 'available in 8-track and cassette,'" he adds.

Such is not the case in quadrasonic, though, where there's no bootlegging, according to Putteet. "Quadrasonic tapes outsell quadrasonic records three to one. Primary market is young people who find a car quadrasonic unit more economical than investing in all the quadrasonic hardware and being limited to albums of the same make as their quadrasonic unit. So a quadrasonic autostand unit for 150 and a better selection of tapes fits their lifestyle.

"Columbia has a larger selection and availability of quadrasonic product and they're reaping the benefits," Swallen's tape buyer observes.

Putteet finds Columbia the most helpful in promoting quadrasonic. "They're more than willing to cooperate with displays, merchandising aids and money for newspapers, radio, etc. We promote quadrasonic twice a year and use some print and radio in between."

Prerecorded tape is located with records, adjacent to audio products. Swallen's has always considered this placement a prime factor in return business.

Main problem for Putteet has been special orders for off-

label tapes. He's found them to be more costly and time consuming, so these have been eliminated.

Putteet finds piracy easing a great deal. "I hope piracy is continually pursued so that the little drugstores and gas stations are not permitted to sell bootleg tape. Even though the situation is generally improved, on a recent trip from Ohio to Florida every gas station servicing my car also sold bootleg tape," he observes.

Theft hasn't been much of a problem at Swallen's because tapes are enclosed in machines with conveyor belts connected to the cash registers. Special holders next to the cash registers hold cassettes. "We feel this is the only answer to theft," Putteet says.

INDIANAPOLIS

High price is the number one problem today in the prerecorded tape market. If the cost continues to spiral upward, the consequences will be more consumer demand for tape recorders and blank tape, and people will record their own music from records and radios.

That's the outlook Tom Zablocki, manager of one of the two Olson Electronics outlets here, gives for the tape scene. "Sales of prerecorded tapes are going to go down because of the outrageous prices," he predicts. "As a dealer, we can't cut prices and still make money. All we can do is hope prices don't get higher."

Aside from that, Zablocki finds few other problems with supply or selection. "We get whatever music we want," he says.

Advertising is not a vital requisite for informing customers about tapes. The stores formerly went under the name Tape Center and Zablocki says people in the area associate the stores with good tapes.

Prerecorded tape sales are publicized in the newspapers and through distribution of fliers. "Without promotion or cutting prices, it's hard to compete with discount operations these days," Zablocki says.

The stores coordinate sale of tape recorders and decks through the proximity of displays, but only blank tape is used as a package deal. "Of course, when we're selling a machine, we try to sell prerecorded tape at the same time," Zablocki notes.

Olson Electronics has handled a variety of tape labels for

about eight years. Occasionally, one of the suppliers will run an ad, but the Olson name is not mentioned, Zablocki says.

The traditionally strong 8-track tape continues to hold a lead over cassette by a 4-to-1 margin. Zablocki says there are good points to both types, but is sure that while cassette is becoming stronger, it will not overtake 8-track.

A good selection of quadrasonic tapes gives Olson one out of every 10 sales in prerecorded tape. But there are still problems to iron out in the whole quadrasonic section and Zablocki has not noted an increase in sales over the past six months.

Piracy and theft have inflicted only minimal pains on Olson Electronics. Tapes are kept in bins, with openings just large enough for customers to get their hands through, but not to remove a tape. Zablocki says occasionally someone will come in with pirated tapes, but "we send them right out the door. We want no part of this illegal operation."

LINCOLN, Neb.

Warren Bruland, manager of Discount Records here, says that service is pretty much "straight across the line" in terms of prerecorded tape. "In Lincoln we're kind of cut away from the major music scene. But people still want the tapes. So we get a lot of record salesmen, and lists through the mail."

Discount Records, though close to a college campus, does not specialize in pop music for either tapes or records. "We have an awful lot of diversity here," claims Bruland. "We sell pop, things like Bachman-Turner Overdrive, Lynyrd Skynyrd. Then we have a lot of jazz and softer music. Lately, for some strange reason, we've also sold a lot of Glenn Miller records."

The store usually runs about five in-house specials at a time, advertising them on the radio.

Bruland says that Discount Records isn't dealing with any hardware such as tape players, tape decks, and he claims he doesn't miss the business. "It would be hard to speculate on whether or not we'd make more sales if we had an audio department like that," he commented. "But it's a lot of hassle too. We can't service the equipment here."

Discount Records has had no problems getting the tapes that they need, and seem fairly able to keep up with the current trends in the music world.

The store opened in 1971 and has been selling prerecorded

\$

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BY CAPITOL



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A. Yes, excellent. The Music Tape is a premium quality, extra high output/low noise recording tape. And it's carbon backcoated to prevent jamming. We've manufactured tape since 1947. Today our blank cartridge business is the world's largest. In fact, every major music company uses our tape for prerecorded cartridges.

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

Q. Why should I stock your tape instead of others?
A. Many tape manufacturers offer a lower priced product. But they offer little else. None offer the margins, the advertising, trade incentives, merchandising aids,

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tape since the opening. Bruland doesn't depend on promotional aids for advertising, and also doesn't receive a large amount of out-of-stock requests. "We try to keep in stock what the customer wants and what will best service the area," he adds.

Bruland says if there is a difference in tape suppliers then WEA is perhaps the best, "the cream of the crop."

Discount Records has always had a problem of security, in that tapes are a relatively easy item to steal. So, the tapes are kept in locked cabinets and salesclerks must be called on to open them for prospective customers. Within the year, the cabinets will be replaced by typical "spaghetti boxes."

Four-channel tapes have never done well, but Bruland says they are picking up this year. "Quad tapes haven't moved well for us," he says, "certainly never as well as 8-track. It just seems that there aren't enough in the area used for cars and that's a great deal of our business. But they are doing a little bit better."

TROY, Mich.

Mrs. Sherry Clark is the buyer and manager of the record/tape department for **K-Mart's** store No. 4082. She has worked at the store for over 10 years and now has the largest in-store record sales of all **K-Marts** in the nation, selling over 400 tapes per week. Her department is the largest tape account of the Handelman outlet.

Security and tape piracy are major problems for the store at this time. The former is taken care of by locked displays and the latter has not been solved.

"About a year ago we were the first **K-Mart** to use the reach-in displays, where the customer can stick his hand through a hole in the display and examine the tape but he can't take it out of the display," Mrs. Clark explains. "That cut down on the theft problem a lot, though some customers still try to break in the displays."

"Our piracy problem has not eased at all," says Mrs. Clark. "We still have customers who will buy a tape for, say, \$6.97 and return it with the receipt, but the one he returns will be a \$2.99 pirate tape."

(It is estimated that the pirating of tapes and records is a \$6 to \$10 million a year business in Michigan.)

The **K-Mart** store is experiencing a great increase in cassette sales, about 50 percent this year over last, and a decrease in the number of returns of all tapes. Only about 6 percent are currently being returned.

The store stocks very few quad tapes, but those that are dis-

played are sold. It is not really **K-Mart** policy to stock any 4-channel tapes at all, she says.

K-Mart extends a courtesy to regular tape customers as the result of being located near another large discount store, E.J. Korvettes. "When Korvettes has a sale or reduces the price of a tape," Mrs. Clark says, "most of my customers know that I will adjust my prices accordingly if they bring in an ad that the other store has run in the papers."

EVANSTON, Ill.

Laury's in suburban Evanston is cutting their prerecorded tape inventory from 14,000 (one of the largest in the Chicago area) to 3,000 because of the soft tape market, general manager John Shulman reports.

When the retail store upped its inventory to cover all tape product on the market a little more than six years ago, the expectation was that everyone would be buying tape playing equipment. "It just hasn't happened," he says. He blames an inherently bad cartridge design and poor reproduction on the lack of interest in tapes. "Our clientele is very sophisticated, with sophisticated equipment, and they shy away from prerecorded tape because of poor quality." The returns on defective tapes are prohibitively high, he adds.

Another element affecting tape sales is pricing. Even selling \$7.98 list tapes at \$5.79, including cassette as well as 8-track, Laury's is still being undercut by mom-and-pop stores, and bootleg tape in corner drug stores and cigar stores. "The public is resistant even to a \$5.79 discounted price." Prices in the Chicago area are probably the lowest in the country, he feels.

Getting supplies from the manufacturer's factory branch has worsened. "They found out the same thing that we did, and they are not even keeping their own merchandise in stock. It's impossible to get back numbers."

The bulk of tape sales has been catalog items, but Shulman says they will be carrying only the top few hundred from now on. He will continue to carry all classical product, including imports.

Thefts are non-existent as all tapes are kept behind locked glass doors in a 10-foot-high by 40-foot-long case. "We'll be tearing some of that out and replacing it with records, though."

Advertising tape has never brought results except classical product on radio spots. Shulman believes that the record album has a marketing edge over tapes because of the attractive album cover, where tapes have only a small edge showing to the public.

SOUTH MIAMI

Alan Benjamin, former owner of **Alan's Stereo and Tape** in North Miami Beach, moved to his new location less than a half mile from the University of Miami, and finds a tremendous difference in clientele. His sales are now running in multiples rather than a single tape or album, although his tape prices have remained the same.

"I'm finding something else that's very interesting," he says. "And that's in this college area, I am selling more LPs than I did in my North Miami Beach location. In fact, album sales are running 10 to one over tapes. Very possibly, it's due to the college kids. Most seem to prefer records and blank tapes so they can record from the turntable they have in their room. It saves them money to buy a blank tape and record their own tapes for auto use."

Benjamin, who has been in the retail business for seven years, has not changed his marketing concept since the day he opened his first store.

He feels that WEA is most promotion-minded of the record companies and continually seek new ways to attract the buyer. "They always are coming out with good promos," he says, "pictures, posters and all that. Columbia is also very good as is MCA. I'd say they were the top three companies as far as promotions are concerned."

While most of suppliers get a nod of approval from Benjamin, Columbia doesn't provide the rapid service Benjamin needs. "It takes anywhere from 10 days to two weeks to get an order from Pitman, N.J., to Miami."

Benjamin claims that piracy conditions in the Miami area show signs of improvement. "At least it isn't as flamboyant as it once was and the major reason is government and FBI investigations and crackdowns."

Security is always a problem for tape retailers, especially when tapes are in the open. Benjamin feels it's necessary to display his tapes so customers can pick them up, look them over and then make his selection. "It's something we all have to put up with," he says ruefully. "Of course we watch carefully and maybe are able to thwart some of the pilfering."

It seems that few retailers are satisfied with the lack of quad product and Benjamin echoes the sentiments of his peers. "Of course I need more quad product," he says. "We're getting everything that's put out, but the demand is growing and I feel manufacturers could somehow speed up production. MCA doesn't have a single quad. I think Columbia is one of the better companies in producing quad—they come out with quite a bit of product."

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Dbx Expanding Pro Line; Previews Limiter At AES

NEW YORK—Dbx is aiming at the semi-professional small studio market with its new "Little Mother" model 160 compressor limiter introduced at the recent Audio Engineering Society show in Los Angeles.

At the same time, the Bedford, Mass., manufacturer is continuing to push its consumer dbx noise reduction encoder/decoder units and expects a boost from selection of the system in conjunction with QS quad sound for the new movie release of "Tommy."

According to dbx ad agency account executive Dick Lewis, the new limiter (already favorably reviewed in several hi fi books) has a compression variable from zero to infinity with an adjustable limiting threshold from 10 millivolts to 3 volts.

Applications include original session recording, mixdown and mastering, auditorium and location sound re-enforcement, and at \$300 he says it is "one-third to one-tenth the price of comparable products." It is now being shipped to approximately 30 dbx professional equipment distributors in the U.S., Europe and Japan.

Also on the professional side, Lewis reports wide usage of model 216 dbx noise reduction equipment around the world, with the great majority of the 16-channel simultaneous record/play system in the U.S. Electrola, dbx rep in Japan, has sold more than 100 channels there, including 24 to Toshiba/EMI, 32 to King Records and 16 to Pioneer Media Sound. In the U.K. where Scenic Sounds is the dbx rep, an-

other 100-plus channels are in use, including 48 at the Moody Blues' Threshold Records where the first dbx LP is being cut.

Dbx president Dave Blackmer admits that the consumer units aren't getting the big push needed, but that it's a matter of priorities for a small company. About 1,000 of the 120 series are in owner's hands, including model 122 2-channel encoder/decoder at \$259.95 and model 124 2/4 channel unit at \$379.95. "A good percentage of the national distribution foundation I want to see is in place," he notes, "and 10,000 consumer users is still our goal by the end of 1976."

Both he, Lewis and sales manager Larry Blakely expect more dbx-encoded disks to be on the market, probably on a license arrangement by Klavier Records which already has released some product on its own label and with Stan Kenton's Creative World. They would like to see a library of 50 to 60 disks of varying music modes, but are pragmatic enough to realize it will be a long, uphill battle for acceptance of a new "clean sound" idea.

The critical praise for the sound of "Tommy," if not the movie as a whole, also is encouraging to the dbx team, which expects other projects of a similar nature in the future, perhaps in a continuing relationship with the Sansui QS system.

Both consumer models and possibly some of the professional equipment will be on view at the dbx Continental Plaza suite in Chicago during the upcoming CES.

Magnavox Is Repositioning

• Continued from page 33

former project officer at Ford for the first 8-track car player says "quad in a car blows your mind."

• Magnavox is taking its point-of-sale program direct to dealers via United Visual Corp. Super 8mm film cassette rear-screen projector, with marketing vice president Ken Ingram previewing his pitch on the new line along with input from sales vice president Jim Egan and merchandising vice president Jerry Michaelson. Adamson admits that future product line introductions could well be on the MCA/Philips videodisk player that Magnavox will manufacture and market—perhaps even the 1977 line next year.

Meanwhile, there will be no CES demonstration of either videodisk prototype, Adamson says, as the current posture is definitely low-key. The ball is being carried by both MCA Disco-Vision and Philips executives in recent and upcoming panels at such events as last week's Los Angeles Videoshow and VID-SEC in Chicago with CES.

Philips Shifting U.S. Hi Fi Plans

• Continued from page 33

this country has been re-orienting both dealer and consumer to think MFB. He claims, however, that this battle is being won, assisted as it is by promotional aids, educational seminars and exposure at as many hi fi shows as possible.

Added to this, the firm has also reduced prices on two of its three turntable systems. The top-of-the-line model GA209 has been reduced from \$349.50 to \$299.50; and model GA427 from \$119.50 to \$99.50.

These promotional prices go into effect at the CES and will stay there probably until the end of the year, according to Brakhan. The Philips executive also adds that the price reduction will not affect dealer profit margins. Philips will absorb any profit loss during the run of the promotional price schedule.

Meanwhile, the company is consolidating its marketing service and warehouse facilities in New Jersey. The marketing operation, once located in Manhattan, is now sharing facilities with the broadcast and video systems divisions at Montvale. However, the entire operation will soon be moved to new facilities at Mahwah, N.J., incorporating a greatly enlarged service and control center.

Craig Expands To Components

LOS ANGELES—Craig Corp. is broadening its line with its first entry into hi fi components, offering two amplifiers at \$249.95 and \$199.95 minimum suggested list, two speakers at \$119.95 and \$79.95 (each) and a turntable at \$149.95.

New additions in car stereo include 3152K1 8-track with two speaker kit at \$57.95; 3153 8-track with FM stereo, \$69.95; 3517 mini cassette with FM stereo, \$79.95; 3519 power play cassette, \$119.95; 3520 power play cassette with pre-set FM stereo, \$179.95. Also new are three portable cassettes: 2631, \$69.95; 2632, \$99.95 and 2333, \$149.95.

New Pioneer CES Products

• Continued from page 34

corporates a three-stage direct-coupled equalizer powered by a positive and negative power supply.

The Pioneer SA-8500 is another integrated stereo amplifier, also without cabinet. It lists for \$399.95, and delivers 60 watts per channel minimum RMS at 8 ohms. One of its most interesting features is its main and subbass and treble controls. There is also a protection circuit that eliminates on/off noises when the set is activated.

The third integrated stereo amplifier in the line is the model SA-9500, also without cabinet, and carrying a list price of \$499.95. This unit delivers a minimum of 80 watts per channel RMS and features a four position impedance selector that allows the use of virtually any phonograph cartridge on the market today.

Also featured are a tone control defeat switch, relay-equipped electronic protection circuit, separation switch for independent use of pre and power amp, and 22-step master volume control.

A new stereo preamplifier designed for rack mounting carries a list price of \$499.95. Designated the Pioneer Spec 1, the unit features what Pioneer's engineers call an exclusive twin tone control that permits 5,929 different tonal combinations. It also features a microphone mixing circuit and an equalizer amplifier.

Rounding out the line is a rack

mounted stereo power amplifier with a continuous power output of 250 watts per channel, and a price tag of \$899.95.

The units are expected to be available for shipment to reps and dealers immediately following the CES.

AKG Lineup

• Continued from page 34

denser stereo twin, condenser modular for facilitating different combinations, electret condenser and a full line of dynamic mikes.

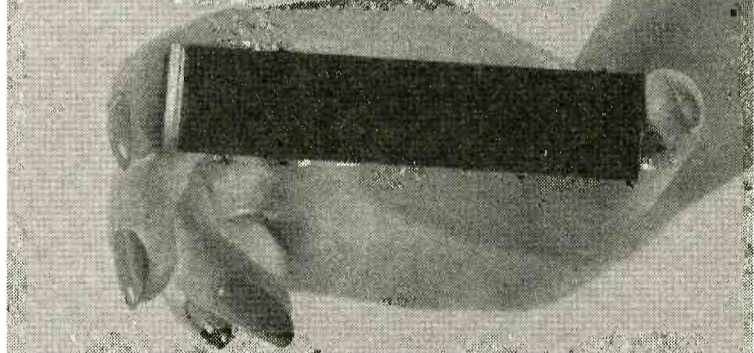
It will be supported by a full complement of accessories including carrying cases, cables, stand adapters, windscreens, flexible shafts and suspensions.

The AKG portable reverberation unit, model BX-10, is according to Ravich the first truly portable two-channel reverb system designed to provide both the quality and operating features required in studio applications.

Technical specifications of the BX-10 are based on AKG's successful torsion transmission line principle used in the larger BX-20 model. The BX-10 weighs only 55 pounds and can be rack mounted. The unit's two-point suspension eliminates acoustic feedback and mechanical vibration. Also eliminated is the need to "lock-down" the unit for transport, or for any adjustments after transporting.

Duotone introduces the new dry charge record cleaner.

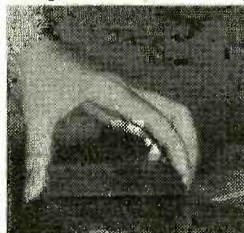
Duostat



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So easy to use. Lift cap from end of tube. Activate anti-stat dry charge in foam sponge over velvet surface of the tube.



Press velvet tube gently on record. Allow record to rotate several times. Watch the cleaning action which goes deep into the grooves, cleaning the record and restoring its original tone.



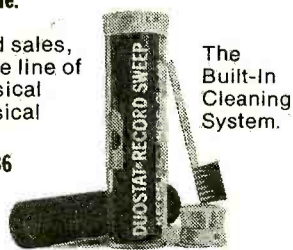
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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	7	WONDERFUL BABY Don McLean, United Artists 614 (Unart/Yahweh, BMI)
2	3	9	LOVE WILL KEEP US TOGETHER Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
3	7	7	WILDFIRE Michael Murphey, Epic 50084 (CBS) (Mystery, BMI)
4	1	11	99 MILES FROM L.A. Albert Hammond, Mums 8-6037 (Columbia) (Landers-Roberts/April/Casa David, ASCAP)
5	8	10	I'LL PLAY FOR YOU Seals & Crofts, Warner Bros. 8075 (Dawnbreaker, BMI)
6	4	9	RAINY DAY PEOPLE Gordon Lightfoot, Reprise 1328 (Warner Bros.) (Moose, CAPAC)
7	6	9	ONLY YESTERDAY Carpenters, A&M 1677 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
8	12	7	MIDNIGHT BLUE Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
9	11	7	SISTER GOLDEN HAIR America, Warner Bros. 8086 (Warner Bros., ASCAP)
10	5	10	THANK GOD I'M A COUNTRY BOY John Denver, RCA 10239 (Cherry Lane, ASCAP)
11	9	10	MISTY Ray Stevens, Barnaby 614 (Chess/Janus) (Vernon, ASCAP)
12	15	6	WHEN WILL I BE LOVED Linda Ronstadt, Capitol 4050 (Acuff-Rose, BMI)
13	10	8	ANYTIME Frank Sinatra, Reprise 1327 (Warner Bros.) (Spanka, BMI)
14	19	5	OLD DAYS Chicago, Columbia 10131 (Make Me Smile/Big Elk, ASCAP)
15	25	5	LIZZIE & THE RAINMAN Tanya Tucker, MCA 40402 (House Of Gold, BMI)
16	14	13	THE LAST FAREWELL Roger Whitaker, RCA 50030 (Arcola, BMI)
17	21	6	I'M NOT LISA Jessi Colter, Capitol 4009 (Baron, BMI)
18	22	6	AND THEN THERE WAS GINA Bobby Goldsboro, United Artists 633 (Unart/Pen In Hand, BMI)
19	13	11	DON'T TELL ME GOODNIGHT Lobo, Big Tree 16033 (Atlantic) (Famous, ASCAP)
20	32	5	THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
21	24	7	WORLD OF DREAMS Perry Como, RCA10257 (Roncom/ASCAP)
22	18	8	GROWIN' Loggins & Messina, Columbia 3-10118 (Savona/Sugartree, BMI/Gnossos, ASCAP)
23	29	4	ONEY ISLAND Herb Alpert & The T.J.B., A&M 1688 (Almo, ASCAP)
24	30	4	PLEASE TELL HIM THAT I SAID HELLO Debbie Campbell, Playboy 6037 (Chrysalis, ASCAP)
25	28	8	WHEN THE LOVE LIGHT SHINES The Boones, Motown 1334 (Stone Agate, BMI)
26	37	2	THE LAST PICASSO Neil Diamond, Columbia 10138 (Stonebrige, ASCAP)
27	31	3	DING-A-DONG Teach-In, Philips 40800 (Phonogram) (Dayglow, ASCAP)
28	27	8	HOW LONG Ace, Anchor 21000 (ABC) (American Broadcasting, ASOAP)
29	38	2	HARPO'S BLUES Phoebe Snow, Shelter 40460 (MCA) (Tarka, ASCAP)
30	42	3	SWEARIN' TO GOD Frankie Valli, Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)
31	36	3	THE HUSTLE Van McCoy & The Soul City Symphony, Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)
32	NEW ENTRY		EVERYTIME YOU TOUCH ME (I Get High) Charlie Rich, Epic 8-50103 (Columbia) (Algee, BMI/Double R, ASCAP)
33	41	3	HOW LUCKY CAN YOU GET Barbra Streisand, Arista 0123 (Screen Gems-Columbia, BMI)
34	34	7	DION BLUE Tim Weisberg, A&M 1680 (Elusive Sounds, ASCAP)
35	45	2	WHAT TIME OF DAY Billy Thundercloud & The Chieftones, 20th Century 2181 (Sawgrass, BMI)
36	20	12	HE DON'T LOVE YOU (Like I Love You) Tony Orlando & Dawn, Elektra 45240 (Conrad, BMI)
37	39	5	SMILE ON ME Ronnie & Natalie O'Hara, Legacy 104 (Happy Girl, ASCAP)
38	35	6	PART TIME LOVE David Gates, Elektra
39	48	2	FEELINGS Morris Albert, RCA 10279 (Fermata International, ASCAP)
40	-	1	I DREAMED LAST NIGHT Justin Hayward & John Lodge, Threshold 67019 (London) (Justunes, ASCAP)
41	47	3	SUSANNA'S SONG (In The California Morning) Jerry Cole & Trinity, Warner Bros. B101 (Midget) (Moppet, BMI)
42	40	5	ALL I WANNA DO Su Shifrin, Motown 1343 (Colgems, ASCAP)
43	44	4	LOVE WON'T LET ME WAIT Major Harris, Atlantic 3248, (Mighty Three/Friday's Child/WMOT, BMI)
44	49	2	EL BIMBO Bimbo Jet, Scepter 12406 (Andy Wayne/Reizner, ASCAP)
45	46	4	COME GO WITH ME Bergen White, Private Stock 45013 (Gil/Fee Bee, BMI)
46	43	4	GRINGO IN MEXICO Maria Muldaur, Reprise 1331 (Warner Bros.) (Rig Kitty, ASCAP)
47	50	2	IF I COULD LOVE YOU Johnny Maya, (Music of the Tires/Pify, ASCAP)
48	NEW ENTRY		(Baby) DON'T LET IT MESS YOUR MIND Donny Gerrard, Rocket 40405 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
49	NEW ENTRY		JUST LIKE ROMEO & JULIET Sha Na Na, Kama Sutra 602 (Buddah) (Jobete, ASCAP/Stone Agate, BMI)
50	NEW ENTRY		I'M NOT IN LOVE 10 cc, Mercury 73678 (Phonogram) (Man-Ken, BMI)

Classical DG's Multiple Cassette Pkg.

NEW YORK—Deutsche Gramophon has brought out the first easy-to-use packaging for the multiple cassette volume: the "Prestige Box."

Each booklike volume is 9½ inches high and contains two or three cassettes vertically mounted in hinged plastic boxes. A booklet is tucked into a sleeve inside the attractive, full-color front cover. The DG "Prestige box" provides a complete libretto in each package, somewhat reduced in type size, but easy to handle and read.

Operas and oratorios are not the only offerings in DG's new "Prestige

Box" line, however. The four Brahms symphonies, conducted by Herbert von Karajan; the five Beethoven piano concertos, played by Wilhelm Kempff; and Karl Richter's performances of the Bach Brandenburg Concertos, are also available with descriptive brochures. So is Renata Scotto's "Traviata"—the only available recording of the soprano's interpretation of the role.

Other works being marketed in the 24-title release—all of them Dolbyized like the rest of the DG cassette catalog—are Mozart's Magic Flute, Don Giovanni, "Marriage of

Figaro" and "Abduction From The Seraglio," all conducted by Mozartmeister Karl Bohm; the Montreux award winner, Der Freischutz conducted by Carlos Kleiber; Bernstein's Grammy-winning Carmen; Rossini's Barber of Seville with Hermann Prey; the La Scala productions of Rigoletto and "Cav'n' Pag"; the Bach choral works, the Mass in B-Minor and St. Matthew Passion, conducted by Karajan; Haydn's "Creation," Verdi's "Requiem," Beethoven's Ninth Symphony, and in a lighter vein, Lehar's Merry Widow—all four led by Karajan; Berlioz's "Damnation of Faust" with the Boston Symphony under Ozawa; Handel's "Messiah" in the original English version under Karl Richter; and from the new Archive Bach Edition, Richter's performances of the St. Matthew Passion and St. John Passion, and a separate volume for the Brandenburg Concertos and the Orchestral Suites.

Full-color posters and three-dimensional display pieces promoting the new "Prestige Boxes" have been placed with major classical dealers nationwide. Further releases are planned for the fall of 1975 and spring of 1976.

NLRB Appeal Denied In AFM, Conductor Hassle

NEW YORK—The U.S. Court of Appeals has denied a petition by the National Labor Relations Board for the enforcement of an order that sought to have the Rochester Musicians Assn. Local 66 (AFM) cease and desist from trying to discipline Dr. Samuel Jones, conductor of the Rochester Philharmonic Orchestra.

The court, under Chief Judge Kaufman, also remanded the case back to the board for determination of whether Jones had authority to adjust grievances.

The case dates back to January 1972, when Jones allegedly recommended that four musicians of the orchestra be fired and a fifth disciplined for "musical incompetence."

Jones' alleged move resulted in a series of actions and counter-actions in which Jones was finally fined \$250 by the executive board of the union. The executive board's action

modified an earlier sentence in which Jones in absentia was fined \$1,000 and suspended from union membership for six months.

Jones' counter-action argued that the union's action violated section 8 (b) (1) (B) of the National Labor Relations Act.

In handing down its decision, the Appeals Court argued that the section of the Labor Relations Act cited by Jones can be violated by disciplining a supervisor only if he has authority to adjust grievances or bargain collectively.

"We therefore deny enforcement, and remand (the case) for reconsideration whether the necessary authority existed."

The matter has since been referred back to the National Labor Relations Board for what the court calls further action consistent with the decision.

Lawrence To Buffalo Unit

NEW YORK—Harold Lawrence, manager of the New York Philharmonic, has been named president and general manager of the Buffalo Philharmonic, effective Aug. 18.

Lawrence succeeds Howard A. Bradley, who resigned April 28 to pursue other interests. Bradley will remain with the Buffalo orchestra through July 1 in order to assist in the transition. Lawrence will assume some duties with the Buffalo group before Aug. 18.

Lawrence has broad experience in broadcasting and recording of classical music as well as managing symphony orchestras. He was appointed to the New York Philharmonic post in 1973. Previously, he served the London Symphony Orchestra from 1968 to 1973, the first American to manage a British orchestra.

BASF Releases 'Gassenhauer,' WCLV Theme

CLEVELAND, O.—BASF Records has released the theme for WCLV's daily classical disk jockey program "Gassenhauer." The theme "Gassenhauer," after which the program is named, is by Carl Orff and had previously been available only on a Harmonium Mundi record which was not being distributed in the U.S.

The BASF album is entitled "Streetsong," the English translation of "Gassenhauer" and includes a number of selections by Carl Orff and his colleague Gunild Keetman taken from their "Musica Poetica" series. The music is primarily scored for percussion and wind instruments.

Robert Conrad, program manager of WCLV, Cleveland Fine Arts Stations, introduced Cleveland to "Gassenhauer" in 1969, deciding to use it as a theme song when WCLV's daily free-form classical program was established with Tony Bianchi as the host in October, 1972. Conrad later provided Claudia Burns, assistant station manager of WFMR, Milwaukee, with a tape of the selection for use on that station.



Warren Abbott Photo

A 'GOLD' RECORD—A springtime frolic, given recently by DG/Archive (Polydor Inc.'s classical labels) to launch the new record "Golden Dance Hits of 1600," is attended by a wide variety of music world guests. Pictured are, Sid Love, DG National sales manager; Evelyn Lear, Metropolitan Opera star and DG recording artist; her husband Thomas Stewart, also a Met and DG star (holding record); and Jim Frey, vice-president Polydor Classical Division. Down front, toasting, are Alison Ames, DG publicity director, and Johua Rifkin.



Robert Lightfoot photo

YES, SIR! Sir Georg Solti, left, shows his exuberance on recently receiving Grammys at ceremonies in Chicago. Sharing in the happy moment are John Scott Trotter, Donald Koss, Chicago Symphony timpanist, and right, Kenny Soderblom, past president of NARAS. Sir Georg won three awards for "Symphonie Fantastique" on London Records, and one for "La Boheme" on RCA Records.

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Talent In Action

• Continued from page 27 "Chase The Clouds Away," and "Song Of The New Moon" represent bright new works with ear appeal. The first encore, "Freddie's Walking" (about his sister's son), was the weakest melodic piece, but inspired gospel shouting by guitarist Don Potter with Ms. Satterfield assisting and the horns blasting some explosive riffs, shot the work into orbit. ELIOT TIEGEL

JIMMY CASTOR BUNCH Barney Google's, New York

While many people may think of the Jimmy Castor Bunch as just another veteran group utilizing a number of gimmick tunes, the group's May 10 set dispelled that myth totally. The amazingly versatile musicianship of Castor, has gotten him dubbed the "Everything Man," because of his ability to play timbales, alto, tenor and soprano saxophones as well as sing. Castor displays brilliance on each effort. On many tunes, he incorporates all of his talents together as on "You Make Me Feel Brand New."

The Bunch is composed of five very talented musicians, many of them veterans of the group for more than seven years, and features congas, guitar, bass guitar, drums and group arranger Gerry Thomas on keyboards and trumpet. Together this unit makes music that totally captivates the listener and is capable of going over in any setting—from a small club to a disco to a concert hall. Besides the group's famed "Hey Leroy" and "Troglodyte," there are also finely-textured instrumental versions of "Love's Theme" and "The First Time Ever I Saw Your Face."

Still it's the group's current material like "Bertha Butt Boogie," "E Man Boogie" and "Potential" that drives the audience on to the dance floor. Strangely enough, many people were so totally intrigued by Castor's sense of humor and personally soulful vocals, that they were listeners instead of dancers until they were told by him to get up and dance. JIM FISHEL

IAN HUNTER & MICK RONSON BONAROO Felt Forum, New York

There have been a number of changes in the performance of Ian Hunter, principally, the addition of guitarist/vocalist Mick Ronson. Their May 1 show, while not a sellout, indicated that this group has fantastic crowd appeal and with better promotion should sell out larger facilities. They are musically proficient for the most part, the notable exception being a terrible version of "Slaughter On 10th Avenue," by Ronson in which he slid up to every note and missed quite audibly in spots. They are also incredibly theatrical, given to wild posturing and grimacing and non-stop dancing among themselves to the delight of their audience. Their appeal is on the order of the Rolling Stones; dancing close to the footlights, permitting the crowd to touch them, shaking hands of squealing onlookers, teasing, flirting and in general inciting as well as exciting. Forum security men at several points were physically lifting people out of the way. It would be to the advantage of future bookers to make note of the imminent dangers in some facilities of this practice and rectify it before any accidents ensue. Standout tunes in the 90-minute, 14-song set were "Boy," "The Truth, The Whole Truth And Nothing But The Truth." Opening act was Bonaroo, a five-man group who need a little more seasoning to ease their unevenness. They performed eight tunes in their 45-minute spot with one encore. JIM STEPHEN

THE STAR SPANGLED WASHBOARD BAND Factoria, New York

With comic resources from Spike Jones and cartoon soundtracks to Frank Zappa and beyond, The Star Spangled Washboard Band entertained a captive audience for more than an hour at this basement cabaret. Their 11-song set May 1 managed to combine effusive humor with first rate musicianship that resulted in a non stop, laugh-filled performance. This eight-man group approaches humor from several directions. The range of instruments: banjo, fiddle, tub bass, also sax, electric guitars and bass, and washboard, enable them to move from country to bluegrass to the Beatles while making fun of them all. Some of the songs are funny simply on account of the lyrics as in "Looking For An All Night Deli." Others are successful because of humorous skits that parody content, like their rendition of "Rocky Raccoon." The fast strains of "Ninth Breakdown," a bluegrass version of Beethoven's "Ode To Joy," became more than just an interesting arrangement as band members camped it up as clock tower figures wearing ridiculous masks. One of the problems in the act is a constant stream of puns, which even at their best are a hit or miss proposition as far as laughs go. And while some jokes also suffer from obscure references, overall this group's humor appeals to a wide audience in an entirely engaging fashion. LAWRENCE FROST

RADIO-TV MART

If you're a deejay searching for a radio station, or a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication. Rates: "POSITION WANTED" is \$15—in advance—for two lines, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. No charge for Box numbers. "POSITIONS OPEN" is \$15—in advance—for one time, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. Box number ads asking for tape samples will be charged an added \$1 for handling and postage. Send money and advertising copy to: Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

POSITIONS WANTED

ATTENTION RECORD COMPANIES, RECORD PRODUCERS, etc. A & R man and scout available for jazz and r & b recording. Worked for Prestige, Columbia and Chess Companies. Will work on commission or salary. Own masters and will lease on commission. Have several Blues and Jazz artists under contract that can be used. Contact: Jump Jackson, 8959 So. Oglesby Ave., Chicago, Ill. 60617 (312) 375-4276. je7

VERSATILE YOUNG DJ WITH GOOD HEAD & IDEAS, HARDWORKING, FIRST PHONE—RADAR, EXP. ON AIR, PRODUCTION, PROGRAMMING, AUTOMATION, & ENGINEERING SEEKS POSITION IN PROFESSIONAL SMALL OR MEDIUM MKT. AS ANNOUNCER OR PD OR BOTH. CONTEMP OR PROGRESSIVE ROCK. WILL RELOCATE. SERIOUS INQUIRIES PLEASE. PRESENTLY EMPLOYED. BUZZ GODWIN, E. MAIN ST., WILLIAMSTON, N.C. 27892 (919) 792-2483. PERSON TO PERSON.

Prefer Progressive rock, 23, 1st phone, BS in Broadcast Journalism with minors in speech and psychology, and 2 years experience with American forces radio where surveys rated my show as number one for this heavy rocker—also worked in promotions & news. Recently discharged from service. Not a screamer or know-it-all. Want to work with and learn from a professional team. Write Norm Crawford, Prescott, Kansas 66767 or call (913) 471-3423 for resume. Have a productive day. je7

POSITIONS OPEN

WLOF, ORLANDO, FLA.—LOOKING FOR MATURE RADIO ENTERTAINER TO JOIN OUR CONTEMPORARY/PERSONALITY STATION "FAMILY" AND DO AFTERNOONS MONDAY THROUGH SATURDAY. LIGHT PRODUCTION. TAPE, RESUME, PERSONAL AND PROFESSIONAL REFERENCES, AND LETTER DESCRIBING THE REAL YOU TO: BILL DENNIS, BOX 15746, ORLANDO, FLA. 32808. NO CALLS. EQUAL OPPORTUNITY EMPLOYER. my31

Import and new groups my specialty, also have extensive working knowledge of all domestic rock groups. I have a first phone and production work is highly creative. Will relocate anywhere on any shift for a truly progressive station. Salary open. Tapes and resumes upon request Dave Smiley, 3456 Birchwood Dr., Topeka, Ks. 66614 (913) 272-7386. my31

Looking for experienced "MORE MUSIC" personality to work at the area's largest Rocker. Only TOTALLY MATURE person need apply. Send latest air-check and resume to Box 656, Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. je7

AIR CHECKS! We'll critique your checks. Send \$10 (Can) & cassette to: The Jock Doc. 4-607 Gertrude, Winnipeg, Canada. R3L 0M9. (204) 453-2304. my31

"Many Top 40, Middle of Road, country/western openings in small, medium and major markets. Openings for both air personalities and newsmen! Rush tape and resumes now to: Air Talent Placement 1516 Hinman, Suite 505, Evanston, Ill. 60201. my31

Stop, Look and Read On. Air Personality desires to join top 40 or contemporary MOR station. Experience, Humor, 3rd. Send for tape and resume to: S.H. Green, 720 S. Normandie, L.A. Calif. 90005, #319 or (213) 386-0286. je7

Experienced production person wanted to work part-time. Send production samples and resume to Box 655, Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. je7

"Informal... But Not Unprofessional Country Format, Very Knowledgeable, Bright... Personable... Versatile Production Delivery... B.A.... 3 Years In Small Market, Ready For Next Move Up. Box 650, Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. je7

Advertising Brings Results

MAY 31, 1975, BILLBOARD

N.Y. Producers

• Continued from page 24 be used. Later Joyce Wilson and Telma Hopkins were brought in separately to do the backing vocals, and together with the unnamed lead vocalist were christened "Dawn." Medress and Appell have been clicking ever since, and as they move into new areas the self-termed "most famous unknowns in the music industry" don't buy the cliché that everything hot is coming out of California. "New York needs a kick in the ass record-wise and we hope to do our share."

Hag's Place Changes

• Continued from page 26 A grand opening of the Country Palace is planned for the next several weeks. No comment was available on who the ultimate owners of the club will be, but plans for Tex Williams name to be used have apparently been scrapped.

Wolfman Jack And Show Tout Radio's Greatest DJs

• Continued from page 3.

where from four to five local air personalities, taken from individual non-conflicting format stations. Each of the air personalities will perform in the show. First week's schedule includes Akron's Civic Theater June 11; Columbus' Veterans Memorial June 12; Detroit's Michigan Palace June 13; Toledo's Sports Arena June 14; South Bend's Morris Civic Auditorium June 15; Indianapolis' Convention Center June 16; and Madison's Dane County Coliseum June 18.

Among the legendary air personalities the show pays tribute to, via



DANCING WOLF—Wolfman Jack, syndicated radio personality who is the star of "I Saw Radio" live stage show being launched by the Don Kelly Organization, receives a dancing lesson from Buddy Schwimmer, who directed the dance scenes in "American Graffiti" movie.

"being funny is a funny business" ... Yutz

So if you send \$5.00 for samples of The Yutzman Letter and don't like it, return it to us in 30 days and we'll refund your money.

The Yutzman Letter... contemporary original comedy written for radio personalities. Subscribers in major stations in top 10 markets.

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THE YUTZMAN LETTER

The Yutzman Bldg., 7603 Petty Jay Ct., Louisville, Kentucky 40220

airchecks, are Jack Carney, Hunter Hancock, Alan Freed about whom Wolfman Jack says: "He not only gave his whole life to rock 'n' roll, but he's radio personality who coined the phrase and first said rock 'n' roll!" and Arnie Ginsberg. The show, besides a nine-piece band, travels with more than \$15,000 in sets.

Kelly says he hopes to eventually take the show abroad. What it actually is, in his opinion, is an extravaganza promoting radio and music. Because of the music—Wolfman Jack has been taking both piano and dancing lessons.

In conjunction with the show, a new album called "Fun & Romance" featuring Wolfman Jack singing, is being released. The posters promoting the show are the same as the jacket on the LP.

A key highlight of the show will be performances by various look-alikes. A Memphis performer named Little El plays the role of Elvis Presley and Kelly claims that he sings just like Elvis did in the middle '50s.

At the start of the show, when the giant stageset radio is turned on and the dial is moved, the audience hears the legendary air personalities. The local air personalities will be inserted within this at their proper dial locations. As the dial reaches the end of the dial, the audience hears a phenomenal howl of a wolf, then the two radio towers light up.

As the show ends, the Wolfman urges everyone in the audience, when they leave, to turn on their car radios.

Both Wolfman and Kelly believe the show is one of the most impressive promotions ever attempted for radio stations. Kelly says that he expects to lose somewhere close to \$30,000 in the venture, but feels it'll be well spent promoting the Wolfman and establishing him as an international personality transcending radio.

"Not that I'm going to leave radio... it's getting bigger and better," says Wolfman. Wolfman Jack is heard around the world via a syndicated radio show and his show is carried on the AFRTS operations.

PBS Slates 13hr. Phil. Folk Series

By MAURICE H. ORODENKER

PHILADELPHIA—The 13-hour-long Philadelphia Folk Festival '74 television programs presented locally on WHYY-TV, the public TV station, will be shown coast-to-coast via Public Broadcasting Service (PBS) on Wednesday evenings at 9 starting July 9. The locally-produced folk festival, rated the nation's top musicfest in the folk field, was taped by producer Douglas Bailey with a programming grant of \$60,000.

The 13 programs were culled from 36 hours of tape recorded last August 22-24, with top-ranking performers such as John Prine, Arlo Guthrie, John Hartford, David Bromberg, Elizabeth, Tom Rush, Leon Redbone, Snuffy Jenkins and Peggy Sherrill, Patrick Sky and many others.

Talent fees amounted to \$6,000 since the performers agreed to AFTRA scale of \$50 per sideman and \$100 to the leader of each group. With the programs going on PBS network, each performer will be paid again with the fees negotiated so that each will receive double the amount.

LOS ANGELES—It's that time of year again—the time for the annual competition among the world's greatest record promotion executives. I would sincerely appreciate it if all radio people would fill out the ballot that is appearing nearby in the radio section this week. Record people may vote, too. In fact, the voting is open to everyone.

From the nominees listed on the ballot, a final ballot will be compiled of those record promotion executives mentioned most often. This final ballot will also be featured in the pages of Billboard and, at that point, only radio station personnel will be allowed to vote.

The winners in each category will, of course, be kept secret until the awards dinner the concluding evening of the International Radio Programming Forum Aug. 13-16 at the Fairmount Hotel in San Francisco.

And, by the way, if you haven't sent in your registration for the Forum, I suggest you do so right away. It's \$185 (if you register early) to: International Radio Programming Forum, Suite 1200, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Just this very second, I hung up after talking with a fan of **Robert W. Morgan**. An older woman, I think. She wanted to know why I haven't mentioned his name lately. After I stopped laughing, I told her that she had to be kidding, I didn't write about has-beens who could only be heard in Turkey and Istanbul (via AFRTS, naturally). She wasn't daunted (I kept thinking it was Bob's mother or aunt or even **Don Imus'** mother or aunt since Bob is not beyond getting Don to get his aunt to hype me). She said she thought **Morgan** was the best deejay in the world and even better than **Gary Owens**. I explained to her that Bob was good, but not quite that good, but certainly rated in the top 10. I think I made her mad, to put Bob only in the top 10.

Oh, well. Nobody's best.

That's akin to **Larry Lujack** calling himself Superjock, when he's only semi-super.

But, back to **Morgan**. He turned down one job in Los Angeles the other day. For a disk jockey to turn down a job can mean only one of two things: He's independently wealthy or is married to a wife who works.

I think Bob has something big cooking. He'll probably tell **Imus** (they're buddies) any day now and **Imus** will tell somebody (his mother or his aunt) and I'll get another fun-Monday phone call from a "fan."

Bill Campbell, former program director of **WAYE** in Baltimore, is looking for a new position. Call him at 301-922-7557. ... **Mike Farrell**, 602-934-8892, a five-year veteran of the morning show at **KOY** in Phoenix, wants back into radio; he's been out for a while. ... **Mark (T.O. Kat) Broder** is looking for a radio job. He's big in trivia. Willing to go anywhere, even the smallest market station, and start at the bottom. Sell. Anything. 805-497-7001.

Klee Dobra, vice president and general manager of **KLIF** in Dallas, called to point out to me that **Rick Shaw** was assistant program director of the station prior to joining **KFRC** in San Francisco; he was replaced by **Dave McNamee** as operations director.

Latest to register for the Inter-

Vox Jox

By CLAUDE HALL

national Radio Programming forum are **Jay Ward** and **Larry Nelson** of **KOMO** in Seattle. And **John Kerr**, studio supervisor of a new station called **2CA** due to go on the air in Canberra, Australia, "within months," says he's coming.

Ted Anthony, 415-864-1260, reports that he's leaving **KYA** in San Francisco and is seeking either a major market morning air job or would consider programming and doing a morning show at a good medium market station. Ted has worked markets like Chicago, believes in being a personality. ... **Kent Skov**, 213-851-2672, is looking for work on preferably a progressive rock station in the Los Angeles area.

Gary L. Portmess has left **WHAG** and **WQCM** as general manager and is serving as sales manager of **WJEJ** in Hagerstown, Md., while hunting for another position; "I want to get back into management." He can be reached via 301-739-2323. ... **Jay Thomas**, 501-751-4940, is also looking for work. He was a progressive air personality for three years at **KLOL** in Houston and did quite well and has considerable experience beyond that, including programming and music. Says he'd like a job at a progressive rock or progressive country station.

Here's a letter from **Ed Prijatelj**, program director of **WKRQ** in Cincinnati, that I'll print part of: "I've just returned from the West Coast and I feel I must congratulate **Michael Spears** on putting together the best radio station I have ever heard—**KFRC** in San Francisco. In a business where we seem to be bombarded by negatives each day, I thought it might be nice to give credit for a job well done."

Dex Bott writes that he'd getting out of the music and radio business. He has 5,000 rock and jazz albums, plus 5,000 or more singles. Says that all are in mint condition. Some are collectors items. You can reach him at 513-271-4483 if you'd like to buy the whole shebang. ... Lineup at **WBCU** in Union, S.C., now programmed by **Tom Anderson**, includes **Jack Roper** 6-10 a.m., **Bill Wallace** in midday, **Glenn Ivey** 3-6 p.m., **Lynn Sinclair** 6-11 p.m., and **Fred Delk** on weekends. **Ruth Coles** and news director **Emil Rinley** handle the news. **Ed Osborne** is president and general manager of the station.

WANA in Anniston, Ala., reports in with another female morning air personality, which should teach me a lesson about saying anything is an "only." Well, actually **Pat (Ola Mae) Smith** is doing the 9-11 a.m. stint. The lineup at the station, managed by **Joe Burney**, features **Carl Hanners** 5-9 a.m. and 11 a.m.-1 p.m., **Pat**, then **Larry Bowers** 1-5 p.m., and **Hardy Smith** 5-11 p.m., with **Earl Williams** coming in on the weekends. ... **Neil Gray** reports that he has appointed **Stan Orchard** music director of **KTKN** in Ketchikan, Alaska. "I'll still be handling some sales and sports play-by-play." Come now, Neil, what kind of play-by-play can you do on a dogsled race? Anyway, the lineup now has **Bob Kern** 6-10 a.m., **Gray** 10 a.m.-2 p.m., manager **Bob Dorn** 2-6 p.m., and **Orchard** 6-midnight, with **Rich Grissom** and **Dale Miller** on weekends.

Ron Jacobs, the man who brought you "The Elvis Presley Story" and "The History of Rock and Roll"—two of the greatest radio documentaries ever done—is hard at work producing another top secret radio project. All I know at the moment is that it's to be six hours long and **Watermark Inc.** in Los Angeles will sell it. ... **Jim Durham**, operation director of **WKRC** in Cincinnati, reports that **Rick King** has just signed a new two-year agreement at the station to continue his 2-6 p.m. show and also work on channel 12's new "AM Cincinnati" TV show. Lineup at **WKRC** has **Chuck Bolland** 6-10 a.m., **Jerry Thomas** 10 a.m.-2 p.m., **Rich**, and **Ted McKay** 6-11 p.m. "Our FM station will be changing formats to progressive rock soon. **Lee Abrams** is consulting the entire Taft FM chain and has done a super job on **WGRQ** in Buffalo and **WDVE** in Pittsburgh. We'll be looking for some new people to do on-air work at **WKRQ** here. Interested people should contact **Lee Abrams**, Atlanta, care of the office of **Kent Burkhardt & Associates**."

Nick Anthony has become the new general manager of **WIXY** in Cleveland and will be helping in management and programming responsibilities throughout the chain. ... **Ron Jacobs**, operations director of **KGB** in San Diego, will trade **KGB** Chicken Shirts with the first 50 guys at stations sending him copies of their's. He collects T-shirts from stations and recording artists and has a special room for his collection in his Maui home. Send T-shirts to **KGB**, San Diego.

Bubbling Under The HOT 100

- 101—ALL CRIED OUT, Lamont Dozier, ABC 12075
- 102—LEAVE IT ALONE, Dynamic Superiors, Motown 1342
- 103—GEMINI, Miracles, Tamla 54259 (Motown)
- 104—I AIN'T ALL BAD, Charley Pride, RCA 10236
- 105—CRY, CRY, CRY, Shirley & Company, Vibration 535 (All Platinum)
- 106—WONDERFUL BABY, Don McLean, United Artists 614
- 107—BEAUTIFUL LOSER, Bob Seeger, Capitol 4062
- 108—HONEY BABY (BE MINE), Innervision, Private Stock 45016
- 109—BABY GET IT ON, Ike & Tina Turner, United Artists 598
- 110—YOU CAN'T GET OFF WITH YOUR SHOES ON, Barefoot Jerry, Monument 8-8645 (Epic/Columbia)

Bubbling Under The Top LPs

- 201—PINK FLOYD, Obscured By Clouds, Harvest ST 11078 (Capitol)
- 202—ENGELBERT HUMPERDINCK, Greatest Hits, Parrot 71067 (London)
- 203—KOKOMO, Columbia PC 33442
- 204—SPARKS, Propaganda, Island ILPS 9312
- 205—RUSTY WEIR, Don't It Make You Wanna Dance, 20th Century T 469
- 206—HAWKWIND, Warrior On The Edge Of Time, Atco 36-115
- 207—STEALERS WHEEL, Right or Wrong, A&M SP 4517
- 208—TAMIKO JONES, Love Trip, Arista AL 4040
- 209—UNDISPUTED TRUTH, Cosmic Truth, Gordy G6-970 S1 (Motown)
- 210—TRAMMPS, Golden Fleece, KC 33163 (Epic/Columbia)

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1949 thru 1972
pop • country • rock
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all-time favorites

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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)
 \$100 special college rate!

(You can *CHARGE* your registration if you wish):

- Master Charge (Bank # _____)
 BankAmericard Card No. _____
 Diners Club
 American Express Expiration Date _____
Signature _____

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

FANTASY



THE
BROW
COP

FROM THE END OF THE W

ASTIC



And
IN DIRT
 boy
 ORLD TO YOUR TOWN

ELTON JOHN

George Wilson: How He Leads Bartell Chain To Profit Point

By CLAUDE HALL

Philosophies

Claude Hall: In spite of the economic recession, radio seems to be doing fairly well over-all. Do you find that true with Bartell?

George Wilson: Yes, except in Miami where we haven't been privileged to have good ratings . . . so we haven't had good business there . . . But in all the other properties we're doing very well. In fact, we're right on target with our projections this year, which is naturally over last year, and we had a very good year last year. Everything looks very good and unless the bottom just falls out of everything, we're going to have a very, very good year.

H: How much more do you project when you projected your budgets over last year, 6 percent?

W: I think the average was probably 8 percent.

H: For each station?

W: For the group. Some stations will do better. WADO will be our biggest profit maker. That's the one station that doesn't fall into the Top 40 type category like the others.

H: Speaking of WADO, how closely do you watch that station?

W: Very closely. Of course, we don't get involved in the programming of it like the rest of them, because we have specialized Spanish people who do that. Nelson Levern is the manager and has total control of the station, pretty much with complete autonomy. And does a phenomenal job. In programming and in sales, Nelson Levern is WADO.

H: Is it going to make a lot more than even WOKY in Milwaukee?

W: Not a lot more, but the profit there is substantial.

H: Do you know what Bartell made last year?

W: For the radio division, of the gross dollars that we take in, we do about 23 percent profit.

H: What do you foresee for radio? I know that you're striving to make the radio operation a totally active, very profitable venture, since this is in effect your first year as head of the radio division, even though you've been involved in the programming for a long time, but what do you see overall for radio, not just at Bartell?

W: With the way business is going—and from conversations with other broadcasters—for example, last week I talked to Stan Kaplan who runs WAYS in Charlotte (?) and WAPE in Jacksonville, and an FM station in Charlotte and all are having a great year. But, of course, Stanley Kaplan is probably one of the two best, if not the best, radio salesmen in America today, so that probably figures into it, but they're having a hell of a year.

H: Do you think that radio, that the success of radio financially then depends upon the man that sells?

W: I think that the salesman has a very large bearing on what happens, but it's becoming more and more obvious that you do, indeed, have to win rating books in order to get to the big gross dollars that are available. You have to be a dominant factor in the ratings. You can, on a local basis with a good salesman, do more maybe than another radio station, but in order to get the big national buys and in order to get the heavy gross dollars, it's very obvious that you do indeed have to have large ratings.

H: Even today?

W: Even more so today, I think, than before. Where they used to have national buys made in markets five deep, today buys are only three deep. You've got to be into that category to get the dollars.

H: This brings up Miami again. Of course, right now the station is sort of at a low level. It has been a winner in the past. What causes the up and down swing of a radio station? Did someone change the programming on it? Change a winner?

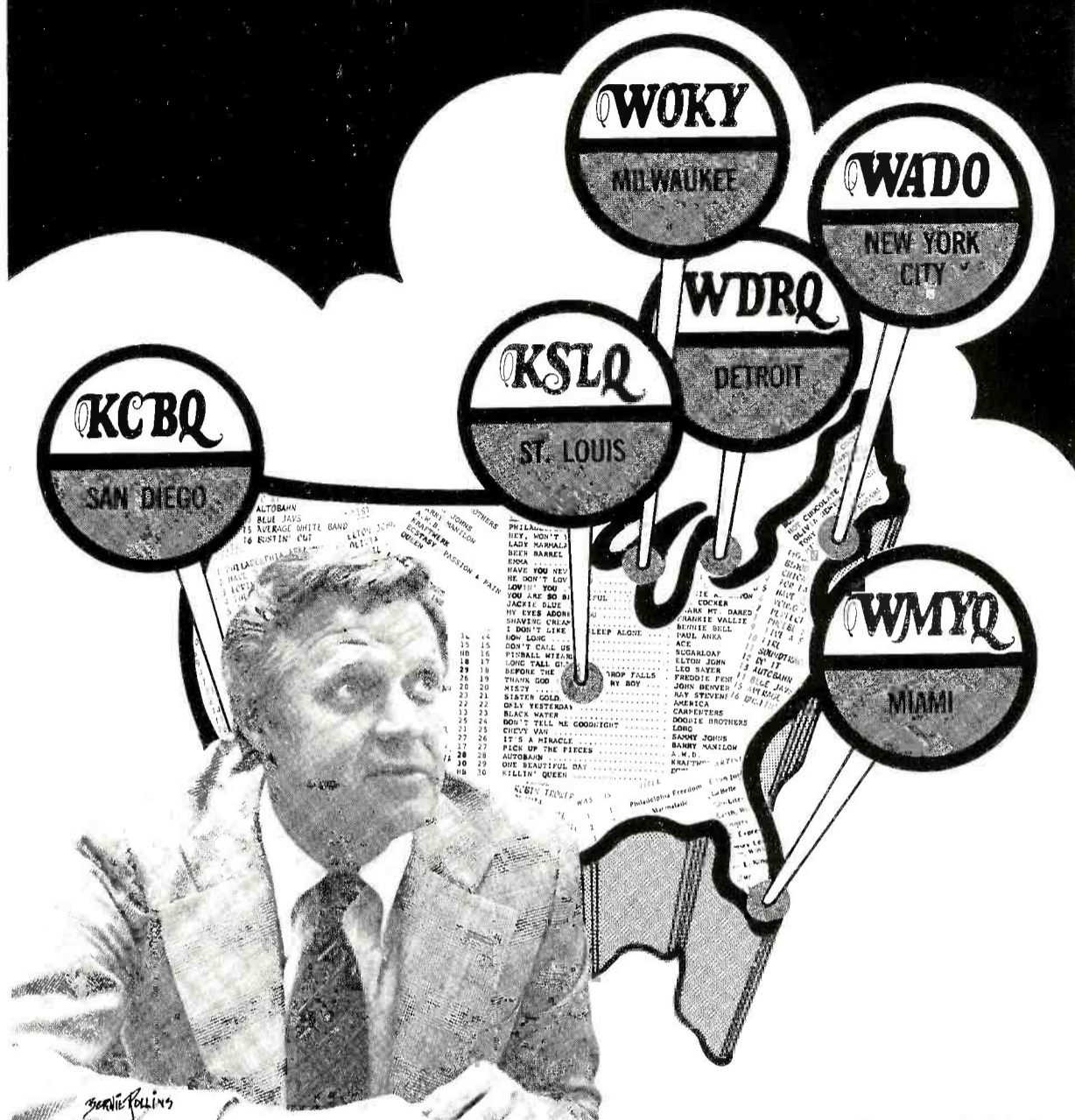
W: No, we didn't necessarily change the format of the radio station, it's just that we were willing . . . or I guess I should say I wasn't willing to spend the promotion dollars to keep it where it was. I thought maybe we could be competitive enough without giving away the radio station and still make a profit, but that's not the case. Now, it looks like sometimes you get to a point where, it costs too much money to be No. 1 . . . makes it almost impossible to make a profit. If you look at the radio stations that are now in the high-rated categories in Miami and if they are public companies and you're entitled to look at their bottom line, you'll find that being No. 1 isn't being No. 1 in billings and isn't No. 1 in making a profit.

I think that this is one of the things we have to look at in Miami very carefully, and about what we're going to do in the future. Is it important to be No. 1 and lose money? It isn't to me. I'm in business to make money, pure and simple, and Bartell is in business to make money. We are a public company, and they don't want to know about being No. 1, they want to know what's the bottom line. So that's what we're looking at now. Whether or not it's the right move to be competitive and be No. 1 and what it costs to be No. 1 and after you're No. 1, still not being able to make a profit, which is what I think is . . .

(Continued on following page)

Billboard Looks At

BARTELL



George Wilson against the backdrop of Bartell empire.

Bartell photo and Bernie Rollins art

Music Director Makes Job Seem Easy

By JIM FISHEL

Programming music for Bartell Media's five Top 40 stations comes easy for national music director Rochelle Staab. For the last three years she has been in charge of helping the chain of stations pick hits, through research and a good ear.

All of the stations have the same basic format of rock 'n' roll, according to Ms. Staab, but in each market the musical format is designed to fit that particular city. For example, in Detroit it leans toward black music, in Milwaukee toward country, in San Diego toward progressive, in Miami toward Latin and St. Louis features "a little of everything."

"The ethnic balance and economics of each city have a direct result on the music that my music directors and I choose," she says. "It's basically very easy to program a rock 'n' roll Top 40 station, but to be totally successful, each station should have an extra added ingredient of local flavor."

It can sometimes be very grueling playing national music director for five cities, because certain cities don't lineup behind

a hit being played on other stations. It's for this reason that she always gets input on a research level from each of the music directors.

"I depend on these people for supplying me with information and this takes them one entire work day," she states. "The rest of their week is divided into three days of formulating music lists and one day of listening to all the new product, ordering records and doing restructuring."

The five people that Ms. Staab corresponds with for the information are music directors Brian White in San Diego, Jonnie King in St. Louis, Beth Fast in Milwaukee, Ted Ferguson in Detroit and Lee Logan in Miami.

"Brian is our newest addition and we are proud of the fact that there is not much of a turnover in this position, because all of the decisions are made democratically," she says. "We are also proud that we were ahead of everyone in picking several big singles."

Ms. Staab came from WOKY, the Bartell station in Milwaukee, where she was the promotion director in the beginning. Then she worked for the station's programming department under present Bartell radio chief George Wilson. When he was promoted to that position, she got the position she presently holds.

"George got me interested in programming and he made me aware and conscious of research," she says. "He taught me the human side of doing this and this reflects in the music we program and the disk jockeys we have playing it."

She says each of the music directors is an expert on his or her market and all of the knowledge they have is used in formulating playlists.

New records are added each Tuesday night and she is attempting to veer away from tighter playlists.

"The tightening of a playlist adds to the frequency that each record is heard and when a radio station gets repetitious in its music, then it gets boring and dangerous," she says.

(Continued on following page)

Rochelle Staab, Bartell Broadcasting national music director (right) and Linda Miller, George Wilson's secretary.



Bill Green photo

Bartell PD Takes Job In Stride

By JIM MELANSON

When you're program director for a radio chain with the impact of a Bartell, the stakes involved—for yourself, your fellow employees and listeners alike—can be pretty high.

For Jerry Clifton, though, who has been holding down the post since November of last year, it's just a question of taking things in stride and being good at what you do.

And, since his appointment to the national programming chair at Bartell what Clifton has accomplished has been impressive to both insiders and listeners alike, as the six-station chain has shown an across-the-board upswing in its ARB ratings and the San Diego outlet, KCBQ, recently came home with the highest Pulse rating in its history.

"The people you surround yourself with is the real key to your success," says Clifton. "I believe in giving our program directors as much freedom as they can handle. In fact," he continues, "the ideal would be for them to be able to operate effectively without me being around at all."

While it's a healthy show of confidence in his own abilities as well as those of his outlet programmers, Clifton's core philosophy revolves around the "team effort" concept.

"Above everything else, we are a team that works together," continues Clifton. "Everybody has a say, and that involvement by each person goes a long way toward achieving successful results. It also creates an atmosphere where a minimal amount of red tape exists."

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Ardmore Studio photo



Bartell Audience research photos

The Bartell Audience Research Story

By EARL PAIGE

Audience research is reaching its greatest ever potential in the Bartell chain, but this doesn't mean program directors have the results crammed down their throats, says Jack McCoy, vice president, research and Development, an R&D wing that is involved in much more, by the way, than audience analysis. McCoy believes Bartell program directors have more autonomy than he has found in any other chain. Thus, the philosophy is to have as much research available for program directors—and more and more is being made available.

"We (McCoy and his partner of 10 years, Doug Herman) have discovered that contemporary radio has fallen into an area that is generally invisible by simply looking at the rating books." What McCoy means is that there is much more behind the ratings, and certainly in what he calls "recycling" or reusing listeners.

"It opened up a whole new world for our company when we discovered that a station could be fifth Monday-Sunday 6 a.m.-Midnight, but still win every time period, morning, midday, afternoon drive and night. This can be done by using the same listeners over and over again with the different day parts. We used to think that those strong MORs that would register a large number of quarter-hours per person in a given week had audiences that would turn them on and listen for great periods of time all at once.

This turned out to be not so.

Jerry Clifton, Bartell program director (left) with look-alike MCA promotion man Leon Tsilis in Miami. Above Jack McCoy and Doug Herman (glasses) who head DPS, Inc., and (right) Jackie Pearson with the computers.

"We found instead that most of these stations had listeners in every demographic that would listen just like they do to a contemporary station or country station. They listen as long as they have to listen in any given spurt.

"But what separated these stations from contemporary stations is that they would reuse the same listener over again in the next morning in morning drive or the next day in afternoon drive or two days later in midday, causing it to appear—if we were to simply look at the ARB—that people were turning them on and leaving them on all day."

McCoy points out that rating services do not reflect recycling but that DPS developed an equation that will deliver recycling. "The equation, itself written-out on normal size paper, is about 37 feet long. It's a 30,000-step simultaneous equation.

"We have found that most contemporary stations—through the equation—are wasting up to 60 percent of their audience by having them trapped in little pockets where they are not being recycled or reused.

Once identified, a pocket of listeners will be the target of DPS research in an effort to reuse them. "At KSLQ St. Louis, we used to have low ratings in the morning and great ratings in afternoon drive and at night against KXOK. We began our recycling experiments on KSLQ a year ago. We at that time were wasting around 90 out of a 100 listeners by not recycling them.

"Now, by concentrating on those listeners, zeroing in on the pockets, in the spring of last year and in the fall, we have beaten KXOK in morning drive. And we have proof we are doing it with precisely the same people who were listening to us at night."

This was accomplished, McCoy says, by making no changes in morning programming. Also, the station had been plugging morning radio at nights for years without results. But now the ads for morning radio came after knowing precisely who the

(Continued on page 52)



MAY 31, 1975, BILLBOARD

George Wilson

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H: Where do you draw the line?

W: We're working on something now that I think maybe will be the answer for us in Miami, but I'm not privileged to say at this point what it is that we're going to do.

H: When it comes to a radio station in general, your chain or any other chain, what percent of the profits should be fed back into promotion in order to be No. 1?

W: That's very definitely an individual city situation. In some cities, it just doesn't cost as much to be competitive as it does in other cities.

H: In Los Angeles, I understand that a beautiful music FM station supposedly spent \$150,000 in promotion—billboard's, newspapers, TV. . . .

W: If you're limited to six commercial minutes or eight commercial minutes an hour and you have to spend large promotional dollars to be competitive, and be No. 1, sometimes it's not worth it because you can't make a profit. That's where you have to decide how much your ego or your pride is worth. I have to do everything possible to make a profit, and not worry about being No. 1. No. 1 is good for your ego, but not necessarily good for the bottom line.

H: There was a time when you were a program director, when pride would have probably won out over profit, wasn't there?

W: No question about it. Most program directors that you would talk to, and back in the days when I was an active program director, I would fall into the category of I was interested in being No. 1, first probably for my ego, and second because it's what everybody strives for. We all want to be No. 1 at something. We all want to be the best or whatever. When you're not worrying about the bottom line, that takes precedence over everything. . . . I think that's where the program people maybe are growing up a little today. They have to realize that they are, indeed, businessmen. The thing that stands out in my mind is that most of the time, the program director who honest to God cares anything about the radio station, works 18 hours a day; he's not worried about anything else except having a great radio station. He really cares about his radio station—the people that work under him, his disk jockeys, and so forth. He's not necessarily looking at the bottom line, but I think today that more and more, program directors are beginning to realize that they are the backbone of the station and if their careers are going to improve, and grow, they have to not only worry about being No. 1, they have to worry about making a profit for the station. They are the key to making the profit. They have to get the numbers, but they have to do it in a manner where it makes sense, so that there is a possibility of making a good profit for the station. I'm of the opinion that you can have a good salesman who, if he is indeed a

good radio salesman, could be a good print salesman, could be a good salesman of outdoor advertising, or whatever field that he chose to be in. But programming type people, are dedicated radio people. In order for them to become managers out of programming, they have to realize, and I think they are more and more, that they've got to be interested and involved in the bottom line.

H: How do you tie the two together? Tie the programmer closer to the manager?

W: It's an impossible task, in my opinion, to have compatibility between the sales department and the programming department. . . . and I don't really think that it's necessary. . . . in fact, it might not be healthy. And I think that this competitive situation is good, because if you let one or the other take over, then the radio station doesn't benefit from it. As long as you have meetings on a regular basis between these departments and they all try to understand each others problems, you have a chance. There has to be a bending from both parties on what you can and can't do, what makes good programming sense. You can't just be running promotions and contests for advertisers to help the salesman make a sale. It has to work for the benefit of the radio station, but I think sometimes program directors will arbitrarily not do something that would help the sales manager make a sale. . . . just say, "Oh, you can't do that because it's not wise programming." There has to be a meeting ground somewhere good for both, and they have to have a mature, intelligent approach to the situation, so that the station can benefit from both of their positions.

H: In Miami, do you think that the programming has a lot to do with the fact that the station is not making money now?

W: To a degree, I think so. I think that we made. . . . I shouldn't say we, I should say I made some very bad choices in Miami about what we did there, and, . . . but I don't know that even if we had succeeded at what we were trying to do, it would have been right. Maybe, things usually work out for the best for whatever the reason. Maybe the reason we've done badly there is that we were on the wrong track all along. Maybe we shouldn't have been in the rock 'n roll business in Miami all this time. Maybe there was no way to make a big profit in Miami with the rate structures and the competition that's in that market. Maybe we have been shooting at the wrong star all this time. That's what we're looking at now.

H: There seems to be a trend back to a longer playlist just for that reason on some of the so-called "Q" format stations, that perhaps the format was successful, but unsellable.

W: Teen listeners are not a saleable commodity today like they were. . . . you have to reach the 25-49 demographics to get the major buys. You cannot be just a teen-oriented radio station any longer. Of course, when you start out in a market, you have to win the teens first because they're the peer-music leaders and they're the ones that are the most fickle. And

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Rochelle Staab

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There are certain songs that took time for her to develop a liking, and she says that's why there is a panel of persons giving input into the weekly playlist.

"It's better to have a group of people choosing records because that safeguards the accuracy and stops one person from making an emotional decision on a particular song," she asserts.

Because all her stations key on singles instead of albums, she says that research is being conducted into the effect of the new \$1.29 pricing structure for 45s. This is affecting playlists, according to Ms. Staab, and for this reason it has become an important research project for Bartell.

"Because singles are so expensive, many people hold back and buy albums instead," she says. "This can sometimes hold back the single sales of that artist."

The Bartell chain has always fared well with its Top 40 rock 'n' roll format, interspersed with local flavor, and WOKY is perhaps a model station.

"When bubblegum music was popular, Milwaukee was the epitome of that musical trend and it is still oriented towards that direction," she states. "Artists who are the most popular in this city currently are Bobby Vinton, Olivia Newton-John and Tony Orlando and Dawn and others in this style."

Music has undergone several changes in recent years and there are several artists she credits as being the most innovative. She says Elton John helped pop to cross into r&b and John Denver and Olivia Newton-John helped pop cross into country.

"We really want our stations to appeal to everyone, because mass appeal is what it's all about," Ms. Staab confides. "Although not everyone can like what you're doing, we really want to provide entertainment for our listeners."

Radio should play and help sell new records and that's why she is always interested in reports from retailers on the correlation of airplay and sales. Each music director reports back to her with this information, as well as any they can get from other music directors in nearby markets, and then she makes the overall view based on this criteria.

If there is any noticeable trend that she sees, it's the drifting away from solid gold hits of the past and into the area of current music.

"Although we play gold on our stations, we are finding a greater response for new records," she says. "One way we are developing a greater demand for some of the newer artists is through record hops where our DJs will take about 25 new records in addition to the current popular ones and get a response on their popularity."

KCBQ Aims To Be Visible

By CLAUDE HALL

"It's vital to be visible," says Russ Wittberger, general manager of KCBQ in San Diego, the station that was the fountain-head of the so-called "Q" format that has swept the nation during the past year or so.

In the case of KCBQ, being visible has many aspects. In small part, this includes even television advertising to encourage new listeners. In major part, it applies to the personal promotions that the station becomes involved in.

Recently, the radio station put \$10,000 in cash in a see-through vault and toured it around local universities and shopping centers.

Even more importantly, the \$10,000 giveaway featured station personnel visiting all the locations.

And the station just sponsored a 20-mile walk for cerebral palsy in which the entire staff turned out along with several thousand listeners.

When the "Visible Vault" was out at the schools and shopping centers, Wittberger was with it.

"A couple of people looked at me a little funny . . . who'd think that a general manager of a radio station would ever be out in a parking lot during a promotion contest passing out fliers? But you really get a feeling of the people who listen to you that way. I guess I talked individually to several thousand persons. I asked a lot of them what they liked about KCBQ. Most said they listen or listen sometime.

"More importantly, I also asked what they didn't like. That kind of personal information is much better than any ratings.

"And I found out that the slight alterations we've made in the past few months have been in the right direction."

Wittberger came to the station in 1973 as general manager after managing Bartell's successful WMYQ, an FM station in Miami that was one of the world's first successful FM Top 40 operations.

"We had a No. 1 station. Jack McCoy (now head of a Bartell research division) was program director. The station sounded great. And lots of dollars were coming in. So, what does a general manager do? You just try to not screw it up."

Through 1973 and 1974, KCBQ merely attempted to keep ratings against the growing fractionalization that hit San Diego and other markets coast-to-coast.

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DISNEYLAND CONCEPT

Very few radio stations in the world are programmed on the "Disneyland Concept." But program directors and general managers—even the air personalities from time to time—who work for Bartell Media make treks to Disneyland.

"The question is always asked of all radio stations: Who is your real target audience? Many times," says Russ Wittberger, general manager of KCBQ in San Diego, "that answer might depend on what advertiser you're trying to sell at the moment. But, by and large, we try to reach a valid mass audience. Now 'mass audience' is an unrelatable term."

Bartell has found something that is relatable—Disneyland. "Many of our air personalities and program directors and certainly myself and George Wilson make it a habit to go often to either Disneyland or Disneyworld. We find a crossroads and watch the people. What you see are young people, kids, young marrieds, some hippie people going by, some older people. They're all having fun. The guy with the beard will wave at Mickey Mouse. The people are not rich, as a rule . . . nor poor.

"People are saying this country is in bad financial shape; you'd not know it at Disneyland. The feeling has been that the public is cynical about the government . . . about business. Not at Disneyland.

"You realize very quickly that America is doing well and the people are having a good time in America.

"And that's the people we program toward. You may not be able to get all of them to listen, but you can reach enough of them—and not alienate the rest—to have a most viable listening audience."



KCBQ photos

Russ Wittberger, KCBQ general manager (left photo) with youthful apprentice. Above, Shotgun Tom Kelly, perhaps San Diego's best known radio personality during "Walk for Mankind" event. KCBQ devoted its entire station public service facilities to Project Concern and their May 10 "Walk for Mankind." Project Concern has branches internationally and is headquartered in San Diego. The Saturday walk started simultaneously from five San Diego county locations, with a different "Q" jock leading the walk in each area. Each of the walkers between 10,000 and 15,000 in number sported KCBQ Walk for Mankind T-shirts. Money was raised by each of the walkers signing up people to sponsor them for varying amounts of money for each mile they walked. Sponsor sheets were available at all Seven-Eleven stores locations and posters were in sight not only at all store locations but at all Junior High and High Schools throughout San Diego. Over 100,000 sponsor sheets were distributed.

The Birth Of The "Q"

In the last four years dozens of stations have changed their call letters to include a "Q" and have announced that they are programming "The Q Format."

Back in 1955 there was only one "Q." That was KCBQ in San Diego.

The original call letters came about because the station was a Columbia Broadcasting station and the last three letters meant Columbia Broadcasting Quality.

From 1955 on, KCBQ programmed contemporary music continuously—updating, metamorphosing, but always contemporary. In 1971 when the chain entered the FM radio field, with purchases of facilities in Miami and Detroit, it selected a "Q" as the last letter of both stations (WMYQ in Miami and WDRQ in Detroit). A year later it also chose a "Q" as the last letter of their newly purchased St. Louis outlet, KSLQ.

With the success of the FM stations, the phrase "Q Format" became a part of the broadcasting vernacular, meaning high energy, audience contests and tight Top 40 playlists.

Through the years KCBQ has housed some of the finest broadcasting talent in America. Program directors preceding today's Chuck Roberts included people such as Jack McCoy, Buzz Bennett, Gary Allyn, Mike Scott, Robert L. Collins and Rich Brother Robin. Many of the finest announcers have been at the "Q" including Charlie Tuna, Jimmy Rabbitt, Lee Baby Simms, Scotty Day, Chuck Browning, Bill Gardner and Bobby Ocean.

In 1955 the Bartell family bought KCBQ and 20 acres of transmitter land outside San Diego for \$250,000. Almost immediately they began a sound revolution which is still going on. On Dec. 1, 1955, off went Glen Gray, Ted Weems, Tony Pastor and Dinah Shore. Off went a studio talk show called "Koffee Klatch" which for years had been a community center for the old folks. And on came modern contemporary radio.

The first morning jock was a young man named Harry Martin. He soon became Happy Hare and was one of San Diego's most successful and popular personalities of all time (his rating in the morning show rose from a 3 to a 40 in one year!). Martin is currently a KCBQ account executive.

The station has also been the home of promotional innovations. In 1969 its "Silver Dollar Jackpot" hit the air, a forerunner of the "Cash Call" concept. The first "Instant Rip Off" was heard on KCBQ and "The Last Contest" was first aired on "Q" in 1972.

KCBQ—the first real "Q" format in America is now entering its 20th year.



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WOKY Means Milwaukee

By BOB SOBEL

"I think we have developed ourselves to the point where WOKY means Milwaukee because of our music and our community involvement," asserts Jim Brown, WOKY's program director.

"They both walk hand in hand," he says. Illustrating specific examples, Brown says that the station took over the Milwaukee Stadium one day a few years ago and raised \$10,000 for the drug abuse program. We also sponsored a March of Dimes Haunted House, and the local agency received \$87,000. Every year we put on a show we call 'Wedding Weekend' at a big hotel here. Sponsors rent booths and exhibit anything that has to do with weddings and young marrieds. We have four fashion shows in conjunction with this, two on Saturday and two on Sunday.

"In the spring we do a 'good living' show, which is geared to people of all ages. This includes exhibits and the use of live talent such as Tommy Leonetti and Lana Cantrell, whom we furnish free."

As to the music itself, Brown says that his format is contemporary Top 40. He plays 30 records plus gold. He claims he is

the best contemporary station in the Midwest "and I want to stay that way. We have a lot of people shooting at us. A lot of them are FM stations with no commercials. But my people are motivated by the fact that we're number one.

WOKY is not a breakout station. "We usually wait until the new records are well established before we play them, unless it's a natural Milwaukee record such as 'Beer Barrel Polka' or 'Melody Of Love,' because Milwaukee is a big Polish town," Brown says.

WOKY's air time is filled by seven air personalities. These are Bob Berry, 6 a.m.-9 a.m.; Jim Brown, 9-noon; John Sebastian, noon-3; Chris Cooper, 3-6; Chuck Britton, 6-10; Dick Stone, 10 p.m.-2 a.m.; and Gene Johnston, 2-6.

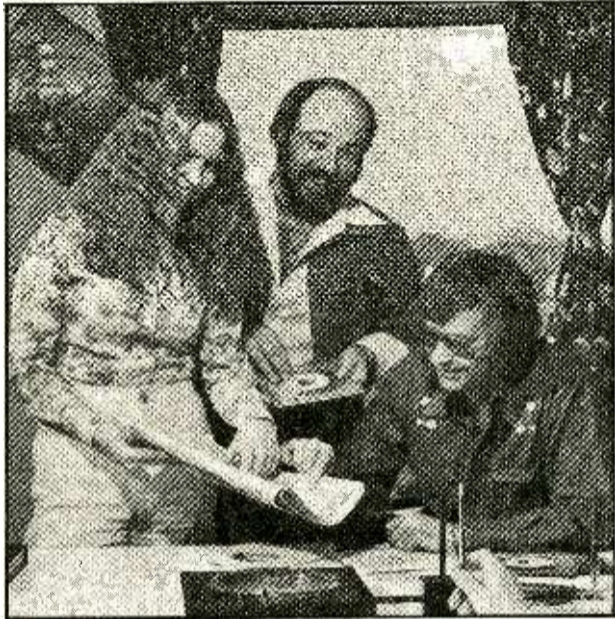
Berry, the station's morning man, hosts a program in which "he calls the world," using different celebrities as recipients

of the phone calls. They discuss subjects related to their professions. "We just did a thing on the guy that wrote the book 'Teddy Bear,' which is based on the rescue team in the Ted Kennedy controversy at Chappaquiddic, Mass. It was very interesting and people called in and asked questions."

As for the ratings game, Brown says WOKY as a contemporary station, is number one, with ages 12 through 17; the same with those 18-34; and "we run a close second with those 35-49 to the MOR station."

WOKY's music director is Beth Fast, a 20-year-old college student who began with the station as a "request girl." She makes "all the phone calls to the stores, sees all the record people," says Brown. "She also tabulates all the requests we get for certain records and makes out the playlist for me." Ralph Barnes is station manager.

Beth Fast, music director; Lou Roberts, DJ and Jim Brown, program director (left photo all from left); Chris Cooper, afternoon drive jockey; Paul Leser, production engineer (seated) and Bill Grevenow, chief engineer.



An Industry Report Sponsored On Behalf Of Bartell

MAY 31, 1975, BILLBOARD

You're finally getting what you deserve.

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Barnes' WOKY Philosophy

The radio industry, as such, is too diversified, believes Ralph Barnes, general manager of WOKY in Milwaukee and a vice president of Bartell Media.

"There's not enough unification among broadcasters and unless we unify and present a solid front at the lobby level in Washington, government regulation could inhibit the growth of radio overall in the days to come. Post-TV radio did a poor job selling itself both in the community and at the government level," he says.

The big problem is that nobody had figured out a way to unite 5,000 radio men "when all of them have different political opinions and different ideas on how to operate their particular radio stations.

"Still, misfortune occurs when disunity exists."

Radio, overall, has improved very much since his own entry into the field. "It's more personal, more intimate, and more a part of the community."

And today radio is more effective in selling product than virtually all other mediums. The reason is that radio creates a one-on-one relationship with the listener. "It hits the man in the car, the woman in the kitchen, and the kid in the bedroom doing his homework. It's everywhere.

"It's been said that a picture is worth 10,000 words. Yet, I point out to you that those 10,000 words might include Lincoln's Gettysburg Address, the Lord's Prayer, the Pledge of Allegiance, and other great statements. No picture can top those words.

"Well, a radio commercial can, with words and music—sound—create a picture in your mind . . . you achieve both aspects. And those words just might stick with you longer than any picture. People over 40 years old can still recall the 'Call For Phillip Morris' or the old Pepsi-Cola jingle."

Though WOKY is vastly successful, Barnes doesn't intend to rest. "Like any successful AM station, we're going to have to become more involved in the community in order to ascertain the entertainment and information needs of our audience.

"If we're going to grow, we may have to base our programming more and more on personal research from the listeners . . . maybe localize the news even more . . . become the town gossip."

CREDITS

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WDRQ's 'Phone-Out' Builds Audience

By JEAN WILLIAMS

Ted "China Jones" Ferguson, music director of WDRQ, Detroit reports that the station hires part-time personnel from 10 a.m.-10 p.m. daily to handle "phone-outs."

"Phone-outs" are part of a survey taken by the station to determine the age, sex and race of its listeners who call in. This information helps in compiling the playlist to fit the Detroit market, says Ferguson.

It also helps in selecting the right disk jockey for the right time slot, because the air personality must fit the audience that he is serving, he adds.

"Another method that we use in acquiring a playlist is to call 62 one-stops, distributors and retail record shops in the Detroit area, then select our records based on local Detroit sales," explains Ferguson.

"We have a tight playlist that relates strictly to the Detroit Soul market. Our disk jockeys never deviate from the playlist, although we encourage them to thoroughly inject themselves into their programs to add to our theme of personality radio," he adds.

Teens and young adults comprise the major portion of WDRQ's audience. Ferguson has visited each of the 22 inner city schools seeking information on how the station can best relate to the teens.

Ferguson explains why air personalities are selected for certain time slots, and how they communicate with their audiences.

Bill Bailey, 6 a.m.-9 a.m. announcer gives service information and spins records geared to wake his morning audience.

Until May, Bailey was program director of the station in addition to his duties as air personality. He was replaced as program director by Steve Rivers formerly of WZGC, Atlanta.

Jim Harper, 9 a.m.-12 p.m. has given his show a new slant by inviting Irene Hughes, a professional psychic to take over 15 minute segments twice a week.



Jeffrey Davidson photos
China Jones (left above) with Charlie Sanders and two Walk-A-Thon poster children. Below, Don Christi, afternoon DJ and assistant program director.

Don Cristi, 12 p.m.-3 p.m. tones his show down while keeping within the playlist as he relates to the housewives.

And 3 p.m.-6 p.m. has Joe Ryan, who also gives service information including driving conditions as he spins his records.

Tom Smith hosts the 10 p.m.-2 a.m. show, followed by Brother John, 2 a.m.-6 a.m. "John talks to his audience more than any disk jockey on the station," says Ferguson. "The all-night audience seems to be interested in hearing more rap sessions," he adds.

Ferguson directs his 6 p.m.-10 p.m. show strictly to the teen audience. He says that during that time period, the teenagers are glued to the radio.

He says that they have a totally black sound although only one air personality is black. Detroit is geared to the black sound since Motown opened its doors there, he admits.



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KSLQ's Human Appeal

By ANNE DUSTON

station's game plan to capture the 35-49 audience that has been referred to as "not available to Top 40 stations," Bridges says. "The term Top 40 is really no longer applicable, because of our mass appeal format that includes adults in the morning, housewives in the afternoon and teens in late afternoon and night," Bridges says.

The station examines psychological impact through a mechanical format, but uses it only as a rigid skeleton without restricting the deejay. Requests are tabulated demographically, for example, and stores are called for sales trends on records. An important aspect of the research involves calling the audience and asking them questions about their lifestyles. Do they watch TV? What programs? How many cars and what kind, etc. "It gives us an idea of what people think about, and where their lifestyle takes them." Promotions can then be built around this information.

KSLQ is also the beneficiary of the Bartell chain system of communication. "Unlike other chains, the Bartell chain is tightly knit in communications but loosely knit in direction, and we have complete autonomy while being privy to winning ideas from the other stations in the chain," Bridges explains.

Shared research from the chains also points up national trends, and is an aid in deciding on new records that are gaining mass acceptance.

Bridges is proud of the community involvement in charities,

Jo Jo Kincaid, afternoon drive (left above) gives out a yowl. At right, femme DJ Bambi Salzberg. Below left, Ted Smith, general manager. Middle, sales staff. Right, Gary Bridges, program director.



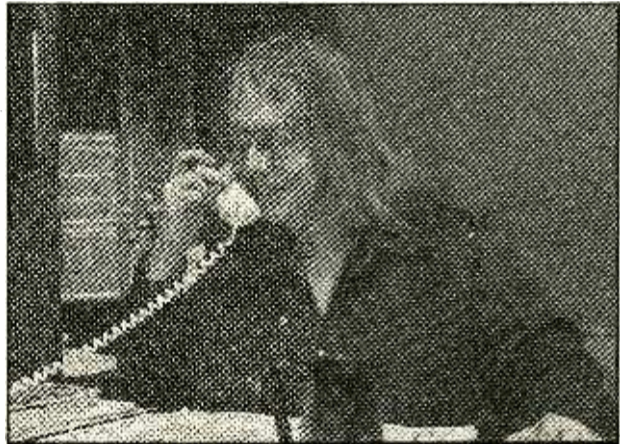
with a bank-a-thon in the spring, and support for the Heart Fund, among others. "We are known as the station that does good things for charity." News is locally oriented and comes out of the large news department.

Finally, Bridges talks about the "aura" of the station which he describes as the subliminal feeling the audience gets from the image that the station presents. "Our deejays try to paint word pictures, to achieve an aura as comfortable as an old pair of jeans, as Saturday morning as McDonalds and as exciting as Disneyland. They present themselves as friendly human beings, talking on a one-to-one level with the listener."

The lineup features Patrick Jay 6-10 a.m., Mike Jeffries 10 a.m.-2 p.m., JoJo Kincaid 2-6 p.m., Jay Hawkins 6-10 p.m., the Boogie Man 10 p.m.-2 a.m., and Terry Fox 2-6 a.m., with Bambi working on weekends.

Music director at the station is Jonnie King, and general manager is Ted Smith.

KSLQ photos, except Smith's (Bill Green)



KSLQ in St. Louis transcends the scientific approach to programming with "human appeal" that creates the most loyal radio audience in the nation, according to Gary Bridges, program director.

"Our deejays are not afraid to show their emotions, and relate vocally to the record they are playing. For example, if it's a Rolling Stone, they can yell like the traditional Top 40 deejays, or they can be soft and goosepimpley when introducing an Olivia Newton-John song. They show respect and involvement in the music they are playing."

KSLQ has a different sound for different times of day, although depending on a playlist that varies from 15 to 30 (currently 22) of the top 40. In the mornings, former MOR man, Patrick Jay, avoids the heavy, fast rock choices in favor of adult sounding, top pop interlaced with oldies, and with an upbeat, positive tone for subliminal reinforcement.

The easy, positive approach to morning radio is part of the



Jack McCoy

• Continued from page 47

non-recycled listeners were, where they were trapped in a pocket, when they were there, and when they were not only ready willing and able to listen in the morning but when they had been listening to radio in the mornings in that market. Once we were able to prove these factors and know precisely who we were aiming at, we could pinpoint a trapped pocket of men 25-34 and not be boring a trapped pocket of women 18-24 or ad infitum for the demographics.

"We would be precisely zeroing in on a trapped pocket of only that (target) age group, being very specific, because we knew when they were going back to radio and listening anyway—except not to our station."

McCoy claims that from 80 to 90 out of 100 listeners were ultimately reused, enough to double, triple, quadruple a new rating without getting any new listeners. He says that in the plugs before precisely identifying the target pockets the station may have been reaching only 3-4 percent of the potential morning listener. When the plugs started where it was figured 80-90 percent of the potential were tuned, the change was dramatic.

In many cases, listeners are not discriminate and don't care really which station they listen to. "When our specific suggestion reaches them they say, 'What the hell, I'll listen to KSLQ, why not?'"

McCoy likens the pinpointing to asking people at a sports arena to turn on their radio after the game. "Now you could ask them before the arena fills up. You could ask them 10 hours before anybody comes. You could ask them an hour after everybody leaves—but if you ask them at half-time when the arena is packed, you're going to get results."

McCoy gets at listener efficiency, as he calls it, with an explanation about the effects of cumes vs quarter hour thinking. "You make your quarter hour grow by getting people to listen longer. You get your cumes to grow by getting more listeners (Note: a cume is a person; a quarter hour is how long he listens). We found that about half the time while we were out trying to get new listeners—billboards, posters, outdoor advertising specifically—our computer was telling us that we had plenty of listeners, all we had to do was to get them to listen two and a half or three hours longer. And it was telling us precisely how much longer we had to get them to listen.

"It would have been a waste of effort to spend \$35,000 on outdoor advertising and TV, when you've already got enough listeners. Now you could have spent that money by putting contests on the air to get the people to listen longer. So we found that the other half of our efforts were being wasted by the guys trying to do quarter-hour maintenance contests, zips, zaps, cash-calls, when in reality no matter how long our

audience listened we just didn't have enough listeners to support the promotion expense.

"A guy only has so much time to spend listening to radio. And you can't expect him to spend any more time with your station than he has to spend with one single station. It's like trying to approach the speed of light. The amount of energy required to reach three-quarters of the speed of light is not 50 percent more than the amount required to reach half the speed of light.

"The amount of energy, time, money and effort to get a guy longer than he has to give to radio is easily considered a waste of time and effort, a waste of money." McCoy finds through research that the greatest majority of listeners, especially with contemporary radio, are those that simply don't care which station they tune in. He feels this shows that contemporary radio has failed to inspire listener loyalty. "The computers will pick the difference in five minutes between a station that has an audience because the people like to listen to the station.

"Now those stations knit together by a loyal audience liking the music, the contests, the personalities, are strong stations as such and they will be recycling people. Those stations that are put together on a hype, the strength of a contest, our computer will pick this up, and show a station that if you took away the contests it'd go all to pieces."

McCoy does not believe there is a problem or a factor with multiple formats in a given market where one isolated format exists and therefore develops a strong following of its own. "We have made sure that there is a station under the contest (in other words, a station of substance) and we have done this in markets with our contemporary station where there are a lot of contemporary stations.

Can stations be too efficient? Yes, McCoy has found. A few years ago he says KCBQ became so efficient that less money was being spent by sponsors who discovered that they were buying a highly concentrated listenership and did not need to advertise so frequently to achieve the desired results.

"In other words, if people are listening to us 30-40 percent of the time (they have to listen to radio), you may have to play only five or six commercials a week to talk to our audience. We were over-recycling. On one particular rating we had a 21.3 and the number two station a 7. It gave us such a lead that we could up the price of our spots, but we became too efficient."

McCoy says sponsors are never allowed to learn the inside details of the recycle pattern. "Because they would want to put a commercial where our vested interest in programming is to put the best record.

"We have in effect, the only reach frequency separation formula there is," says McCoy. But he goes on to say that this does not necessarily relate to rating services. In the specific case of recycling listeners, the rating books do not tell you if you are or if you are not recycling. But it is not McCoy's desire,

(Continued on page 54)



continued
success

WMYQ And 'Tri-Ethnic' Miami

By RADCLIFFE JOE

A deep seated commitment to helping in the continued development of the community it serves, an ongoing campaign of diversified and ambitious promotions, and a return to hard-nosed retail sales, are among the tools being utilized in helping to restore Radio WMYQ to a prestigious position among the top rockers in the Miami/Ft. Lauderdale area.

Behind the concentrated drive to refurbish the station's image is 29-year-old Carl Como, the station's manager who took over the reins of leadership seven months ago and is already beginning to realize his goal of taking the station's ratings from its current No. 3 spot to No. 2, or even No. 1 in the market it serves.

Como is an ideas person, but more than that he also boasts a sharp business sense. He joined WMYQ from WDRQ-FM in Detroit in the fall of last year, and before instituting any changes conducted an in-depth survey of his station's market using students from the University of Miami.

According to Como, the results of the survey revealed a number of things, among them was the fact that the Miami/Ft. Lauderdale is a "tri-ethnic" community with 27 percent hispanics, 15 percent blacks, and the rest comprised of white Anglo-Saxons. He also discovered that the community was not the "God's Little Waiting Room" many people made it out to be.

Como continues, "It was not an easy market for which to develop a programming policy that was at once functional and applicable to the diversified needs of the community."

Como came to grips with the problem by trying to de-emphasize format, and replace the emphasis on age groups and their broad area of interest.

Como reveals that WMYQ addresses itself to the 18-49 age bracket, but admits that it also draws listeners from among early and pre-teens. The 30-plus playlist is flexible and is drawn from the Top-100 charts. It also includes what Como calls many crossover artists including Barry White, Gladys Knight and The Spinners. Since Como's takeover some disco disks have also been added.

Among the first major community programs with which WMYQ involved itself following Como's take over, was the inauguration of a series of Music Expos at the city's parks, for

which a nominal fee of 96 cents was charged. All proceeds went to Miami's Hope School for the Mentally Retarded.

The station has since been actively involved in such profit and non-profit community projects as the March-of-Dimes Walkathon, the Miami Boat Show, the Miami Regatta, and an art show. For fun it has sponsored such projects as an Easter egg hunt, complete with rock music, and a snowballing soiree, in which an artificial snow maker was used to create snow conditions.

Como is at present in the process of developing a program that would address itself to the large hispanic population in the station's listening area. He has not yet decided exactly what direction this project will take.

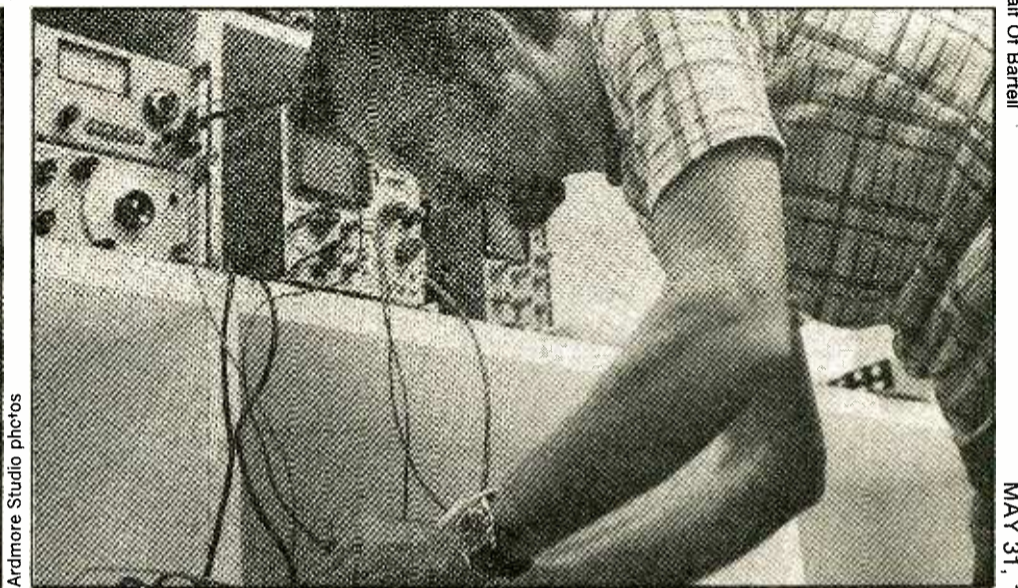
For the summer WMYQ will sponsor a series of concerts designated "Summer In The Parks," and will feature live rock acts, and special giveaways. All the station's DJs are expected to participate.

Other innovative programming concepts introduced by Como have included an all-expenses-paid trip for two to Los Angeles to see a Led Zeppelin concert after the group's Miami gig was cancelled.

WMYQ is also placing special emphasis on its weekend programming. It has designated Sundays "no commercials"

(Continued on page 55)

Vice-president and general manager—Carl Como pictured at his desk. In the background, on his cork walls, are the Station's Promotional Pieces . . . some going back to 1971 when the station was first bought by Bartell. Carl needs more walls! Engineering is important to any station but FM in particular. And keeping WMYQ and 100,000 watts going all the time takes a sharp guy like Ike Lee.



Ardmore Studio photos

An Industry Report Sponsored On Behalf Of Bartell

MAY 31, 1975, BILLBOARD

YOUR FRIENDS AT 20TH CENTURY RECORDS SALUTE BARTELL BROADCASTING, INC.

WHERE OUR FRIENDS ARE!


A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

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either, to convince sponsors of recycling." Sponsors have their own equations and their own methods of deciding which stations they want to buy. My vested interest is only to the program director and to the broadcaster.

"If our equation was made available to the advertising world, the agencies, I'm not sure it would be food for radio because it gives an ability to reach such a high efficiency it would—once again, just as Westinghouse and new-math did—reduce the number of commercials a sponsor would need."

One area where McCoy and his equation has been exploring is when a station should get off a record. "We can answer for a program director and the record company the amount of the audience that has heard it (the record) and how many times they have heard it. We use a differ projection ratio than does new math.

"I think it's going to have to be up to the programmer or the record company to decide they want 80 percent of Chicago's listeners an average of four times. We can only track whether or not they have reached this goal.

"The ratings of radio stations change sufficiently from book to book that getting a record played every two hours for a week may only give you a fourth of the exposure the station gave you six-eight months ago. Today, record companies and program directors are judging the success or appeal of a record by standards that may be outmoded.

"For instance, a program manager on station A in Chicago may say, gee, I played the record 25 times this week and I didn't get any requests and it didn't show up in sales. . . ." But the lack of results, McCoy points out, may be from Station A's audience changing. "Now, he may have to play the record 41 times in a week in order to get the same amount of reach for the product.

"It's valuable for both the record companies and the program directors to know the frequency product has to be exposed." Tied to this is the need to know about over-exposure and possible tune-out caused by too much repetition. McCoy says "fatigue" can be calculated very accurately.

"We can calculate how many people have been reached and how many times with a product. At some point, between everybody hearing it a 1000 times in a week and 10 percent of the people hearing it twice, someplace between there we will see a tune-out point. Now you can't find what the repetition tune-out point is until you're first able to find out the exposure you're getting."

As for precisely determining the tune-out record, the audience research formula is merely a tool. "Somewhere before you decide how many times is a tune-out time, you must know exposure. The research is a tool to increase the validity of the

program director's subjective judgment. Our math would simply reduce his risk in making a subjective judgment, by 10 percent, it may even reduce it by 50 percent."

McCoy very carefully points out that he believes the Westinghouse new math should not be ignored. "It is very good for commercial rotation. A program director has to be much more precise for record rotation. So I am not advising Westinghouse new math as a reach frequency for record rotation judgment, because you can get into a great deal of difficulty."

Other observations include the one that tune-out for most radio stations occur in one particular time period more than in another. We make available to the program directors what the competition is doing and when there is a lot of dial switching. We conclude that this is a time when (the dial switching listener) is susceptible.

"We cannot calculate how long you stay gone when you're gone, from just a plain straight ARB. We, of course, do go to Beltsville (Maryland) on many occasions (and look at actual listener diaries). And we can conclude from the diaries that this (dial switching) is less than 7 percent of a radio station's problems—not even an area for concern.

"Dial switching is a primary concern to most program directors, and I used to feel the same way, but in reviewing perhaps 60,000 diaries—I estimate I've looked at I can vouch for that it is not reflected in diaries."

As for implementing research, McCoy begins by saying, "The program directors in this company have more autonomy than any I've ever seen or heard of. And our research is available to the program director, and when, and only if and when the program director calls and requests it. On no occasion is any information pushed off on the program directors.

"This information has been available for a long long time, but only with the spring book is the Bartell chain going en masse into using Chapter 1 (the initial research project of three volumes of research).

Since much research is based on rating books and since they are two and a half months old when they appear, it might seem a problem, but McCoy says no. "I set out many years ago to prove that ARB was a farce. My conclusion has come to be totally the opposite. Not only is it the most accurate service I have viewed, their error level is inconceivably low. I don't know how they do as well as they do and I know I'll have a great number of broadcasters throw rocks at me for that statement.

"We have tracked their results on our computers, we have re-tabbed the diaries right after they've done it and I defy anybody to do a better job than they are consistently doing."

McCoy has views also on audience reaction testing such as with Entertainment Response Analysts with its six step programming including galvanic skin tests by Dr. Tom Turicchi, head of the separate firm Program Data Services. He feels

these are very efficient at measuring what people like instantly as they are being measured.

"People feel somewhat differently when they get an ARB diary in their hand."

Again, programmers have different needs for research than do advertisers. McCoy feels especially the difference exists in terms of using cumes and quarter hours. "Anytime you take a person who is listening to the radio, think of that as a capsule, a guy listening to the radio. Anytime you separate him into cumes and quarter hours, you put the capsule on a table. And you saw off a part of it and put it in the cume column and put the rest of the capsule in a quarter hour column.

"Depending on how much the guy is worth, in weighting, or depending on how long he listens, we find how much of the capsule is put into each column. But for programming information, the cume has to be remarried to the quarter hour so that the program director can deal with the whole man and his listening habits.

"It's much better to arrive at finding that you have 10,000 listeners who don't like your station very much because they don't listen to it as long as they do other stations, than to know that you have a 9.0375 in such and such a day part compared to etcetra etcetra. A program director can make heads or tails out of knowing he's got 10,000 listeners who aren't listening very long.

"I can deal with that if I'm a program director, but I can't get it in my head to program to a quarter hour."

McCoy does not feel that all the voluminous research being turned out stifles its use because it's read through, even 800-page computer print-outs, and then 15 or 20 salient points are developed for programmers. "It's just like the dictionary. You can't leave out the word help just because everyone knows what it means and how to spell it."

He also feels basically that the demographic breakouts being used today generally reflect accurately, a natural age listening habit. He says he has always heard arguments that the breakouts—i.e., men 18-24—do not correspond to natural listening habits. "I don't doubt the argument, but I have seen no ironclad proof of it, except with young teens, who seem to listen different than older teens. But I've seen no proof it should be 25-32 as opposed to 25-37."

What it all comes to is using research efficiently to gain maximum listener efficiency and on a market to market basis. McCoy points out that loyalty levels, for example, are measured specifically market to market. "We would for instance do something very different in Detroit, or Milwaukee or San Diego than we would in St. Louis to get people to like us enough that we can beat a station with half the listeners it requires."

He likes to think of research as working math backwards to get to people. "If you are wasting 90 percent of your listeners by not recycling them, and begin by wasting only 40 percent, you can double or maybe even triple your ratings without getting any new listeners, giving you the ability to beat the other guy with only half the listeners.

"And that's only one area of recycling. Others are getting them to listen longer. Others are getting them to do less switching while they're on your station."

Bartell's Research and Development Division (run by McCoy and Doug Herman), houses a corporation called DPS, INC. (Dynamics Programming Services, Inc.). DPS, INC. manufactures a product called "Chapter One," which delivers the information discussed in the interview.

George Wilson

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when they switch, they bring you some older demographics. But you have to eventually win the 25-plus demographics in order to make substantial dollars at this time in the radio business. The 18 up to 24 category is not the big gross dollar biller that it used to be. Not that it isn't an important category, I don't mean that at all. But you have to win more than teens in these days and times than you did in the old days.

H: And in order to win those specific demographics at a viable dollar, I guess, it's programming that is the focus point—the product itself

W: No question.

H: Is changing the programming always the answer?

W: I don't know how to answer that question. I guess, if you're not doing well, then changing the programming is the answer. If you're doing well, you're certainly not going to change your programming, so I guess the answer to the question would be yes.

H: Do you see a continued growth in radio, not just from the money standpoint, but overall as an industry?

W: Oh, no question about it. To operate a magazine, you have certain costs. Now, you get your basic cost structure set, and the next thing you know, ink prices go up, paper prices go up, postage goes up, and no matter how efficiently you run your operation, you have no control over those areas. So that, it could be, in a year's time, although you're right on target with your sales projections, but your profit is going to suffer dramatically because of the situations that you have no control over. With the radio, once you hit a certain level of operating costs, that's it. The air doesn't cost anymore than before. If you do more business than you anticipated doing, it falls immediately to the bottom line. In the other industries there are so many intangibles you have to deal with, that even if you might write more business than you have anticipated in your projections for the year, the cost factors that you have no control over can kill you. Radio is much better as a business and will continue to progress in both programming and in profitability.

Bartell is the name.

But George Wilson is the game.
The best there is,
continued success.

Sis and Stan Kaplan
Sis Radio, Inc.

Russ Wittberger

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"But now my goal is to get this station more into the community so that when people think of San Diego, it's KCBQ, it's also think of and when they think of KCBQ, it's The Station.

"You can't just say you're going to do that, however, and it happens. It's hard work and stature doesn't come overnight. I wouldn't want Ralph Barnes, general manager at WOKY in Milwaukee, to think I'm stroking him. But he's done an extraordinary job. If you think of the city anytime, you think of WOKY. They're considered a really important asset of the community. And they're not just a teen station, they have good demographics.

"I consider KCBQ the great station in the world, but the improvement area is to do more things like our Walk For Man-kind for cerebral palsy. We're literally turning the entire station into the promotion. All of our air personalities are going to walk. I'm going to walk.

"There are so many things like this that a station can do... the power of a radio station is enormous for the public good.

"It's things like this that I feel we can do... and should do. Not just for the promotional value, but for the heart."

The station's morning personality—Shotgun Tom Kelly—has been named chairman of the muscular dystrophy drive for San Diego this year—another example not only of the station's respect in the community, but that the station's personnel are, indeed, getting out and doing good things in the community.

"Anyone can do things in a plastic way," says Wittberger, "and appear that you're doing something for the common good... you know, run your public service spots... run a radiothon for one day a year and publicize it heavily... tell everyone: hey, look what we're doing! But to do something for the people and not care what people say you're doing, but how you, yourself, feel inside. That's very important. We've always done our FCC commitment. But when I think of our potential and the ability to really get the public involved... it turns me on. Turns me on almost as much as making a profit for the company."

Wittberger's forte for promotion—in which he's adept—dates back to his days as a sales executive at WEMP in Milwaukee. After graduating from Marquette Univ., he worked at the firm of Allan Bradley and played semi-pro basketball. His first radio job was selling for WISM at \$100 a week, "which was an enormous increase over what I was getting playing basketball... shows you how good a player I was, right?"

In 1969, WEMP-FM, which had been shoved into a corner previously, picked up the "Hitparade" format and Wittberger became manager, as well as sales manager of the AM. In 1970, he moved to Miami as executive vice president of Rand Broadcasting, owner of WINZ. It was his first taste of contemporary radio; Al Brady became program director. Four or five months later, Dick Casper put WMYQ on the air in Miami for Bartell Media. "That was March 1971 and it was, I believe, America's first successful rock FM station. I'd known Casper from Milwaukee and after several months of dinners and long walks with him, I joined WMYQ as general sales manager. The idea was that Casper was moving to St. Louis to put KSLQ on the air and I was to become manager of WMYQ. But a funny thing happened to Dick on the way to St. Louis; he left Bartell. I became manager of WMYQ in January 1972... a year later, I moved to KCBQ."

During his days at WEMP, "we did all the remotes—the Home Show, the Auto Show, the Boat Show... everything that would put us out with the public. I found myself to be a part of it all the time. I got very much into billboards, buses... things to extend beyond the listeners we had."

He's a firm believer that "you may have a lot of people listening to your station and a great contest on the air, but that people aren't going to run next door to tell a friend to turn your station on. You have to get out in the public and be visible.

"One thing I've found is that TV is more and more a valuable medium for promoting radio. I like to use billboard and backs of buses because you can tell someone to turn your station on and probably get an immediate reaction. But we've gone into TV heavier this past six months. And if I met one person in the shopping centers during our \$10,000 visible vault promotion who told me they'd seen our TV spots, I met hundreds. One of the spots features pie throwing... sophisticated stuff, right?... produced here in-house by Jay Stone and myself. TV is now one of the staples in our promotions."

The visible vault promotion was successful in more ways than one. "One of the main things I found out was, well, all general managers and program directors have been wondering lately if contests are still worthwhile—are they growing into a tuneout factor? There has been growing concern that only 5 percent of the listeners play in a contest and the other 95 percent feel they can't win and don't play and are thus listening to extraneous turnout material. But, during my days standing in the shopping centers and on college campuses, virtually everyone told me they really enjoy contests. Even men... 18-34 year olds. And women of all ages."

As for his personal future, Wittberger believes firmly in radio. "It used to be that the next step up was to get into television, not only from the standpoint of money, but career. Well, maybe the bigger salaries would be there, I don't know. But I have no desire to leave radio. In TV, all you control is the local news blocks... the station has nothing of yourself in it. In radio, we control every second and everything. I feel it's much more fun being a part of a radio station... to create a 24-hour entity.

Carl Como

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days. Commercial spots are totally eliminated during this period. This practice has also been extended to some mid-week programming. Como explains that although the policy results in some loss of time buys, most long-term contracts are so structured that the spots can be rescheduled to the convenience of the agency or the buyer.

Weekends at WMYQ also offer such programming surprises as an Elton John special, or a Led Zeppelin special or even a "Battle of the Hits" special.

In its daily programming WMYQ strives to avoid a sameness of sound throughout the listening day. This has been achieved through the use of innovative programming and DJs with creativity and uniqueness of style.

Como explains that Gregg Austin, the man in the station's morning slot, devotes much of his time to news, human interest stories, weather and traffic information, and a selection of music for the commuter on the run.

Austin's slot is taken over at 10 a.m. by Ron St John who addresses himself to housewives. Later in the day at 2 p.m. Lee Logan, also the station's program director, takes over with what Como describes as a fast paced exciting show.

Dean Mitchell who runs the show from 6 to 10 p.m., programs his music for the teen set; and Pat Riley, the 10 p.m. to 2 a.m. man assumes a more leisurely role, winding down the broadcast day; while Bo Jagger who fills the red eye slot from 2 to 6 a.m. gradually begins rebuilding the momentum.

WMYQ's community orientation touches all bases. Although the station's playlist is culled mainly from the Top 100 charts, emphasis is placed on what is popular in Florida, rather than what is happening nationally.

To insure this community oriented playlist, the station researches local record stores, distributors and rackjobbers on a weekly basis to keep on top of what is happening. A weather eye is also kept on markets that are similar in ethnic makeup to the Miami/Ft Lauderdale area the station serves.

Como is confident that WMYQ's new approach to community programming and involvement is the correct way to go. Still, he is put out by the staggering number of radio stations (25) serving the relatively small market. He reveals that this has resulted in fierce competition for available ad revenues which has in turn forced down the value of the ad dollar.

WMYQ's station manager is critical of the tendency among many stations in the Miami market to switch formulas as often as ratings drop or change. He argues that this does little to help stabilize the market, and feels that other stations should adopt a more constructive approach to servicing the market it tries to reach.

Jerry Clifton

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If Clifton's thoughts seem incongruous with radio as just an extension of corporate America and big business, they're meant to be.

"The only way that I can view radio is as being very creative. It's good for the industry and for the people listening." True, management tactics and commercial considerations always come into play, but for Clifton, who has virtually grown up with a diet of radio involvement, the media itself remains the all-important ingredient.

While only 29 years old, Clifton's love of radio goes back to the state of Washington, where at the age of 17 he landed a job as DJ on a local station. Following a three-year stint as a spinner, Clifton next became interim program director at KAFY in California, in the footsteps of Bob Wilson. Several other gigs followed until in 1972 he became PD at Bartell's Detroit outlet, WDRQ, a post he held for a year and a half. The next move saw him become Bartell's national program director.

As with many other PDs, Clifton's main goal is to make the listener "fully involved." With three AM and three FM outlets in the family and a wide ranging marketplace, Detroit, New York, Miami, San Diego, St. Louis and Milwaukee, Clifton stresses the "freedom" allowed each station to compete as best they can in each of their respective markets. That "freedom" covers feasibility of station giveaways, commercial time used in the 18-minute allotted maximum and personality "traits" of each station.

Each of Bartell's outlets is a 24-hour operation, and Clifton and programming staff has some very definite ideas on keeping them in a healthy state of affairs, among which are:

That talk show formats are not our type of radio. Each station, though, has one talk show a week.

That news, rather than be a "blow-off," should be approached as a positive way of gaining listener involvement.

That syndication does not play a strong role in Bartell's programming plans. Most syndicated shows used by the chain are produced in-house, says Clifton.

Turning to the future of radio in general and the Bartell operation in particular, Clifton is optimistic on both counts. He foresees further expansion by the chain and a general healthy state for the industry at large. As for quad broadcasting: "There's no question about it, a lot of stations will be broadcasting in quad in the next 2-3 years. In 5-10 years time, quad will be what stereo is to the market today."

Whether it's speculation on quad broadcasting or just the day to day fight for ratings, Clifton sums it up with an old hard work adage of keeping up with the times, learning new lessons and being able to change with them.

Number one
across the finish line.
We love you George.
Congratulations
to Bartel from
all your friends at the
Casbah...



WADO, The Numero Uno Spanish Station

By RALPH LEW

We always do our best could very well be the primary force behind the progressive attitude and continuous growth of WADO, New York. Under the leadership of Nelson G. Lavergne, WADO has been a strong influence in the New York radio spectrum. Mr. Lavergne, general manager and vice president of Bartell media since Dec. 1972, native of Juana Diaz, Puerto Rico, immediately established a simple and successful policy. "We always do our best for the people, our Latin people, our Spanish speaking people." This policy has paid off, it has assured WADO a place of preference with the Hispanic listener.

The Spanish-speaking community within WADO's signal area is about 2.3 million, of which PULSE rates WADO-AM first among the Spanish-oriented stations and has been one of the top 10 in the last few years ratings in the New York area.

"Puramente Sabor Latino," a purely latin type programming, is the key, explains Luis Armando Feliciano, program director. A veteran of over 20 years in radio, Feliciano explained the weekly format in this 24-hour Spanish language station. A contemporary young adult-oriented sound, programming the best of current hit singles and albums, mixed with the most popular oldies. A thorough study is made weekly to keep current on what is popular today and will be popular tomorrow.

Also the changes that occur at different times of the day is of continuous importance. Mid-day has a heavy number of female listeners. Morning and afternoon hours carry heavy amounts of news, and the popular soap operas (novelas) that Spanish housewives follow so religiously.

The individual personality of the announcers blend with the other elements to form an exciting cohesive sound. A limited commercials policy about 10 minutes every hour, a five-minute news section every half hour with the unmistakable delivery of Angel Richardson makes for maximum listeners attention and contributes with the music format, community services and live interviews to successfully forming the policy of WADO, he says.

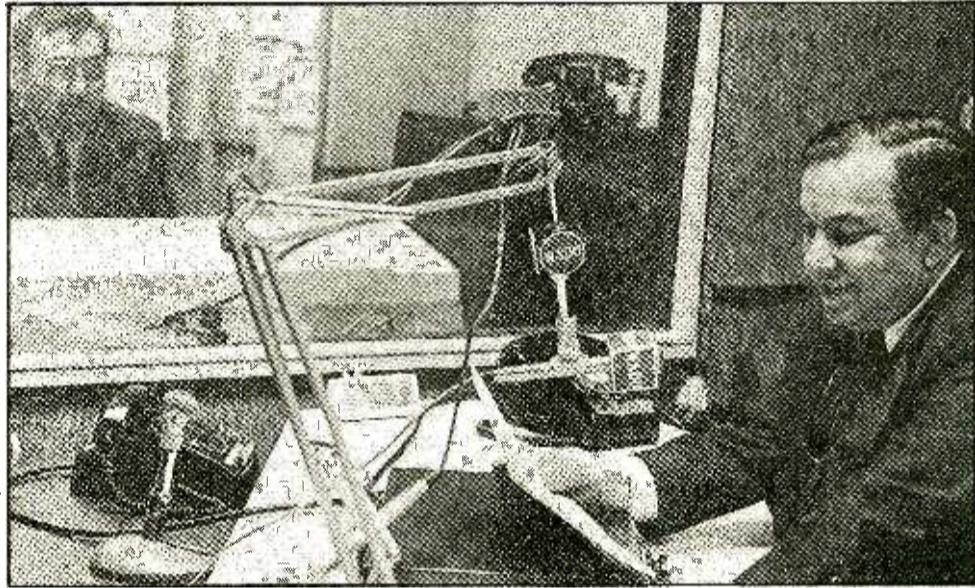
Monday to Friday, Radio Reloj starts the drive time with the news, chatter, information and community services with Alfredo Zayas and Daniel Diaz Alejo. Del alma y del corazon, a 15 minute segment with advice to the lovelorn features Feliciano. A specially designed program for the lady of the house:

Mundo Femenino with Victor Gil Delamadrid. Next is Atando Cabos with Pedro Vizcaino, a popular program with quiz games, prizes, news and naturally music. From 3 to 8 daily, the most popular program, the often awarded Puertas y Microfonos abiertos, is basically a live interview with outstanding Spanish personalities and telephone audience participation. Fabian Carballo follows with five solid hours of music and the late shift is handled by Enrique Liboy till 5 a.m. with continuous music, chatter and news.

Friday's format remains the same, with the exception that music played is mostly nostalgic oldies and live interviews are suspended. Saturdays from 6 to 10 a.m. "Alfredo Zayas: Songs of the Americas," with international performers and folkloric renditions leads off. Next is the smooth Pedro Vizcaino with an informative section, lots of music and news; 3 to 8 is Fabian Carballo with much of the same type of program and up to 1 a.m. Fernando Nunez de Villavicencio continues this much accepted format.

Sunday, early religious programs, and easy-type listening hours makes for a round-out week, assuring the WADO listeners a community minded, informative, music oriented and very much needed today Spanish speaking station. In the words of Mr. Lavergne: "WADO is for our people."

Nelson Lavergne, vice president and general manager with Naomi Weir, bookkeeper (left photo). Luis Feliciano, program director (foreground right) and Dominic Parascondolo, assistant chief engineer.



Bill Green photos

An Industry Report Sponsored On Behalf Of Bartell.

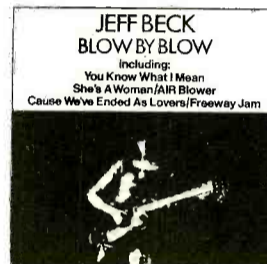
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Albuquerque, NM	KRST FM Tuesday 9:00 pm	Fresno, CA	KFIG FM Sunday 7:30 pm	Norfolk/Virginia Beach, VA	WMYK FM Monday 11:00 pm
Atlanta, GA	WIIN FM Saturday 11:00 am	Galveston, TX	KUFO FM Saturday 10:00 pm	Omaha, NB	KRCB FM Sunday 11:00 pm
Austin, TX	KRMH FM Saturday 10:30 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	Phila. PA	WYSP FM Wednesday 10:00 pm
Birmingham, AL	WERC FM Sunday 9:00 pm	Huntsville, AL	WAHR FM Sunday 10:00 pm	Phoenix, AR	KDKB FM Saturday 10:00 pm
Boise, ID	KBBK FM Sunday 1:00 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 FM Saturday 4:00 pm
Buffalo, NY	WBUF FM Saturday 9:00 pm	Jonesboro, AR	KBTM FM Saturday 11:00 pm	Reno, NV	KGLR FM Saturday 11:00 pm
Charleston, SC	WKTM FM Saturday 11:00 pm	Knoxville, TN	WROL FM Sunday 11:00 pm	Sacramento, CA	KXOA FM Thursday 9:00 pm
Charleston, WV	WVAF FM Friday 10:00 pm	Las Vegas, NV	KLUC FM Sunday 11:00 pm	San Antonio, TX	KEXL FM Sunday 10:00 pm
Charlotte, NC	WROQ FM Saturday 12:00 pm	Lewiston/Portland, ME	WBLM FM Wednesday 10:00 pm	San Diego, CA	KPRI FM Tuesday 11:00 pm
Chicago, IL	WSDM FM Friday 12:00 pm	Long Island, NY	WLIR FM Sunday 7:00 pm	Seattle, WA	KISW FM Tuesday 11:00 pm
Cleveland, OH	WMMS FM Sunday 7:00 am	Los Angeles, CA	KMET FM Sunday 11:00 am	South Bend, IN	WRBR FM Sunday 10:00 pm
Columbus, OH	WNCI FM Monday 9:00 pm	Louisville, KY	WLRS FM Sunday 10:00 pm	Starview, PA	WRHY FM Saturday 9:00 pm
Denver, CO	KBPI FM Sunday 11:00 pm	Lubbock, TX	KSEL FM Saturday 9:00 pm	St. Louis, MO	KSHE FM Sunday 7:30 pm
Donaldsonville, LA	KSMI FM Sunday 9:30 pm	Miami, FL	WSHE FM Sunday 12:00 pm	Tampa/St. Pete, FL	WQSR FM Sunday 10:00 pm
Durham/Raleigh, NC	WBBS FM Monday 9:00 pm	Milwaukee, WI	WZMF FM Sunday 9:00 pm	Terre Haute, IN	WVTS FM Monday 12:00 pm
Elmira, NY	WXXY FM Sunday 11:00 pm	Murphysboro, IL	WTAO FM Saturday 10:00 pm	Toledo, OH	WIOT FM Monday 10:30 pm
Eugene, OR	KZEL FM Monday 10:00 pm	Nashville, TN	WKDA FM Monday 11:00 pm	Tucson, AZ	KWFM FM Tuesday 12:00 pm
Fargo, ND	KWIM FM Saturday 10:00 pm	New Orleans, LA	WRNO FM Monday 12:00 pm	Washington, D.C.	WMAL FM Sunday 11:00 pm
Flint, MI	WWCK FM Friday 9:00 pm	New York City, NY	WQIV FM Sunday 1:00 pm	Wichita, KN	KEYN FM Sunday 12:30 pm
Florence, AL	WQLT FM Sunday 9:00 pm			Wilkes Barre, PA	WILK FM Thursday 10:00 pm

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Soul Sauce

WNOO Key: Gospel, r&b For Appeal

By JEAN WILLIAMS

LOS ANGELES—"Chattanooga, Tenn., is a religious belt," says Bobby "Q" Day of WNOO there, "and we program a vast amount of gospel music throughout the week," he adds.

Frank Jackson, the gospel director, hosts the 10 a.m.-12 p.m. gospel show, inviting ministers from the area to participate. They give daily 10 minute sermonettes from local churches through remote lines that are set up between the station and the churches.

Gospel also consumes the greater part of Sunday's programming, airing from 6 a.m.-3 p.m.

WNOO is celebrating its 26 anniversary, making it one of the oldest r&b stations in the area, says Day.

The daytime station has a Top 40 soul format. It's on the air from 6 a.m.-8:30 p.m., but extends its evening hours during the summer months.

T.R. Gunn hosts the 6 a.m.-10 a.m. show titled "Information Spectrum." In addition to spinning records, his program is geared to giving community information, with emphasis on school activity. Then Jackson comes along with his gospel show.

Following this morning program he hosts a 12 p.m.-2 p.m. soul show.

Day has the 2 p.m.-6 p.m. slot, followed by Master Soul, who takes telephone record requests during his 6 p.m.-signoff program.

With a trend going to disco, WRBD in Dade, Fla., has added disco-radio to its r&b format. The station features three hours of disco music daily. "Commercials are played in two black segments each hour. This enables each disk jockey to play up to 25 minutes of non-stop music, spotlighting long album cuts," says Joe Fisher the operations manager.

Don Mac of KDAY, Los Angeles, reports that H.B. Bailey, formerly of WOOK, Washington, D.C., has joined the staff as weekend disk jockey who is also in charge of production. Bailey will be known as Lee Bailey on the air.

The KDAY lineup consists of Don Mac, 5:30 a.m.-9 a.m.; Jim Maddox, program director, 9 a.m.-noon; J.J. Johnson, 12 p.m.-4 p.m.; Steve Woods, 4 p.m.-8 p.m.; Jack Patterson, 8 p.m.-12 a.m., and Spanky Lane, 12 a.m.-5:30 a.m.

Chuck Offett has left Prodigal Records for the position of national marketing director of Crossover Records, the label owned by singer Ray Charles.

And speaking of Charles, he has a new album "Renaissance" on Crossover on which he reverts to gospel and country tunes. Also included in the album are the hard hitting r&b tunes that he has become noted for.

Charles is in the news as a national salute will be given him on June 9. Aretha Franklin, honorary chairwoman, reports that Frank Sinatra, Bob Hope, Rod McKuen, Count Basie and Carol Burnett will be a part of the toast which is sponsored

(Continued on page 60)

Billboard Hot Soul Singles

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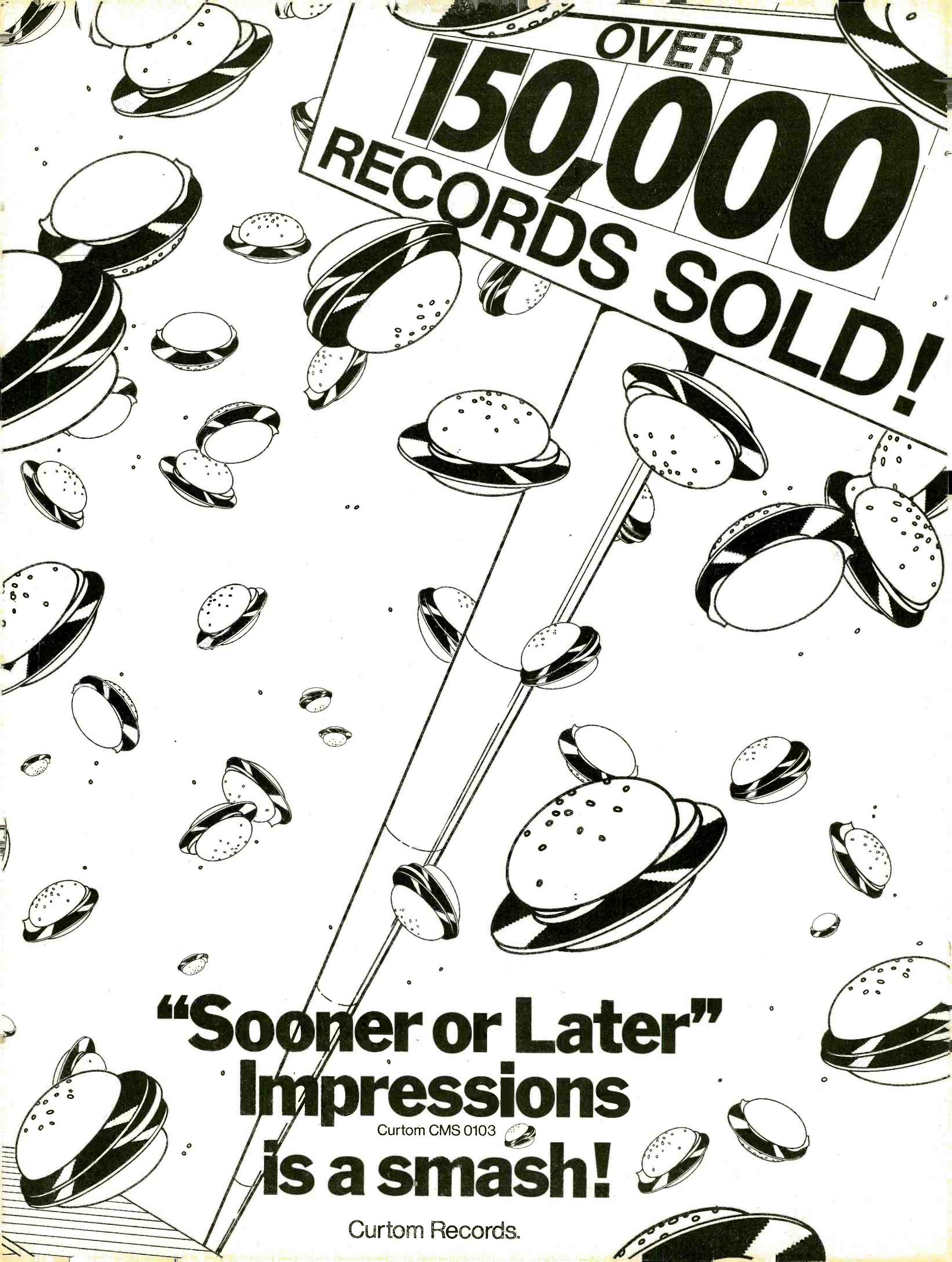
This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	SPIRIT OF THE BOOGIE —Kool & The Gang (R. Bell, D. Boyce, Kool & The Gang, De-Lite 1567 (PIP) (Delightful/Gang, BMI)	33	34	6	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)	68	70	3	THE BEGINNING OF MY END —First Class (G. Draper, Ebony Sounds 187 (Buddah) (Hilary/Andjun, BMI)
2	3	12	LOVE WON'T LET ME WAIT —Major Harris (B. Eli, V. Barrett, Atlantic 3248 (Mighty Three/ Friday's Child/WMO, BMI)	34	21	7	SHARE A LITTLE LOVE IN YOUR HEART —Love Unlimited (B. White, 20th Century 2183 (Sa-Vette/January, BMI)	69	80	3	PAIN —Edwin Starr (E. Starr, Granite 522 (ATV/Zonal, BMI)
3	1	12	BABY THAT'S BACKATCHA —Smokey Robinson (W. Robinson, Tamla 54258 (Motown), (Bertam, ASCAP)	45	45	4	WHAT CAN I DO FOR YOU —LaBelle (J. Ellison, E. Batts, Epic 8-50097 (Columbia) (Gospel Bird, BMI)	70	73	3	GOD BLESS OUR LOVE —Charles Bremmer (A. Green, W. Mitchell, E. Eandle, Chelsea 3017 (Hi, BMI)
4	5	11	ROCKIN CHAIR —Gwen McCrae (C. Reid, W. Clarke) Cat 1996 (TK) (Sherlyn, BMI)	36	19	14	TOUCH ME BABY (Reach Out For Your Love) —Tamiko Jones (J. Bristol, Arista 0110 (Bushka, ASCAP)	72	74	7	FOREVER IN LOVE —Love Unlimited Orchestra (B. White, 20th Century 2197 (Sa-Vette/January Music, BMI)
5	9	6	GIVE THE PEOPLE WHAT THEY WANT—O'Jays (K. Gamble, L. Huff, Philadelphia International 8-3565 (Columbia) (Mighty Three, BMI)	37	28	8	GRAND-DADDY Pt. 1—New Birth (J. Baker, M. Wilson, T. Churchill, Buddah 464 (Birthday, BMI)	73	79	5	BEWARE —Ann Peebles (E. Randle, P. Carter, Hi 2284 (London) (Jec, BMI)
6	6	8	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)	38	23	13	SHAKEY GROUND —Temptations (J. Bowen, E. Hazel, A. Boyd, Gordy 7142 (Motown) (Jobete, ASCAP)	74	90	2	GET OUT OF MY LIFE —Dee Dee Warwick (P. Vance, J. Keller, Private Stock 45011 (Music Of The Times, ASCAP)
7	8	8	THANK YOU BABY—Stylistics (H. Peretti, L. Creatore, G.D. Weiss, Avco 4652 (Avco Embassy, ASCAP)	46	46	5	EASE ON DOWN THE ROAD —Consumer Rapport (C. Smalls, Wing And A Prayer 101 (Atlantic) (Fox Fanfare, BMI)	75	85	4	SUGAR PIE —Sugar Billy (W. Garner, Fast Track 2503 (Mainstream) (Fratelli, BMI)
8	11	8	CUT THE CAKE—AWB (White, Corrie, McIntish), Atlantic 3261 (Average/ Cotillion, BMI)	49	49	8	MISTER MAGIC —Grover Washington Jr. (R. Macdonald, W. Saiter, Kudu 924 (Motown) (Antisia, ASCAP)	76	NEW ENTRY	NEW ENTRY	PLEASE PARDON ME (You Remind Me Of A Friend) —Rufus Featuring Chaka Khan (G. Gordon, R. Russell, ABC 12099 (Kengorus/ Palladium, ASCAP)
9	10	10	SHACKIN' UP —Barbara Mason (J. Avery, Buddah 459 (Groovesville, BMI)	41	43	7	ALL CRIED OUT —Lamont Dozier (L. Dozier, ABC 12076 (Dozier, BMI)	77	83	3	WHATEVER'S YOUR SIGN—Prophecy (B. Franklin, Mainstream 5565 (Wood Song, BMI)
10	22	5	ME AND MRS. JONES —Ron Banks & The Dramatics (K. Gamble, L. Huff, ABC 12090 (Assorted, BMI)	42	35	7	HERE I AM AGAIN —Candi Staton (P. Mitchell, Warner Bros. 8078 (Muscle Shoals, BMI)	78	NEW ENTRY	NEW ENTRY	DISCO QUEEN —Hot Chocolate (T. Brown, E. Wilson) Big Tree 16038 (Atlantic) (Finchley, ASCAP)
11	20	7	LOOK AT ME (I'm In Love) —Moments (A. Goodman, H. Ray, W. Morris, Stang 5060 (All Platinum) (Gambi, BMI)	43	24	14	L-O-V-E (Love) —Al Green (A. Green, W. Mitchell, M. Hodges, Hi 2282 (London) (Jec/Al Green, BMI)	79	84	3	CRYSTAL BOND —Crystal Glass (N. Skorsky, Polydor 15101 (Midson, ASCAP)
12	16	9	KEEP THE HOME FIRES BURNING —Latimore (B. Latimore, S. Alamo, Glades 1726 (TK) (Sherlyn, BMI)	44	26	10	LEAVE MY WORLD —Johnny Bristol (J. Bristol, MGM 14702 (Bushka, ASCAP)	80	94	2	CRY, CRY, CRY —Shirley & Company (S. Robinson, Vibration 535 (All Platinum) (Gambi, BMI)
13	14	10	LEAVE IT ALONE —Dynamic Superiors (N. Ashford, V. Simpson, Motown 1342 (Nick O-Vai, ASCAP)	45	50	6	GEMINI—Miracles (P. Perren, C. Yarian, P. St. Cyr, Tamla 54259 (Motown) (Jobete, ASCAP)	81	NEW ENTRY	NEW ENTRY	I'LL DO FOR YOU ANYTHING YOU WANT ME TO —Barry White (R. White, 20th Century 2208 (Sa-Vette/January, BMI)
14	25	5	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)	60	4	4	IT AIN'T NO FUN —Shirley Brown (F. Knight, Truth 3223 (Stax/ Columbia) (East/ Memphis/Two Knight, BMI)	82	NEW ENTRY	NEW ENTRY	BABY GET IN ON—Ike & Tina Turner (I. Turner, United Artists 598 (Uniar/Huh, BMI)
15	7	11	ROLLING DOWN A MOUNTAINSIDE —Main Ingredient (J.D. Hilliard, L. Ware, RCA 10224 (Better-Half, ASCAP)	48	58	6	PHILADELPHIA FREEDOM —Elton John Band (E. John, B. Taupin, MCA 40364 (Big Pig/Leeds, ASCAP)	83	88	3	BUMPIN' AND STOMPIN' —Garland Green (Jones, Fuller, Williams, Grijen, Gerald, Spring 158 (Polydor) (Gaucho/Belinda, BMI)
16	18	7	SEX MACHINE —James Brown (J. Brown, Polydor 14270 (Dynatone/Belinda/ Unichappell, BMI)	49	59	7	JUST A LITTLE BIT OF YOU —Michael Jackson (B. Holland, E. Holland Motown 1349F (Gold Forever/Stone Diamond, BMI)	84	89	4	UFO'S—Undisputed Truth (N. Whitfield, Gordy 7143 (Motown) (Stone Diamond, BMI)
17	4	11	GET DOWN, GET DOWN (Get On The Floor) —Joe Simon (R. Gerald, J. Simon, Spring 156 (Polydor) (Gaucho/Belinda, BMI)	50	62	5	NO CHARGE —Shirley Caesar (H. Howard, Scepter 12402 (Wilderness, BMI)	85	87	4	DO THE DOUBLE BUMP —Rufus Thomas (R. Thomas, Stax 0236 (Epic/Columbia) (Rufon, ASCAP)
18	12	10	CHECK IT OUT —Bobby Womack (B. Womack), United Artists 621 (Unart/Bobby Womack, BMI)	51	62	5	HURT —Manhattans (A. Jacobs, J. Crane, Columbia 3-10140 (Miller, ASCAP)	86	98	2	CHOCOLATE CITY—Parliaments (G. Clinton, W. Collins, B. Worrell), Casablanca 831 (Mailbiz/Rick's Music, BMI)
19	15	10	WHERE IS THE LOVE —Betty Wright (H.W. Casey, R. Finch, W. Clarke, B. Wright), Alston 3713 (Sherlyn, BMI)	52	57	4	TAKE IT FROM ME —Dionne Warwick (J. Ragovoy, Warner Bros. 8088 (Society Hill, ASCAP)	87	NEW ENTRY	NEW ENTRY	SEXY—MFSB (K. Gamble, L. Huff), Philadelphia International 8-3567 (Epic/Columbia) (Mighty Three, BMI)
20	37	6	SLIPPERY WHEN WET —Commodores (T. McClary, Commodores), Motown 1338 (Jobete, ASCAP)	53	42	14	LOVE ME TILL TOMORROW COMES —Roy C. (R. Hammond, Mercury 73672 (Phonogram) (Johnson-Hammond/Unichappell, BMI)	88	91	4	FUNKY MUSIC IS THE THING —Dynamic Corvettes (P. Wills, R. More, ABET 9459 (Nashboro), (Sharries/Excellence, BMI)
21	13	12	BAD LUCK (Part 1) —Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3562 (Columbia) (Mighty Three, BMI)	54	72	2	SEVEN LONELY NIGHTS —Four Tops (J.R. Baily, K. Williams, R. Clark, ABC 12096 (Pocketfull of Tunes/Giant, BMI)	89	NEW ENTRY	NEW ENTRY	FIGHT THE POWER Pt. 1 —Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper, T-Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP)
22	30	5	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)	55	44	9	FRIENDS—B.B. King (D. Crawford, C. Mann, W. Boulware), ABC 12053 (American Broadcasting, DaAnn, ASCAP)	90	NEW ENTRY	NEW ENTRY	LOVE BLIND —Martha Reeves (M. Reeves, Arista D124 (Penumbra, BMI)
23	38	4	SADIE —Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3268 (Mighty Three, BMI)	56	51	16	COME ON DOWN (Get Your Head Out Of The Clouds) —Greg Perry (L. Perry, K. Davis, M. Cowert), Casablanca 817 (Cafe American/Peabody & Co., ASCAP)	91	92	2	IF YOU TALK IN YOUR SLEEP —Little Milton (R. West, J. Christopher), Stax 0238 (Easy Nine/Elvis Music Inc., BMI)
24	32	7	TAKE ME TO THE RIVER —Syt Johnson (A. Green, M. Hodges), Hi 2285 (London) (Jec/Al Green, BMI)	57	52	12	SUN GODDESS —Ramsey Lewis & Earth, Wind & Fire (M. White, J. Lind), Columbia 3-10103 (Sagefire, BMI)	92	81	5	RAINY DAYS AND MONDAY —Intruders (P. Williams, R. Nichols), Tsoy 8-4766 (Epic/Columbia) (Almo, ASCAP)
25	17	13	WHAT AM I GONNA DO —Barry White (B. White), 20th Century 2177 (Sa-Vette/January, BMI)	58	64	3	I'M THROUGH TRYING TO PROVE MY LOVE TO YOU —Millie Jackson (B. Womack), Spring 157 (Polydor) (Unart/ Tracebob, BMI)	93	96	2	MORNING, NOON & NIGHTTIME —Carl Carlton (C. Sciarrotta, D. Monda), ABC 12089 (Jugumba, ASCAP/One Marbale, BMI)
26	27	13	HIJACK —Herbie Mann Atlantic 3246 (Dunbar, BMI)	59	63	6	THE GLORY OF LOVE —The Dells (W. Hill), Cadet 5057 (Chess/Janus) (Shapiro/ Bernstein, ASCAP)	94	95	3	I TRULY LOVE YOU —Tony Troutman (T. Troutman, Gram-O-Phon 457118 (Mother Fletcher, BMI)
27	29	11	IT ONLY HURTS FOR A LITTLE WHILE —Notations (G. Dickerson, H. Sandifer, R. Thomas), Gemigo 103 (Gemigo/Trina, BMI)	60	65	5	IS IT TRUE —Barrett Strong (B. Strong), Capitol 4052 (Beechwood/Sunbar, BMI)	95	NEW ENTRY	NEW ENTRY	7,6,5,4,3,2,1 (Blow Your Whistle) —Gary Toms (R. Cook) PIP 6504 (Cookaway, ASCAP) (Empire)
28	48	6	THE HUSTLE —Van McCoy & The Soul City Symphony (V. McCoy), Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)	61	71	3	LOVE BEING YOUR FOOL —Charles Whitehead (J. Williams Jr., C. Whitehead), Island 007 (Mr. Dogg/ATV, BMI)	96	97	2	SNEAKIN' UP BEHIND YOU —Brecker Brothers (D. Grolnick, W. Lee, D. Sanborn, R. Brecker, M. Brecker), Arista 0122 (Carmine Street, BMI)
29	31	11	DYNAMITE —Bazuka (T. Camito), A&M 1666 (Tonob, BMI)	62	55	8	MY BRAND ON YOU —Denise LaSalle (D. LaSalle), 20th Century/Westbound 5004 (Ordena/Bridgeport, BMI)	97	NEW ENTRY	NEW ENTRY	REMEMBER THE RAIN —21st Century (M. Smith), RCA 10201 (Kizzie, ASCAP)
30	40	6	SOONER OR LATER —Impressions (F. Townsend), Curtom 0103 (Warner Bros.) (Cherritown, BMI)	63	39	16	COME AN' GET YOURSELF SOME —Leon Haywood (C.R. Cason), 20th Century 2191 (Caesar's Music Library, ASCAP)	98	NEW ENTRY	NEW ENTRY	LET ME WRAP MY ARMS AROUND YOU —Solomon Burke (S. Burke), Chess 2172 (Chess/Janus) (First Central, BMI)
31	36	6	LOOK AT YOU —George McCrae (H.W. Casey, R. Finch), TK 1011 (Sherlyn, BMI)	64	75	3	MY LITTLE LADY —Bloodstone (C. McCormick), London 1061 (Crystal Jukebox, BMI)	99	NEW ENTRY	NEW ENTRY	SWEARIN' TO GOD —Frankie Valli (B. Crewe, D. Randell), Private Stock 45021 (Hearts Delight/Caseyem/Desiderata, BMI)
32	33	8	REACH FOR THE MOON (Poor People) —Angelo Bond (A. Bond), ABC 12077 (ABC/Dunhill/Bondage, BMI)	65	76	3	FREE MAN —South Shore Commission (B. Sigler, Wand 11287 (Scepter) (Mighty Three, BMI)	100	NEW ENTRY	NEW ENTRY	ALL THE WAY IN OR ALL THE WAY OUT —Betty Swann (C. Putnam, R. Lane), Atlantic 45-3262 (TTree, BMI)

OVER
150,000
RECORDS SOLD!

**“Sooner or Later”
Impressions
is a smash!**

Curtom CMS 0103

Curtom Records.



'Northern Soul' Builds Excitement

• Continued from page 1

cater for the never ending demand. Pye set up Disco Demand, organized by Dave McAleer, U.S. product controller. It was an instantly successful move. Records were tugged from the deeper vaults of U.S. Wand, Scepter and Roulette, plus a few golden oldies from Pye's on British repertoire.

Of the first 15 releases all but one reached the Top 100, and each sold at least 15,000 copies. The Javells' "Goodbye Nothin' To Say" was the first Top 30 hit for the label, and a local production "Under My Thumb" by Wayne Gibson who previously had merely scratched a living in the beat boom of the early 1960s.

McAleer, rightly proud of his label's achievements, says: "I have been an r&b fan for years. We'd long been aware there was something really different about the Northern scene where disco dancing is a way of life in the area, and I was convinced that certain records, disco-oriented, could sell enough copies in the north alone to make release worthwhile."

His theory is that the northern fans "wore out" the old Tamla-Motown craze, turned to other material with the same kind of dance beat, and latched onto the imported oldies flooding in from the U.S. around 1971.

What he looks for principally is product that fulfills the rhythmic requirements of the northern disco fans. Occasionally he finds a contemporary record which fills the bill, and that would also be released on Disco Demand.

Disk jockeys in the big northern clubs are hero figures. They "trade test" possible Disco Demand releases in advance. What matters simply is whether the dancing fans find the rhythm right.

Wigan is an industrial center of grimy buildings and little charm. But it has become the focal point of the black music scene. The Casino there, with a membership of nearly 60,000 local dance-mad fans, is the Mecca. Mike Walker is the manager.

He says: "As a kid I was interested in soul. I collected a lot of singles from import specialists, which had been U.S. hits, but meant little here because of the Mersey boom triggered off by the Beatles."

As a disk jockey he started playing singles that had never taken off in the U.K. Records like Edwin Starr's "Backstreet" and the 1966 released "S.O.S." The Casino enjoyed a boom in attendance. So did Wigan's Rugby Club. Records originally released, often with no impact then, between 1964 and 1969 took on a new significance because so much of the contemporary chart material just was no good for dancing.

Walker insists that this Northern Soul craze is something the fans discovered for themselves—"not something thrust upon them by record companies or radio stations." And it is a craze based almost entirely on recorded music for there are few performing bands involved in the scene. A few are breaking through, like the Average White Band or Kokomo, but the disk jockey is the man with real power.

Now, artists like Edwin Starr and the Detroit Emeralds perform in the northern discos and are tremendously popular. Wigan, however, has produced its own soul band, Wigan's Ovation, but it was a working band long before becoming part of the soul scene.

New clubs are being formed in the northern areas, with business almost guaranteed because so many fans

have to be turned away from the main halls.

More labels are being set up to cope with the demand. There is Black Magic, organized by Nottingham's Selectadisc, an outlet for disco-orientated product from the multitude of small, independent soul companies. The first two, by the Sharonettes, a four-girl group including Clydie King who updated the Rivington's 1962 hit "Papa Oom Mow Mow" and Bob Relf's "Blowin' My Mind To Pieces," came from Soul Fox in Los Angeles.

Black Magic also produced "Bok To Bach" by Father's Angels, a 1968 recording from the Jerry Ross Heritage label. But there is also "Back To Bach" by the Sounds of Lancashire, a locally produced Disco Demand release.

The market swings along on singles in the main, because the accent is on dancing at a specific tempo. In the beginning, predictably, there was much trouble with bootleggers but firm action by record companies is gradually stamping that out. But each week certainly produces a new surprise in terms of what is selling.

Wigan's Ovation came through to a top 10 hit with "Skiing In The Snow," having been signed up by the independent Spark label. Wigan's Chosen Few had a hit with "Footsec" and the record was featured on the nationally networked "Top Of The Pops" BBC-TV program—and that record qualifies as just about the freakiest in an admittedly freaky business.

For the Chosen Few consisting of a group of Wigan Casino dancers who won a competition for hand-clapping—the winners were invited to London, to the Pye studios, to dub on hand-clapping over an original Roulette r&b record, agreement having been reached with the owners of the master.

Casino manager Mike Walker: "Now that the sound is becoming more commercial, it is taking on its own meaning. It is no longer an underground form of music."

Yet there are people involved, notably some of the disk jockeys, who somehow want to keep the Northern Soul scene just for the north. But there are signs of it spreading to the midlands and perhaps even the south. A new center, with a 1,000 capacity, opened in April near Chipping Sodbury, which is nearer south than north.

But there are U.S. artists, some of them perhaps no longer involved in the music industry, who are household names in the north of England. On the Disco Demand series, for instance, there were releases by Jerry Williams, and Frankie and the Classics, and Fuzz, and a breakthrough big seller was "Dance, Dance, Dance" by the Casualeers. And there have been releases from Al Wilson, Johnny Blair and Wally Cox. Nancy Wilson is a bigger name than most, but she is enjoying a new area of popularity through Northern Soul.

And then there was the freaky case of the Javells and a hotly-plugged single called "Goodbye Nothing To Say" on Disco Demand. At first the belief was that this was another little-known American black group, unearthed from the archives. In fact it turned out to be a British group, with a white lead singer who operated under the name Nosmo King, a play on No Smoking. Once the shock of his voice being of white origin had subsided, the record went on to hit the Top 30.

But every month sees new "discoveries" in the Northern fields. Recently there has been considerable action on singles like "Music

Maker" by King Sporty, originally on the Tashamba label, and on Snoopy Dean's "Shake And Bump" which emerged from the Blue Candle repertoire.

Often there are intriguing stories surrounding releases which click with the disco thousands. One was "Bet You If You Ask Around" by the Perception String Orchestra. Historically, this was the instrumental backing track of a record by Velvet, which passed virtually unnoticed in 1972-73 and it was later put down as the backing track for a somewhat more successful single called "Betcha If You Check It Out."

While Northern Soul is now being talked about at an international level, the scene has been in existence in various forms since the mid-'60's. But it has always been a matter of rhythm. A particularly heavy, leaden kind of rhythm that originally existed in the Motown sounds. The drums play perhaps the most vital part in triggering off the action.

Studio product from Chicago has had its support, as has Detroit. It's not the name of the artist that is the name of the group: it's that okay rhythm which is instantly recognized by devotees of Northern Soul.

Dave McAleer watches developments constantly. He keeps in close touch with the changing emphasis in sounds. Often imported disks click but have no U.K. outlet. McAleer then turns disk detective and tracks down the source and arranges a Disco Demand release.

The music's popularity produces coach loads of fans arriving in Wigan and Blackpool and other centers of Northern Soul from southcoast areas some 200 miles away.

Northern Soul is holding and developing interest. And it is also producing financial reward for little-known artists who in many cases must have long ago abandoned any hope of building more than small specialist fan loyalty.

Soul Sauce

• Continued from page 58

sored by the Sickle Cell Anemia Foundation.

It is reported that Ms. Franklin will do a comedy skit during the show for the first time in her career.

Nancy Wilson has a new album due in June, "Come Get To This," on Capitol Records. This album is her first in some time and is produced by Gene Page. United Artists' recording artist Odia Coats will release her first album for the label, "Odia Coats." Ms. Coats is the protégé of Paul Anka and his partner of the hit record "You're Having My Baby."

The Capitol recording artists Tavares have their third album scheduled for release shortly. The new album will contain material written by the group. . . . Blue Magic's newest album is tentatively titled "13 Blue Magic Lane" on Atlantic Records. The album is produced by WMOT Productions and Norman Harris, with the backing of the MFSB orchestra. The tunes recorded thus far are a continuation of the group's journey into spiritualism, sorcery and the occult, says Ken Friedman, P.R. agent for the singers. . . . Twenty-seven year-old Glen Carl Leonard, from Washington, D.C., has been named successor to Damon Harris of Motown Records' Temptations.

★ ★ ★

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

Billboard SPECIAL SURVEY for Week Ending 5/31/75

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 3	7	7	★STAR Performer—LP's registering greatest proportionate upward progress this week JUST ANOTHER WAY TO SAY I LOVE YOU Barry White, 20th Century T-466	32	36	4	THE WIZ/ORIGINAL CAST RECORDING Atlantic SD 18137
2	12	5	SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)	33	26	15	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)
3	1	22	SUN GODDESS Ramsey Lewis, Columbia KC 33194	34	27	17	HARD CORE POETRY Tavares, Capitol ST 11316
4	2	11	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	35	34	10	TOM CAT Tom Scott & The L.A. Express Ode SP 77029 (A&M)
5	4	14	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	★ 34	45	6	POLAR AC Freddie Hubbard, CTI 6056 S1 (Motown)
6	5	10	AL GREEN'S GREATEST HITS Hi SHL 32089 (London)	37	32	4	A LITTLE KNIGHT MUSIC Gladys Knight & The Pips, Soul S6 744 S1 (Motown)
7	8	26	FLYING START Blackbyrds, Fantasy F-9472	38	41	3	INSIDE OUT Bohannon, Dakar DK 76916 (Brunswick)
8	10	27	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	★ 39	NEW ENTRY		BLIND BABY New Birth, Buddah BDS 5636
9	9	26	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	★ 40	48	2	THE BEST OF BILL WITHERS Sussex 8037
★ 10	16	22	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	★ 41	52	2	EXPANSIONS Lonnie Liston Smith & the Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
★ 11	18	5	A QUIET STORM Smokey Robinson, Tamla T6 337 S1 (Motown)	42	43	5	CHOCOLATE CITY Parliament, Casablanca NBLP 7014
12	15	11	THAT'S THE WAY OF THE WORLD Earth Wind & Fire, Columbia PC 33280	★ 43	NEW ENTRY		PHOEBE SNOW Phoebe Snow, Shelter SH 210 (MCA)
★ 13	25	4	ROLLING DOWN A MOUNTAIN SIDE Main Ingredient, RCA APL1-0644	★ 44	58	2	LOVE TRIP Tamiko Jones, Arista AL 4040
14	6	28	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	45	35	18	URBAN RENEWAL Tower Of Power, Warner Bros. BS 2834
★ 15	23	5	SUPERNATURAL Ben E. King, Atlantic SD 18132	46	50	4	THE TRAMPS Golden Fleece KC 33163 (Epic/Columbia)
16	17	13	MY WAY Major Harris, Atlantic SD 18119	47	47	11	MARK OF THE BEAST Willie Hutch, Motown M6-815 S1
17	19	11	CAUGHT IN THE ACT Commodores, Motown M6-820 S1	★ 48	NEW ENTRY		ENERGY OF LOVE Intruders, TSOP KZ 33149 (CBS)
★ 18	21	17	A SONG FOR YOU Temptations, Motown C6 969S1	★ 49	NEW ENTRY		MOON SHADOW LaBelle, Warner Brothers BS 2618
19	20	10	DISCOTHEQUE Herbie Mann, Atlantic SD 1670	50	51	8	HUTSON Leroy Hutson, Curtom CU 5002 (Warner Bros.)
20	22	4	I DON'T KNOW WHAT THE WORLD IS COMING TO Bobby Womack, United Artists UA-LA353-G	51	53	3	STRONGHOLD Barrett Strong, Capitol ST 11376
21	7	10	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G	52	37	6	TWO Bob James, CTI 6057 S1 (Motown)
★ 22	28	4	IN THE POCKET Stanley Turrentine, Fantasy F 9478	53	54	18	WOMAN TO WOMAN Shirley Brown, Truth TRS 4206 (Stax)
23	24	5	SOLID Mandrill, United Artists UA-LA408-G	54	39	11	THE SUGAR MAN Stanley Turrentine, CTI 6052-S1 (Motown)
★ 24	30	23	NEW AND IMPROVED Spinners, Atlantic SD 18118	55	49	5	PEACH MELBA Melba Moore, Buddah BDS 5629
25	31	5	DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698	56	57	3	THE BRECKER BROTHERS Arista AL 4037
26	11	10	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867	57	60	2	MARGIE Margie Joseph, Atlantic SD 18126
27	29	3	DISCO TEX & THE SEX-O-LETES Chelsea CHL 505	58	42	9	I NEED SOME MONEY Eddie Harris, Atlantic SD 1669
28	13	9	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131	59	NEW ENTRY		KOKOMO Kokomo, Columbia PC 33442
29	14	23	AVERAGE WHITE BAND Atlantic SD 7308	60	44	28	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
30	33	24	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)				
★ 31	40	16	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)				

Songwriters Get 200G Settlement

NEW YORK—A U.S. District Court Judge has awarded in excess of \$200,000 to songwriters Larry Brown and Irwin Levine in a conversion charge brought by them against their former managers, Stan Polley, Hello Management, Inc., and Three Dimension Management, Inc.

Judge Lloyd MacMahon, acting on a verdict handed down by a jury, also ruled that Levine and Brown were not liable for defamation as counter-charged by Polley, Hello Management and Three Dimension.

The charges and counter-charges arose out of a 1974 incident in which Levine and Brown each borrowed \$100,000 from the Chemical Bank of N.Y. on a guarantee of BMI advances.

The plaintiffs charged that Polley received the two back checks and deposited them in the management company's accounts. Later the funds were allegedly changed into bearer treasury bonds and held in a Los Angeles safe deposit box.

Levine and Brown contended that the money was personal loans and entirely outside the scope of their business with their management companies.

1,766 Songs In Hansen Volume

MIAMI BEACH, Fla.—Hansen Publications is marking the coming celebration of America's bicentennial with a release of "The 1776 Song Book," a mammoth collection of 1,766 songs totaling almost 1,000 pages.

The book, which will be released in June, will be offered as a hardcover, clothbound edition with a retail price of \$32.50, and in a special pre-publication, softcover edition which retails at \$17.76 (a reduction from regular publication price of \$25). The book is printed in two colors, with a double-varnished four-color cover. The soft cover will be "perfect bound," according to Joe Carlton, executive vice president of Hansen.

The book includes features such as specially written flag songs, reproductions of commemorative postage stamps; a section of 100 songs which covers the years 1776 to 1876; 400 songs of the early immigrants; folk songs; a section devoted to ethnic minorities; music of Broadway and Hollywood; and songs by Scott Joplin and other ragtime and early jazz composers.

A special international sales program for the songbook will be set shortly.

CBS-TV Pacts 2 Music Shows

LOS ANGELES—CBS-TV has approved two new summer shows featuring pop music.

Joey Heatherton and her father, singer Ray Heatherton, will star on a Sunday night stanza beginning in July. Manhattan Transfer, in August, will launch a series after four weeks of the Heathertons in the same time slot.

The net also has firmed a musical variety program headed by Dick Cavett for Saturday nights in August. His will beam from New York; the Heathertons and Manhattan Transfer will originate here.

Fania Firms Japan

LOS ANGELES—RCA Tokyo will distribute Fania Records in Japan while representing the Fania Records catalog for three years in Korea, Hong Kong, Singapore, Japan and the Fiji Islands.

Latin Scene

SANTO DOMINGO

Dominican singer **Jazmin Obijo**, who records for the Karen label, won the VII Dominican Song Festival, organized by AMUCABA (Assn. of Musicians and Singers). The song that won first place interpreted by Jazmin is titled, "Nuestra Primavera" by composer brothers **Fernando and Ricardo Escovar**. One of the judges at the festival was **Antonio Alvarez**, organizer of Latin American festivals in New York and Miami.

Dominican group **Felix del Rosario y Sus Magos** (Borinquen) returned after a concert tour in the U.S. which included participation in a concert at Madison Square Garden in New York. The group have a new recording out called, "Mi Anheló."

Cuban singer **Olga Guillot** (MUSART) now residing in Mexico, was booked for dates at the El Conquistador nightclub and was presented on TV. . . . **Los Hermanos Antor** are the new representatives for CBS.

Dominican songstress/composer **Charitin Goico** (Alhambra) was awarded the "Canto Y Composicion de Musica Popular de 1975," a prize granted by the Puerto Rican Institute, and one of the highest awards in the latin pop field. Charitin starred in a special review produced by husband/manager **Elin Ortiz** at the Caribe Hilton Hotel in San Juan. This show is later to be produced here at the Embassy Club of the Hotel Embajador. Charitin's latest album which was recorded in Spain is on the market here and abroad and

Latin Latins Worry About New Grammy

LOS ANGELES—Latin musicians and record company executives are pleased with the announcement by the Recording Academy there will be a best Latin record of the year next year, but they express concern over just what style of Latin music will gain the accolade.

Lee Martinez of Freddy Records in Corpus Christi, Tex., points to the various styles of Latin music: Tex-Mex, Mexican, Chicago, salsa from New York, some Latin jazz and material from South America.

"NARAS will probably be in-

This story was compiled from dispatches by Ray Terrace in Los Angeles and Ralph Lew in New York.

fluenced by what is popular in New York because in California you find mostly Chicago and Mexican while in New York it's mostly salsa."

Arnaldo Ramirez Sr. of the House of Falcon in McAllen, Tex., echoes the comment about the different sounds of Latin music making it

includes several of her own compositions.

Singer **Hugo Henriquez** (Oro Records) from Ecuador and winner of the second latin american festival in New York, was presented at the El Castillo Nightclub. Henriquez was booked by agent **Jose Gomez**.

Other artists who have been signed by Jose Gomez for future performances here are Spanish artists **Juan Bao** (Pana), **Patxi Andeon** (Philips) and **Mary Trini** (UA Latino). Recordings of these three singers are getting considerable airplay. Another Spanish artist getting heavy airplay is **Danny Daniel** (Polydor) with his latest recording: "Viento de Otono." **FRANJORGE**

hard to pick one representative disk as the best. "It will be difficult to choose just one best record of the year," the executive says.

Manuel Rangel of Rangel Records in San Antonio finds one award "very restricting." Does this mean recordings produced in the U.S. or will it be those produced internationally? he asks.

Larry Harlow, the New York or-

chestra leader and governor of the New York NARAS chapter, is elated with the development. He says he tried to have NARAS set three Latin categories: best salsa LP of the year, best artist and best non-salsa LP. "But I'm happy to have one award."

Eddie Palmieri, speaking via phone from Puerto Rico where he was recording an LP, says that now is the time for bigger things to begin happening for Latin musicians, composers, producers and arrangers.

George Simon, head of the New York NARAS chapter, points out that when rhythm and blues was added to the Grammy list in 1965, it had only one award, but by last year the number had increased to six including gospel.

An extensive campaign by NARAS to enroll the Latin industry is being planned.

McCartney Buys

NEW YORK—Paul McCartney has purchased the publishing rights to Whale Music, broadening the base of his own McCartney Music Inc. which also holds publishing rights to the Buddy Holly Music catalog. Whale Music standards include "If I Didn't Care," "Beyond The Sea," "Poor People of Paris" and "All Or Nothing At All."



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Billboard SPECIAL SURVEY for Week Ending 5/31/75

Billboard Hot Latin LPs

Special Survey

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

IN NEW YORK			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	HECTOR LAVOE La Voz, Fania XSLP-00461	8	RAY RODRIGUEZ And Duro, Mericana XMS-130
2	TICO ALEGRE ALL STARS Live At Carnegie Hall, Tico 1325	9	MANGUEL & BATATO Understanding Latin Rhythms, LP Ventures-337
3	SONORA MATANCERA 50 Anos, Secco SSD-4001	10	EDDIE PALMIERI The Sun of Latin Music, Coco CLP-109XX
4	ORCH. ARAGON 75, Sabor-007	11	JOE BATAAN Afrofilipino, Salsoul Sal-4101
5	HARLOW Live in Quad, Fania QXSLP-00472	12	JOHNNY VENTURA En Accion, Discolor-70
6	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX	13	EL CRAN TRIO A Que No Te Atreves, Montilla
7	CELIA & JOHNNY Quimbara, Vaya XVS-31	14	ODILIO GONZALEZ En Escena, Dial-1059
		15	MONGUITO SANTAMARIA En Una Nota, Inca XSLP-1040

MAY 31, 1975, BILLBOARD

4TH ANNUAL REUNION SHOW

Over 200 Pioneers at Fan Fair

NASHVILLE—Some of the biggest names out of the past will appear at the fourth annual Reunion Show during Fan Fair June 14.

As reported in Billboard several weeks ago, more than 200 pioneers from all over the nation have been invited to appear at the two-and-a-half hour show at the Municipal Auditorium.

The acceptance list already is heavy for the function, which will be co-hosted by T. Tommy Cutrer,

Minnie Pearl, Pee Wee King and the Duke of Paducah. Fred Carter will be the musical director, with the Jordanaires doing vocal backgrounds and Ben Smathers production coordinator.

Those already confirmed for attendance, in addition to those already named, are Lenny Aleshire, the Bailes Brothers, Alcyone Bate Beasley, Bonnie Lou and Buster Moore, Pete Kirby, Blondie Brooks, Alex and Ola Belle Campbell,

Cousin Rachel, Smokey Dacus, Ethel Delaney, Buddy Durham, Jim Eanes, the Fruit Jar Drinkers, Kirk McGee, Clifton McGee, Sam McGee, Jimmy Gately, Hank Garland, Lonnie Glosson, Issac Gordhead, James Buchanan, Sid Harkreader, Paul Howard, Shot Jackson, Ramona Jones, Ernie Lee, Wade Mainer, Leon McAuliffe, Laura Lee McBride, Neal McCormick, Patsy Montana, Clyde Moody, Zeke and Wyley Morris, Harold Morrison, Webb Pierce, Red River Dave McEnery, Billy Sage, Sarrie Wilson, Jimmie Skinner, Red Speaks, Chester Studdard, Floyd Tillman, Speedy West, Jimmy

(Continued on page 64)

Jud Collins Director Of Major Tourney

NASHVILLE—Jud Collins of WBM, and not Frank Rogers, has been the director of the Pro-Celebrity Golf Tournament held here in October for the past two years.

Rogers ran the tournament for a number of years after having successfully operated the Fort Worth Invitational. During his tenure of operation, he turned the event into a tournament which made money for the various charities involved.

Collins resigned after last year's tournament, and a new director has not yet been named.

Rogers did not make the proposal that the entry fee for participants be raised to \$1,000.



Photo by Lawless & Son

FENDER GOLD—The Freddy Fender version of "Before the Next Teardrop Falls" has been certified gold, and all concerned celebrate. Left to right: Sam Herro (Fender's Road Manager); Jim Foglesong, president, Dot Records; Fender; producer Huey P. Meaux; Mickey Moody, Sugar Hill Studio manager.

Nashville Scene

By COLLEEN CLARK

Ronnie Milsap, through his manager, **Jack Johnson**, scheduled an appearance on the "Grand Ole Opry" for the first time, and for reasons unknown, cancelled out and did not appear. . . . **Brian Shaw** made one of his infrequent appearances. But his record release was so new the musicians didn't know it, and he had to do an old Hank Williams standard. . . . **Tammy Wynette** had a citizens band radio stolen from her car. The \$189 radio was taken while she was at a shopping center in broad daylight. . . . **Jack Greene**, who took off the entire month of April to do some farming, is back on the road with a Texas tour. . . . On the **Hank Cochran-Willie Nelson** single on Lone Star Records, which may or may not be released, **Jeannie Seeley** has one line in the song. . . . **Jeanne Pruett**, who for years has been adding on to her home, now has bought another. It's a lake home, for recreation purposes only.

Two thousand T-shirts saying "The Most Wanted Woman In Town" are being shipped to ladies who work in one-stops across the nation. The giveaway is part of the promotion for **Roy Head's** new single. . . . **Diana Trask**, who starred with **Danny Thomas** at the Sands Hotel in Las Vegas last, will be the only female country artist appearing with him at The Shower of Stars in Memphis to raise funds for St. Jude's Children's Hospital. They hope to raise \$1.4 million during the campaign. . . . **Sheila Tilton**, Con Brio

recording artist from Hawaii, has joined the Buddy Lee Agency for bookings. . . . Liberty Hills, Texas, has been chosen as the site for **Willie Nelson's** annual July 4th picnic. . . . **Jack Greene** served as a score-caddy for a pretty female foursome at the Four Star Golf Tournament. He

(Continued on page 66)

Sam Wallace Is Dead At Age 70

ATLANTA—Sam Wallace, promotion man for RCA Records for many years, died Monday, May 19, after a brief illness.

Wallace, who would have been 70 years old May 29, began his career in the recording industry with RCA in 1927. He was instrumental in the careers of artists such as Chet Atkins, Ferlin Husky, Porter Wagoner, Dottie West, Elvis Presley and many, many others.

Last September some 350 friends and associates gathered here to pay tribute to Wallace for his contributions to the music industry. A Sam Wallace Scholarship Fund at Georgia State Univ. was begun with the proceeds from that testimonial. The family requests that anyone wishing to remember Sam, make that remembrance in the form of a donation to that fund.

Donations may be sent to The Sam Wallace Scholarship Fund, Georgia State Univ., University Plaza, Atlanta, Ga. 30303.



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Stations everywhere are raving
over Tommy's biggest hit ever...

'THAT'S WHEN MY
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**FREDDY
WELLER**

**WITH HIS NEW
HIT SINGLE
"LOVE YOU BACK
TO GEORGIA"**

DOA-17554



Shannon Label Firms Distribs

NASHVILLE—Negotiations have been completed for the international distribution of Shannon Records, owned by Mary Reeves Davis, widow of the late Jim Reeves.

The distribution deals were worked out with British Decca for the United Kingdom and Europe, RCA of Canada, Victor Music Industries of Japan, and RCA Ltd. of Australia.

The contracts were negotiated by Harry Jenkins, general manager of Shannon, and Dick Broderick, the label's international consultant.

The early international releases include singles by Roy Head, George Kent, Bud Logan, Wilma Burgess, Harlan Sanders, Jimmy C. Newman and Nancy Ryan.

Homa Disks Buys Producers Studio

OKLAHOMA CITY—Mickey Sherman, president of Homa Records, has purchased Producer's Workshop, a massive 16-track, quad studio here.

Sherman, who also will be president of the studio complex, will produce his own records there, basically country, and also do custom work. In addition to the studio, he bought all the adjoining property, including a small shopping center.

Gene Delehay will maintain offices in the building, and continue the production of commercials. Fuzzy Cummings will operate the studio.

Sherman has just finished a new single and LP with Anthony Armstrong Jones, and a single by Walt Wilder which is a tribute to the late Bob Wills.

The Producer's Workshop studio is fully equipped, with organ, drums and other instruments.

Brite Star Sees Bright Custom \$

NASHVILLE—Brite Star Records' Tex Clark takes issue with those expressing doubts over the future of the custom business. Clark, who handles production, promotion and distribution, says his custom business is booming, and repeat business is on the increase.

"We see absolutely no signs of a recession in this field," he says. He says he has tried to hold costs down during this time, and consequently all facets of his business are on the upswing.

A single on new artist Carl Storey already has been cut, and is scheduled for release in the very near future.

Mrs. Rose Ailing

NASHVILLE—Mrs. Margaret Rose, wife of publisher and label executive Wesley Rose, was in serious but stable condition at Park View Hospital here following a massive heart attack.

She was placed in intensive care following the coronary, which occurred while she was at home.

Rose heads Hickory Records and the Acuff-Rose Publishing complex.

200 Pioneers

• Continued from page 62

Bryant, Cousin Wilburn Westbrook, Ray Whitley, Doc & Chickie Williams, Lula Belle and Scotty Wiseman, and Skeets Yaney.

The show is sponsored by the Country Music Assn. There will be a dinner for the old timers hosted by the Country Music Foundation.

Billboard

Hot Country Singles

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Billboard SPECIAL SURVEY for Week Ending 5/31/75

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	This Week	Last Week	Weeks on Chart			This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart		
1	2	10	★	43	7	7	THANK GOD I'M A COUNTRY BOY—John Denver (Sommer, RCA 10239 (Cherry Lane, ASCAP)	68	76	5	★	76	5	BIRDS & CHILDREN FLY AWAY—Kenny Price (R. Pennington, D. Hoffman, RCA 10260 (Dunbar, BMI)	
★	5	12	★	48	4	4	WINDOW UP ABOVE—Mickey Gilley (G. Jones), Playboy 6031 (Glad, BMI)	69	45	10	★	45	10	YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Roy Clark (D. Fritts), ABC/Dot 17545 (Combine, BMI)	
★	4	11	★	37	38	7	MISTY—Ray Stevens (E. Garner, J. Burke), Barnaby 614 (Chess/Janus) (Vernon, ASCAP)	★	80	3	★	80	3	YOU KNOW JUST WHAT I'D DO—Lois Johnson (J. Foster, B. Rice), 20th Century 2187 (Jack & Bill, ASCAP)	
★	10	7	★	46	5	5	WHEN WILL I BE LOVED—Linda Ronstadt (P. Everly), Capitol 4050 (Acuff-Rose, BMI)	★	81	3	★	81	3	MR. RIGHT AND MRS. WRONG—Mel Tillis & Sherry Bryce (K. Westberry, H. Harbour, MGM 14803 (Sawgrass, BMI)	
5	7	12	★	47	6	6	BRASS BUCKLES—Barbi Benton (B. Borchers, M. Vickery), Playboy 6032 (Tree, BMI)	★	92	2	★	92	2	I WANT TO HOLD YOU—Stella Parton (B. Dean, S. Parton), Country/Soul 039 (Myowah/Fishcumings, BMI; Owlufus/Holleyfish, ASCAP)	
6	6	12	★	49	4	4	TOO LATE TO WORRY, TOO BLUE TO CRY—Ronnie Milsap (A. Dexter), RCA 10228 (Hill & Range/Elvis Presley/Noma, BMI)	★	73	7	★	73	7	TOO FAR GONE—Emmylou Harris (B. Sherrill), Reprise 1326 (Warner Bros.) (Al Gallico, BMI)	
★	8	10	★	41	44	7	I AIN'T ALL BAD—Charley Pride (J. Duncan), RCA 10236 (Roz Tense, BMI)	★	74	6	★	74	6	IT TAKES A WHOLE LOTTA LIVIN' IN A HOUSE—David Rogers (G. Paxton), United Artists 617 (Brushape, BMI)	
★	9	8	★	51	6	6	TRYIN' TO BEAT THE MORNING HOME—T.G. Shepard (R. Williams, T.G. Shepard, E. Kahane), Melodyland 6006 (Motown) (Don Crews, BMI)	★	75	NEW ENTRY	★	75	NEW ENTRY	DEAL—Tom T. Hall (T.T. Hall), Mercury 73686 (Phonogram) (Hallnote, BMI)	
★	12	8	★	43	19	10	YOU'RE MY BEST FRIEND—Don Williams (W. Holyfield) ABC/Dot 17550 (Don Williams, BMI)	★	77	7	★	77	7	FARTHEST THING FROM MY MIND—Ray Price (J. Weatherly), ABC 12095 (Keca, ASCAP)	
★	10	11	★	44	42	8	FROM BARROOMS TO BEDROOMS—David Wills (D. Wills, S. Rosenberg), Epic 8-50090 (Columbia) (Double R, ASCAP)	★	78	8	★	78	8	LOVE IN THE HOT AFTERNOON—Gene Watson (V. Matthews, K. Westberry), Capitol 4076 (Jack, BMI)	
★	14	6	★	46	21	13	LIZZIE & THE RAINMAN—Tanya Tucker (K. O'Dell, L. Henley), MCA 40402 (House Of Gold, BMI)	★	79	85	★	79	85	5	EVERYTHING'S BROKEN DOWN—Larry Hosford (L. Hosford), Shelter 40381 (MCA) (His & Hers/On Fire, BMI)
★	12	13	★	58	5	5	THESE DAYS (I Barely Get By)—George Jones (G. Jones, T. Wynette), Epic 8-50088 (Columbia) (Altam, BMI)	★	80	86	★	80	86	6	I THINK I'LL SAY GOODBYE—Mary Kay James (J. Rushing, M. Chapman), Avco 610 (Don Williams, BMI)
★	13	1	★	48	23	11	I'M NOT LISA—Jessi Colter (J. Colter), Capitol 4009 (Baron, BMI)	★	81	88	★	81	88	4	I WANNA KISS YOU—Nancy Wayne (B. Richards), 20th Century 2184 (New York Times, BMI)
★	16	11	★	59	3	3	WORD GAMES—Billy Walker (R. Graham), RCA 10205 (Show Biz, BMI)	★	82	89	★	82	89	4	LET'S LOVE WHILE WE CAN—Barbara Fairchild (R. Scaife), Columbia 3-10128 (Partner/Algee, BMI)
★	17	9	★	70	2	2	RECONSIDER ME—Narvel Felts (M. Lewis, M. Smith), ABC/Dot 17549 (Shelby Singleton, BMI)	★	83	64	★	83	64	9	MAY YOU REST IN PEACE—Meoody Allen (K. Jean), Mercury 73674 (Phonogram) (Milene, ASCAP)
★	18	8	★	51	35	14	HE'S MY ROCK—Branda Lee (S.K. Dobbins), MCA 40385 (Famous, ASCAP)	★	84	94	★	84	94	2	MIND YOUR LOVE—Jerry Reed (J.R. Hubbard), RCA 10247 (Vector, BMI)
★	20	11	★	53	36	14	FORGIVE & FORGET—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45237 (Briar Patch/Deb Dave, BMI)	★	85	93	★	85	93	4	SEARCHIN'—Melba Montgomery (P. Drake), Elektra 45247 (Hill & Range, BMI)
★	18	3	★	54	33	16	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas (C. Moman, L. Butler), ABC 12054 (Press/Tree, BMI)	★	86	94	★	86	94	2	ROLLIN' IN YOUR SWEET SUNSHINE—Dottie West (B. Morrison, J.M. Harris), RCA 10269 (Music City, ASCAP)
★	22	9	★	55	14	14	THERE I SAID IT—Margo Smith (M. Smith), 20th Century 2172 (Jidobi, BMI)	★	87	NEW ENTRY	★	87	NEW ENTRY	MOLLY (I Ain't Getting Any Younger)—Dorsey Burnette (B. Linder), Melodyland 6007 (Motown) (Combine, BMI)	
★	24	6	★	56	63	7	LITTLE BAND OF GOLD—Sonny James (J. Gilreath), Columbia 3-10121 (Beak, BMI)	★	88	95	★	88	95	2	GHOST STORY—Susan Raye (J. Shaw), Capitol 4063 (Tree, BMI)
★	28	9	★	57	68	3	THE MOST WANTED WOMAN IN TOWN—Roy Head (R. Porter, B. Jones, D. Wilson), Shannori 829 (NSD) (MaRee, ASCAP)	★	89	NEW ENTRY	★	89	NEW ENTRY	GATHER ME—Marilyn Sellars (G. Dobbins, T. Austin), Mega 1230 (Full Swing, ASCAP)	
★	22	15	★	58	73	4	I'D LIKE TO SLEEP 'TIL I GET OVER YOU—Freddie Hart (R. Bowling), Capitol 4031 (Brougham Hall, BMI)	★	90	NEW ENTRY	★	90	NEW ENTRY	IT TAKES FAITH—Marty Robbins (M. Robbins), MCA 40342 (Mariposa, BMI)	
★	23	26	★	59	73	4	IT'S ALL OVER NOW—Charlie Rich (C. Rich), RCA 10256 (Charlie Rich, BMI)	★	91	98	★	91	98	2	HONKY TONK WAYS—Kenny O'Dell (K. O'Dell), Capricorn 0233 (Warner Bros.) (House Of Gold, BMI)
★	30	6	★	60	66	8	SHE TALKED A LOT ABOUT TEXAS—Cal Smith (D. Wayne), MCA 40394 (Coal Miners, BMI)	★	92	96	★	92	96	3	LOVE YOU BACK TO GEORGIA—Freddy Weller (L. Martine, Jr.), ABC/Dot 17554 (Ahab, BMI)
★	31	7	★	61	69	3	MISSISSIPPI YOU'RE ON MY MIND—Stoney Edwards (J. Winchester), Capitol 4051 (Fourth Floor, ASCAP)	★	93	NEW ENTRY	★	93	NEW ENTRY	IN THE MOOD—Joe Bob Nashville Sound Company (J. Garland, A. Razaf), Capitol 4059 (Shapiro/Bernstein, ASCAP)	
★	26	27	★	62	66	8	WHERE HE'S GOING, I'VE ALREADY BEEN/THE KINDA WOMAN I GOT—Hank Williams Jr. (B. Cartee, E. Montgomery, H. Williams Jr.), MGM 14794 (Al Cartee/Tree, BMI)	★	94	NEW ENTRY	★	94	NEW ENTRY	LYING IN MY ARMS—Rex Allen Jr. (J. Allen), Warner Bros. 8095 (Tree, BMI)	
★	27	29	★	63	67	7	BEYOND YOU—Crystal Gayle (B. Gatzimos, C. Gail), United Artists 600 (Stonehill, BMI)	★	95	100	★	95	100	2	I DON'T LOVE HER ANYMORE—Johnny Paycheck (R. Lane, D. Morrison), Epic 8-50111 (Columbia) (Tree, BMI)
★	29	25	★	64	75	3	(There She Goes) I WISH HER WELL—Don Gibson (D. Gibson), Hickory 345 (MGM) (Acuff-Rose, BMI)	★	96	99	★	96	99	3	PUT ANOTHER LOG ON THE FIRE—Tompall (S. Silverstein), MGM 14800 (Evil Eye, BMI)
★	30	32	★	65	71	4	HURT—Connie Cato (J. Crane, A. Jacobs), Capitol 4035 (Miller, ASCAP)	★	97	NEW ENTRY	★	97	NEW ENTRY	ONE BY ONE—Jimmy Elledge (K. Bach, J. Lane), 4-Star 5-1003 (Four Tay, BMI)	
★	39	5	★	66	82	2	COLINDA—Fiddlin' Frenchie Burke & The Outlaws (J. Williams), 20th Century 2182 (Jack & Bill, ASCAP)	★	98	NEW ENTRY	★	98	NEW ENTRY	ONE, TWO, THREE (Never Gonna Fall In Love Again)—Jim Glaser (B. McMill), MGM 14798 (Hall-Clement, BMI)	
★	40	9	★	67	72	6	FIREBALL ROLLED A SEVEN—Dave Dudley (R. Banam), United Artists 630 (New Keys, BMI)	★	99	79	★	99	79	6	STORMS NEVER LAST—Dotty (J. Colter), RCA 10280 (Baron, BMI)
★	41	5	★	68	78	2	BOILIN' CABBAGE—Bill Black Combo (G. Michael, B. Tucker, L. Roger), Hi 2283 (London) (Fi/Black, ASCAP)	★	100	91	★	100	91	4	UNFAITHFUL FOOLS—Leroy Van Dyke (B. Fischer), ABC 12070 (Ricci Moreno, SESAC)
★	41	5	★	69	74	2	DREAMING MY DREAMS WITH YOU—Waylon Jennings (A. Reynolds), RCA 10270 (Jack, BMI)	★	100	91	★	100	91	4	WOULD YOU BE MY LADY—David Allen Coe (D.A. Coe), Columbia 3-10093 (Window, BMI)
★	34	37	★	70	72	6	GOOD NEWS BAD NEWS—Eddie Raven (P. Richards), ABC 12083 (Senor, ASCAP)	★	100	91	★	100	91	4	

**The Word
Is Out.**

**BILLY
WALKER'S**

**first single on
RCA has that
unmistakable
number 1 sound.**

**"WORD
GAMES"**

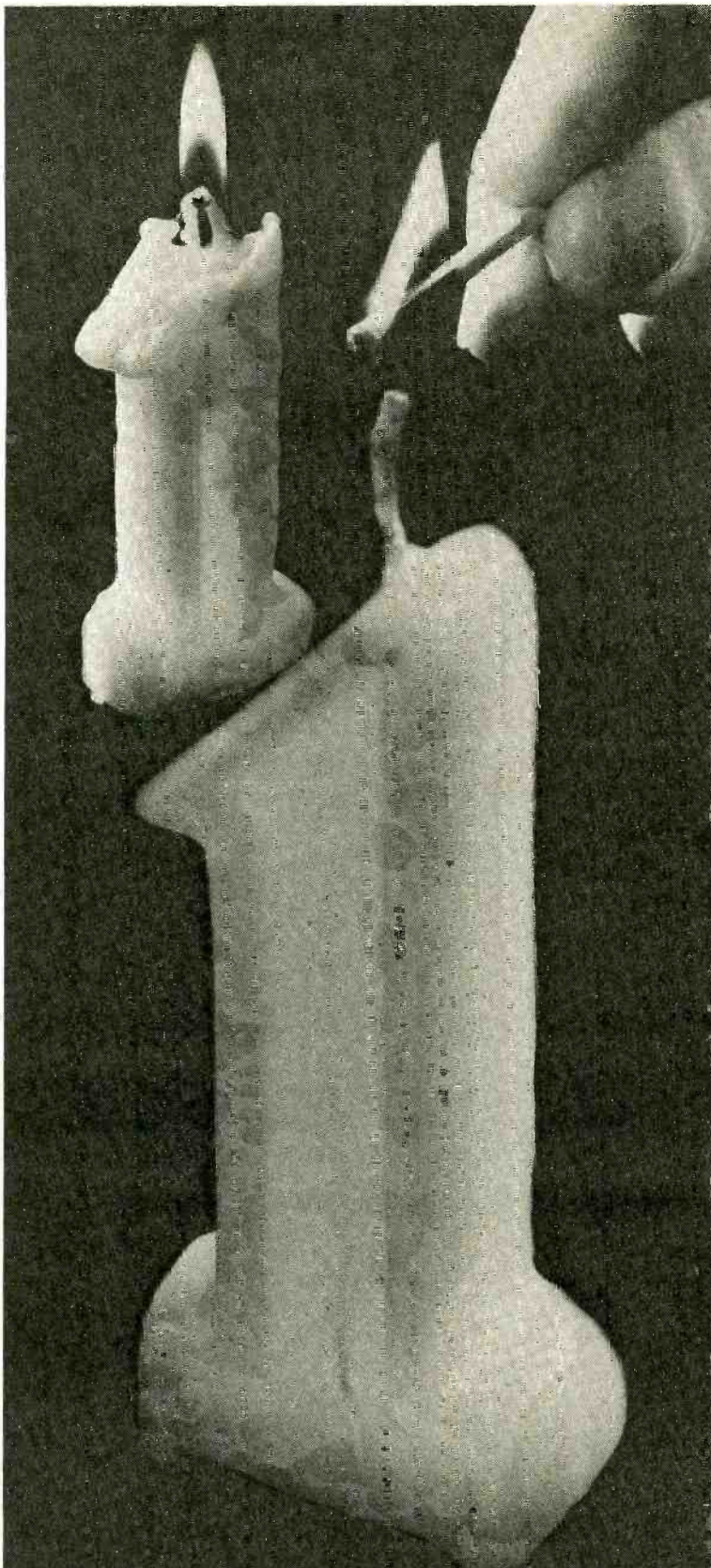
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A BILL GRAHAM SONG



SHOW BIZ MUSIC

RCA Records and Tapes



STAMPLEY'S NEXT ONE.

The follow-up to Stampley's first Epic number one is here. "Dear Woman" makes it two for two killer singles from Stampley, or, Epic.



Joe Stampley

- including: Dear Woman
- Roll On Big Mama
- The Grand Tour
- Laura (What's He Got That I Ain't Got)
- Get On My Love Train

"Dear Woman" ⁸⁻⁵⁰¹¹⁴ is the follow-up to "Roll on Big Mama", ⁸⁻⁵⁰⁰⁷⁵ On Epic Records.

Country

Jerry Lee Lewis Moves Pub Firm

NASHVILLE—Jerry Lee Lewis now has moved his publishing interests here from Memphis, joining the booking and promotion wings already housed near music row.

Involved in this move are Jerry Lee Music and related BMI and ASCAP catalogs. Business manager Robert Porter explains that having the publishing here is a matter of convenience, primarily for writers seeking outlets. The booking division, already established here, is headed by Earl E. Owens, Cecil Harrelson, general manager, heads all of the various enterprises.

Lewis will open at Sacramento's El Ranch Hotel June 2, which is now under the ownership of Lloyd Hickey. He calls it the "world's largest country music complex." The main banquet room has a 600-seat capacity, and is augmented by four other rooms. A regular country music string of shows will be appearing there, with Sunday afternoon bluegrass fests.

Nashville Scene

* Continued from page 62

couldn't play as he has a cast on his right wrist. . . . Lonzo and Oscar currently appearing at the Ranch House, formally the Palomino Club in Nashville. Under the new management, the club serves down home country cooking to go with the country entertainment.

When Tommy Cash appeared in Erie, N.Y. recently, the Mayor of Erie declared a "Tommy Cash Day."

. . . Tanya Tucker has purchased a farm just outside Nashville and the Tucker family will be moving there. However, they will keep their business office in Little Rock, Ark. . . . Connie Eaton has signed a management contract with Paul Perry, one time manager for Jeannie C. Riley.

. . . Don Williams and wife Joy have moved into their newly purchased 100-year old restored home. . . . Roy Clark has set Sept. 19-20 as dates for the first Roy Clark Celebrity Golf Classic to benefit the Children's Medical Center in Tulsa, Okla. A special benefit performance will be held at the conclusion of the two-day tournament by participating celebrities at Mabee Center for the children. Clark and his family are moving to Tulsa this summer from Davidsonville, Md. where they have lived for 15 years. . . . Woodsmoke Records has been formed here by Weldon Myrick and Johnny Moore, both session musicians and regular pickers on the "Opry." The first release is out this week with Johnny Moore as the artist. Nationwide Sound will handle distribution. . . . Ronnie Prophet is taping a pilot for a new series called "Grand Old Country," a 30 minute show, at CFTO studios for CTV in Toronto, Canada. Dolly Parton, Ferlin Husky and the Stony Mountain Cloggers are guests on the pilot.

Loretta Lynn is featured on the June issue of Cosmopolitan magazine. It's the second story on her in Cosmo in the last six months. . . . Merv Griffin is scheduling a taping of his show from Las Vegas featuring producer Billy Sherrill and several acts produced by him. Guests include Andy Williams, Tammy Wynette, Charlie Rich and David Houston. . . . Barbara Fairchild follows Bob Luman at the Landmark in Las Vegas next week, for a month long

engagement. It will be Barbara's first appearance there. . . . Lynn Anderson played Hostess to a day-long "Quarterhorses For Cerebral Palsy" benefit for the children of Tenn. It was the third benefit hosted by Lynn and brought a number of celebrities and a champion horse show to the Tenn. people. . . . Conway Twitty's

Third annual Celebrity Softball Game and Concert for the benefit of Muscular Dystrophy Assn. will not be held this year. Usually held in August this year Conway and his entire office and staff are relocating in Nashville during that time. Plans for next year will be made after the move is complete.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 5/31/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
2	3	13	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
★ 3	6	23	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
4	5	10	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
5	7	13	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
★ 6	12	4	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
7	2	9	REUNION—B.J. Thomas, ABC ABDP 858
8	4	11	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
★ 9	20	3	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
★ 10	13	5	MICKY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
11	9	14	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
12	11	23	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
13	14	17	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
14	15	12	OUT OF HAND—Gary Stewart, RCA APL1-0900
15	8	17	LINDA ON MY MIND—Conway Twitty, MCA 469
16	19	13	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot DOSD 2015
17	18	6	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
18	10	14	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
19	21	4	IN CONCERT—Charley Pride, Chet Atkins, Ronnie Milsap, Dolly Parton, Jerry Reed, Gary Stewart, RCA CPL2-1014
★ 20	24	3	GREATEST HITS—Charlie Rich, RCA APL1-0857
★ 21	30	2	TANYA TUCKER—MCA 2141
★ 22	22	6	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
★ 23	35	3	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021
★ 24	27	15	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
25	16	45	BACK HOME AGAIN—John Denver, RCA CPL1-0548
26	17	11	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
27	23	5	SINCERELY—Brenda Lee, MCA 477
28	31	12	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
29	25	12	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
★ 30	37	2	STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD-875
31	34	8	BOOGIE WOOGIE COUNTRY MAN—Jerry Lee Lewis, Mercury SRM-1-1030 (Phonogram)
32	32	4	LOIS JOHNSON, 20th Century T 0698
33	29	5	A LITTLE BIT SOUTH OF SASKATOON—Sonny James, Columbia KC 33428
34	28	35	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
35	36	10	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
36	33	3	HARD TIME HUNGRIES—Bobby Bare, RCA APL1-0906
37	41	31	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
★ 38	NEW ENTRY		JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
39	26	25	CITY LIGHTS—Mickey Gilley, Playboy PB 403
40	42	2	GOOD HEARTED WOMAN—Connie Cato, Capitol ST 11387
41	44	2	WITH ALL MY LOVE—La Costa, Capitol ST 11391
42	49	17	PROMISED LAND—Elvis Presley, RCA APL1-0873
43	38	16	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
44	40	20	BARBI DOLL—Barbi Benton, Playboy PB 404
45	45	12	GREATEST HITS—Tanya Tucker, Columbia KC 33355
46	48	2	THE GUITARS OF SONNY JAMES—Sonny James, Columbia KC 3347
47	NEW ENTRY		WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye, Capitol ST 11393
48	NEW ENTRY		CONNIE SMITH SINGS HANK WILLIAMS GOSPEL—Columbia PC 33414
49	46	4	I'M HAVING YOUR BABY—Sunday Sharpe, United Artists UA-LA 362-G
50	43	5	WRITER ME A LETTER—Bobby G. Rice, GRT 8003 (Chess/Janus)

engagement. It will be Barbara's first appearance there. . . . Lynn Anderson played Hostess to a day-long "Quarterhorses For Cerebral Palsy" benefit for the children of Tenn. It was the third benefit hosted by Lynn and brought a number of celebrities and a champion horse show to the Tenn. people. . . . Conway Twitty's

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EVERYBODY'S DUETING IT WITH TENNESSEE ERNIE FORD!



A New Album!
**"ERNIE FORD SINGS
and GLEN CAMPBELL PICKS"**

Produced by Steve Stone for CurbStone Productions
(ST-11389)

A Hit Chart Single!
**ERNIE FORD
and ANDRA WILLIS "BABY"**

Produced by Steve Stone
(4044)



Jessi Colter Debuts 2nd Career

• Continued from page 26

porary country music. Waylon was willing to go ahead and work on my career, but I thought I could do more by channeling some of my energies into Waylon. I was really more interested in seeing that the kind of music Waylon, Tompall Glaser and a few others were doing was heard than in furthering my own career."

Did Miss Colter run into any particular resistance in Nashville because of the kind of music she championed? "Not really," she says, "though it may be because I'm a woman and I was not doing my own dealing. I didn't really have to confront the system. I remember being told by one producer, though, that my music was going over the heads of the country fans and that I was too smart for them, which was ridiculous. I dislike this kind of attitude, because I feel fans are ready now and were probably ready then for the individuals that entertainers can be."

Jessi's return to action came when "Waylon and Ken Mansfield got together. Ken had always liked me and had seen me on 'Hee Haw.' The two decided to work together in producing me and it worked well, because whenever one ran short on an idea the other one was there and there was no artistic strife. I had an LP written, Ken took the demos to Al Coury at Capitol and Capitol and Al went to work."

"I didn't think anything would happen for five years, if ever," she laughs, "and Ken was so excited and I was worried about disappointing him. But I think my music is better than it was (her LP is made up of songs which can fit comfortably into either the pop or country category) and Capitol believed and worked hard and got results."

The association with Waylon was played down, at Waylon's suggestion, so that to the average pop fan at least, she was simply another new vocalist. As for the road, she plans to work only a few days a month and

only with Waylon, primarily at concert dates. She also makes no secret of her displeasure with RCA for releasing old product "now that I've been promoted."

As for her crossover to pop and easy listening, Jessi says she "was shocked. I really don't know why it happened, though I'd like to see the whole business move more in that direction." She refuses to detail future plans "because part of the fun

of being a writer is having an impact. If I tell you what I'm doing now, I may not go back and finish it. A writer has to remain a bit mysterious or the turn-on is gone."

Says Jessi: There are still people who want to keep things the way they are, but what has happened at Capitol has given me back a lot of faith. It's also made me considerably less tolerant of what is happening to some other people in the business."



RCA photo

DOLLY PERSONALIZED—The Tennessee Department of Motor Vehicles asked RCA recording artist Dolly Parton to pose with her new personalized license plate to stimulate sale of the plates statewide. The plates have become very popular with performers and executives alike.



RCA photo

RUSSELL SIGNS—RCA Records Vice President Jerry Bradley and Johnny Russell (right) sat in the middle of 17th Ave. So., the heart of music row, to drink a toast to the singer re-signing a new long term contract with RCA.



Bob Shanz photo

SEALS SIGNS—Troy Seals, who has been signed by Columbia Records, goes over material with Ron Bledson, vice president, operations, CBS Nashville, left; producer Billy Sherrill, and Bonnie Garner, director of contemporary music, CBS, Nashville.

Jukebox Programming

TAKING LESS CHANCES

Operators Not Buying As Many Cover Titles

By ANNE DUSTON

CHICAGO—Operators are watching record buying much more closely, and taking less chances on cover records, to help maximize profit.

Bud Hashman, Star Novelty Co., Springfield, Ill., very rarely buys cover records now, taking a chance on being two weeks late with a new hit. "We buy five records to test, then check after a week for play. Our regular replacement has dropped from ten to about seven or eight, although we still change every two weeks."

Hashman says that in place of new records, he programs more oldies, with each panel of 10 oldies records rotated among his locations.

"We are definitely in an economic squeeze, and any price increase might hurt us. A change from 2/25 play would be radical. Where do we go from here?" Hashman notes that despite the economy, record play has not suffered yet. "Apparently people still have some leisure money to spend."

While many operators are having problems with 2/25 play, Art Hunolt, Automatic Music, Trenton, Mo., has about 70 percent of his boxes still on 3/25 play. "A rural location isn't like the city where someone will always play the jukebox. If we raised the price to 2/25, many customers would just pass the box up." Hunolt economizes by reducing the number of night service calls, and cutting the number of records, for example,

buying 15 rather than 25. "We've cut down the number of records to weaker locations and only change them every four weeks."

"When we put in newer equipment, we change over to 2/25 play. Our emphasis is on programming, to keep the customer coming back. Locations promote play, which is a help."

Hunolt and his partner Bill Welch service the equipment themselves, and cover 70 locations in five counties.

At A. H. Entertainers, Bob Hesch says he tries to be more selective since the price of records went up. He will buy to cover with records like Neil Sedaka's "After The Rain." He finds that many records take up to six weeks to become popular, and after pulling a cover record off because of lack of play, begins to get requests due to air play. Anne Murray's "Snow Bird" and Carl Douglas' "Kung Fu Fighting," followed that pattern.

Other records, bought on the strength of the artist, don't always succeed. "We thought the Carpenters with 'Only Yesterday' would be a big hit, but it hasn't turned out to be such a good record. On the other hand, Charlie Rich's 'Behind Closed Doors' was bought for country locations, and we switched it to lounges for the MOR crowd. The market quickly became saturated with Charlie Rich records, with releases from about three companies."

MOA To Fight Review

• Continued from page 1

30-minute segment of the hearings before the House Judiciary subcommittee handling copyright legislation.

In addition to Collins, others are Russ Mawdsley, former MOA president and at present MOA legislative committee chairman; Fred Granger, executive vice president; Ted Nichols, secretary, and Garland Garrett, treasurer. Nick Allen will represent the MOA as the association's counsel.

It's been learned that Collins may make a short presentation introducing Mawdsley. Mawdsley, who was in the forefront of the copyright battle in 1974, will again carry the MOA flag in one comprehensive statement. Because of the short time allocated to support its claims that it should be exempt from periodic review of the \$8 statutory royalty agreed upon in 1967, the MOA is said to feel its national position would best be served through one witness.

This represents a departure from previous tactics when a parade of witnesses—big and small—appeared before Congressional panels.

An inter-office memo recently sent from Washington to MOA headquarters in Chicago suggests that parts of previous testimony be reproduced which helped achieve amendments to Sen. John McClellan's bill. The bill contained the following provisions: a \$1 recording arts authority for a copyright royalty tribunal to review the \$8 performance royalty.

Sen. Sam Ervin and Sen. Ernest Hollings sponsored amendments which eventually resulted in the first two provisions being erased and the third being amended to give the jukebox industry exempt status from

review by a tribunal. The bill was passed in the Senate on Sept. 9, 1974.

Because a new Congress convened the first of the year, McClellan introduced the bill (S-22) in January to Senate committee, as amended. However, McClellan has warned the jukebox representatives that he would propose the raising of the statutory fee to a maximum of \$19.50 per year per box should the tribunal review exemption provision win out in subcommittee.

A duplicate House bill (HR 2223) was introduced by Rep. Robert Kasstenmeier in January. He is chairman of the subcommittee that will hear the MOA and the performance rights agencies next week.

Meanwhile, the agencies' (ASCAP, BMI and SESAC) plans for the hearings call for a fight for a non-fixed rate and private negotiation. It's known that Aaron Copland and Johnny Mercer will give statements on behalf of ASCAP; BMI witnesses will be Sy Oliver and Peewee King.

Collins asserts that the jukebox industry is dying and that income continues to decline. He says that the better locations have given way to live entertainment, which has forced the operator to either sell his business to a large company or to give up entirely.

He says the operator, in order to stay in business, has by necessity, expanded into pinball machines or into other games and vending operations. He blames affluence and rising costs for the dip in income.

There are some 7,500 operators and about 750,000 jukeboxes in the U.S., according to jukebox industry figures. The industry buys about 2.2 million records on average per week.

International

McCartney Re-Signs For \$8 Mil; Separate Pacts With EMI, Cap

LONDON—Paul McCartney, as reported in *Billboard* (May 24), has become the first of the former Beatles to renegotiate his recording contract. Seven months before the end of the old contract, he has re-signed with EMI for an undisclosed figure, but probably in excess of the reported \$8 million MCA paid for Elton John for the world outside the U.K.

The deal is exclusive for the world outside the U.S., Canada and Japan. A separate deal for these territories has been concluded between McCartney and Capitol, EMI's North American subsidiary.

It is a long-term arrangement and is a definite exclusive contract for a fixed number of years with rights for

years after that. But Len Wood, of EMI, would not reveal the exact terms of the contract.

He says: "There had to be two separate agreements but they are exactly the same with the exception of a few odd variations. All sorts of small matters had to be taken into consideration."

The 12-page contract guarantees at least one album a year for "several years." There will also be promotion and other singles. Asked about the extent of the royalty, Wood says: "It is not a peanut royalty. It is commensurate with Paul McCartney's status as a world superstar. We didn't expect to get him for nothing. We see him as the most important artist in the world."

EMI also hopes to sign Ringo Starr, George Harrison and John Lennon. Says Wood: "We are talking to all of them and I am hopeful we shall sign all three. None of them has indicated that he will be so demanding we can't continue to talk."

However, George Harrison has already established his own label, Dark Horse with A&M, and Ringo Starr has Ring O' Records with Polydor. It is strongly rumored here that Lennon is having talks with Warner Bros.

The objective is to handle all future McCartney product on an international basis. EMI is now under considerable pressure to release the first album under the new agreement, "Venus And Mars," by Wings, on May 30. The old Capitol logo has been revived and will be used on all McCartney product throughout the world.

Certainly the album is to have the biggest-yet worldwide campaign by EMI. The aim is a simultaneous release throughout the world, but the complexity of the packaging has caused problems for some overseas companies.

It is estimated that the advance order for the U.K. will be in excess of 170,000 copies. The record being is packed in a gatefold sleeve, with a special inner sleeve, two posters and stickers. It will definitely be backed by a huge promotion campaign.

Mfp Budget Tapes Top 250,000; Dealer Rhubarb

LONDON—Sales of Music for Pleasure Musicway budget tapes have exceeded the 250,000 mark since the launch last month, but sales and marketing director Desmond Lewis blames the attitude of certain multiple stores for preventing full distribution rate being achieved.

The first 40 Musicway cassette releases, retailing at \$4.20, have caused dissension among dealers because they are all mounted on 9 in. by 6 in. display cards, which can be placed in special browser racks.

Some dealers welcomed the idea but others have been reluctant to stock the tapes because they believe it is an open invitation to shoplifters.

Lewis says: "We haven't achieved the distribution rate we hoped for, though we're 70 percent of the way there. It's the attitude of multiples like Woolworth's and W.H. Smith that holds us back.

"We have looked at the question of pilferage closely and feel that if our racks are sited near staff then pilferage will be minimal. We're also

considering special counter stands to overcome the problem. Boots have taken the Musicway range and report favorable. But it is difficult to persuade others to change the habits of a lifetime."

Best-selling Musicway titles so far have been easy-listening tapes like the Geoff Love Singers, the Waikiki Beach Boys, "Music From The Greek Isles" and "Puttin' On The Style," a collection of cover-version rock hits from the 1950s.

Titles by Frank Sinatra, Shirley Bassey, Glen Campbell and Des O'Connor have not sold so well, despite good sales on record, but "Monday Monday" by the Mamas and Papas is among the best-sellers.

Lewis affirmed that Music for Pleasure is not going into the 8-track market. He says: "The public seems to be going for the background music tapes and the classical and children's tapes have also done well. These preferences will have some bearing on our future choice of tape repertoire, but we don't into the catalog to go above 80 titles."

International Turntable

Jimmy Parsons, Radio Luxembourg's director of promotions, leaves the station at the end of the month to form his own production, publishing and management company in London. Before joining Luxembourg five years ago, Parsons was a partner in the **Ronnie Scott** Directions agency which handled the chart act **Gun**.

Kate Hawthorne has been appointed production co-ordinator of Air-Edel Associates, the TV and radio commercials subsidiary of AIR London.

She joins **Maggie Douglas**, executive producer, and **Mary Anne Blaker**, in handling the commercial responsibilities in the U.K. and Europe, with special responsibility for several European companies.

Kate Hawthorne previously spent three years in the a&r department of Warner Bros. before leaving to set up a cosmetic company. A further Air-Edel appointment is that of **Terry Cox**, who has been employed to look after the company's interests in Spain.

Sue Foster has been appointed assistant to Chrysalis press officer **Chris Briggs** in London, having previously worked in the company's a&r department.

David Wall has joined A&M as assistant to marketing director **Keith Lewis**.

Former sales manager at Saga Records in London, **Brian Martin**, has joined Pinnacle Electronics as sales manager for the company's new record division. Martin was also tape sales manager for Phonogram and having worked in the industry for several years has an extensive knowledge in the areas of sales and marketing.

Pinnacle launches into the pop music business with the introduction of five singles during June.

Burnett Rigg, publicist and freelance journalist, who has handled PR for the **Monkees**, **Jethro Tull**, **Jose Feliciano** and other big names, has joined Everest Books in London as publicity and promotions manager.

He is 32 and works first on the **Bay City Rollers'** "official" biography, by **Michael Wale**, with group manager **Tam Paton**, and there are several upcoming books centering on personalities in the British pop scene.

Disk-jockey **Dave Christian** leaves Radio Luxembourg in July to join Victory Radio, the commercial radio station opening this fall to serve the Portsmouth area. Head of programs at Victory is **David Symonds**, formerly with the BBC and with Capitol Radio.

The departure of Christian means

Ertegun Carries Ball In Brazil

RIO DE JANEIRO—Nesuhi Ertegun, president of Warner Communications came to Brazil, to look over the record business, prepare for a Rolling Stones tour and, most especially, to get Pele, Brazil's retired soccer king, to play with the Cosmos team in New York.

Despite Pele's reluctance, Ertegun says, "I won't rest until Pele is on my team. Money is no problem." Apparently it wasn't: he reportedly offered Pele \$9 million to play exhibition games.

Ertegun explains, "I have two passions in my life, music and soccer. As a fan, I thought it strange that soccer was played all over the world except in the United States on a big basis. Now, I'm ready to show it in all American cities." Warner wanted to use Pele who is a world soccer hero, in TV and on film.

The soccer king's contribution to recorded music was one, now-forgotten samba.

'Black Mikado'

• Continued from page 6

Black Mikado, with the Broadway opening for October envisaged, expects the first volume of the cast album to be released in mid-June. Bloxham will produce and the idea is to go for a true studio recording as opposed to a recorded representation of the show on stage.

There will also be a single released, "Reggae Titwillow" by Derek Griffith.

Says Joseph: "Present estimates suggest the show will run for at least two years. It has enormous potential to attract audiences on a number of different levels, from the Gilbert and Sullivan devotees—about two million people see the D'Oyle Carte operas each year in Britain—to young folk who enjoy contemporary black pop music."



PRECISION PARTY—Precision Tapes in London celebrates its fifth anniversary with a party attended by many music industry leaders. Pictured at the cake-cutting ceremony with **Walter Woyda**, Precision managing director, third from left, and left to right: Precision marketing manager **Peter Whitehouse**; national sales manager **Andy Moore**; **Geoffrey Bridge**, director general, British Phonographic Industry; **Michael Levy**, managing director Magnet Records; **Mick Tovey**, Precision general manager; **Marjorie Lee**, secretary to **Walter Woyda**; factory manager **Alan Parry**; **Dave McDouglad**, Precision a&r chief; and **Peter Siegel**, Pye Records U.S.

From The Music Capitals Of The World

LONDON

Outbreak of fire at the Warner Bros. headquarters in London's Greek Street, caused either by electrical fault or a burning cigarette, left the reception area burnt out and the switchboard out of action. . . . But visiting Warner act **Seals and Crofts** a big success at Yes-topped concert on Queen's Park Rangers football ground in front of 25,000.

Tammy Wynette celebrating her number one hit here, "Stand By Your Man," with a June tour, with extra dates already been added due to demand. . . . **Mott The Hoople**, now to be known just as Mott, recording for a new album at Clearwell Castle, Gloucestershire, with their two new men, singer **Nigel Benjamin** and guitarist **Ray Major**. . . . And U.K. tours for **Johnny Mathis** in July and **Santana** in September.

New English Library here publishing book "The Beatles—An Illustrated Record," containing a critical guide of all Beatle records, including alleged bootlegs. . . . **Bay City Rollers'** publicity man **Alan Walsh** has quit because his other clients' needs cannot let him give the required 24 hours a day service to the so-hot teenybop band. . . . Book "Play Guitar" by **Ulf Goran** has been figuring in the best-seller lists of both the Sunday Times and the Observer and a TV series of guitar lessons by Goran is to run through the summer.

Feldman and Robbins Music managing director **Terry Slater**, who writes with and produces **Phil Everly**, recorded Kung-Fu star **David Carradine** in London for forthcoming album. . . . **Peter Siegel**, head of Pye's U.S. label, is to release a West Ham football supporters' record in the U.S., not because of soccer interest but because "I think it's a darned good record."

New vocal duo **Domino**, out via Epic with "I'm Gonna Love You" comprises **Shirley Lewis** (sister of fast-rising **Linda Lewis**) and **Debby McConna**, whose mother is noted jazz singer **Eileen Webber**. . . . **Alan Hull** album "Squire" (Warners) is his second, but his first since **Lindisfarne** broke up earlier this year, and the title is from a television play in which he took the lead. . . . **Ron Wood's** second solo album, tentatively titled "Look Now," set for midsummer release.

Geoff Whitehorn has joined the new **Maggie Bell** Band as lead gui-

tarist and is on the two-month U.S. tour of the team. . . . After five years, musical director **Laurie Holloway** has parted from **Engelbert Humperdinck** to concentrate on freelance writing and recording. . . . Display in London of 15 jukeboxes, dating from 1930-50, and all in perfect working order.

More moves afoot to control the volume of amplification at pop concerts, via the Greater London Council's new Code of Practice, and changes could drastically affect future shows by the likes of **Led Zeppelin** or **Grand Funk**. . . . **Average White Band**, now residents of the U.S. because of U.K. tax hangups, to tour Europe later this year and will include at least one British gig.

Advance orders of 1.5 million for **Paul McCartney's** "Venus And Mars" album, mostly recorded in New Orleans in the Allen Toussaint-Marshall Sehorn studios. . . . One-nighter tour for **Jackie Wilson** following surprise single success here of his "I Get The Sweetest Feeling"/"Higher And Higher" two-sider. . . . Temporary cancellation of rock shows at new centre the King's Cross Cinema, replacement venue for the Rainbow, while structural improvements are carried out.

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Barclay, CTA Enter Deal

LONDON—Barclay Records of France has formed a tie with the London-based independent management organization Creative Talent Associates in order to increase co-ordination in the building of its product in the U.K.

This is the first time that a French company has taken steps to aid distribution in this way. Barclay is distributed through RCA.

The decision was taken by Barclay international manager, Cyril Brilliant, after 1974 became Barclay's most successful year in the U.K. market. It included five weeks at No. 1 with "She" by Charles Aznavour.

CTA will be responsible for bringing to U.K. notice several artists relatively unknown in this country. They include Jacques Brel, arranger and conductor Raymond Lefevre, singers Daniell Licari and Nicole Rieu, and pianist Memphis Slim.

From The Music Capitals Of The World

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Ten-day touring visit in June for German band **Kraftwerk**, newly in the U.K. charts with both single and album. . . . And a debut visit in September for **Barry Manilow** for Albert Hall gig and tv spectacular. . . . **Beach Boys** to quest on **Elton John's** huge open-air concert at Wembley Stadium (capacity 100,000 for sporting events) on June 21. . . . Reported that **Cat Stevens** has contributed at least \$100,000 from the proceeds of his recent touring to UNICEF, the children's fund. **PETER JONES**

HELSINKI

Rolf Nygren, managing director of EMI Suomen leaves on July 1, and will be succeeded by **Veikko Virtanen**, who joins from Suomen 3M, where he was sales director. Nygren, who came to Finland in 1973 from EMI-controlled Music For Pleasure (Sweden) returns to his native country to take a position with EMI Svenska. During Nygren's leadership, EMI Suomen has built status to number two record company, with a 20 percent market share. He says, though: "Finland hasn't enough suitable outlets, specialized dealers who know their job from start to finish."

Hector, Finland's top male artist in 1974 and winner of the MusicWeek Star of the Year award, has left PSO for Love Records. While with PSO he sold more than 100,000 records, plus a lot more as member of vocal and instrumental team **Cumulus**. His first Love single will feature Finnish versions of "The Streets Of London" and "Dancing Fool," and his next album will be recorded at Stockholm's Marcus Music studios in July.

Proposed U.S. tour of **Jukka Tolonen** has been postponed, but he is expected to visit America in the fall. . . . **Charisse Johansson**, former press chief of EMI Suomen, has joined Scandia-Musiikki as producer, and her acts include Ami and Cascade.

Wigwam is a Finnish name worth watching, and the group's new album "Nuclear Nightclub" will be released in the U.K. by Virgin, with the campaign involving a costly

U.K. Disk-Tape Sales In Buoyant Rise in '74

• Continued from page 1

BPI, 1973 sales were worth \$202 million, but the DTI statistics give a figure of \$143 million.

The discrepancy may be accounted for by the fact that the DTI information is based on manufacturers' prices only, which may include all custom business, with the result that its figures may be lower than those released by the BPI.

In terms of production, the DTI claims that 1974 album sales went up from 93.1 million copies to 102.2 million copies, and that singles climbed from 56.1 million to 68.9 million.

On one tape front, 11.2 million cassettes worth \$26.4 million were manufactured compared with 9.1 million worth \$20.16 million in 1973. Cartridge manufacture amounted to 4.4 million copies worth \$12.72 million against 1973 figures of 4.5 million worth \$12.96 million.

Exports of albums went from 13.5 million worth \$21.36 million to 17.4 million worth \$31.2 million, but on tapes the figures were down from 193's \$6 million to \$5.6 million (cassettes) and \$1.819 million to \$969,600 for 8-tracks.

press promotion and a gig in London. . . . **Hurriganes**, Finland's top rock and roll band, has won a diamond disk for their album "Roadrunner," which has sold more than 50,000 units at wholesale level. The album is to be released in France, Belgium and Luxembourg, via RCA, and in Scandinavia, through Sonet. Hurriganes is a three-piece outfit and the only Finnish act at this year's Ruisrock Festival.

The influence of the Eurovision Song Contest is clearly shown in this month's top twenty; the top position is held by **Marion** with "El Bimbo," but on positions two and three we have "Era" by **Wess and Bori Ghezzi** and **Teach-In's** "Ding-A-Dong." And "Let Me Be The One" by the **Shadows** is in fifth place. There are also a number of local versions, "Ding-A-Dong" leading the way with three, "Era" second with two, with "Jennie Jennie" and "Mikado" from the same contest with one each.

Tommi Liuhala, former music editor of Ilta-Sanomat, is now with Hi-Hat, a brand-new production company under the aegis of Finndisc. . . . Indie producer **Erik Lindstrom**, recently in Florida, U.S., now back home and his latest credits include REEB, Love, EMI and Finndisc. He started as a musician and band-leader in the '40's and then penned three gold disks in a row, notably "Remember Monrepon's," the all-time best-seller in Finland.

KARI HELOPALTIO

HAMBURG

Actor **Heinz Ruehmann** has made his first record in 30 years, a single called "Ich Weiss" on Phonogram. . . . A sampler album called "Home-land—Your Songs" has launched the folk music campaign of Deutsche Grammophon Gesellschaft. Artists included on the LP are **Lolita, Freddy, Willy Schneider** and **Peter Alexander**. The campaign features ten albums retailing at \$5 each. . . . Conductor **Rudolf Kempe** and the BBC Orchestra are recording the complete Brahms and Bruckner symphonies for BASF. . . . AME-Musikverlag in Hanover promoting new singer **Dolley Silverspoon** and his single "Bump Me Baby" released on Ariola.

Hans Gerig in Cologne reports good reaction for "Fox On the Run" by **Sweet** and "Roll On Down the Highway" by **Bachman-Turner Overdrive**. . . . Meisel's best-seller on sheet music is a number called "Wir Lassen Uns Das Singen Nicht Verboten," recorded by **Tina York** on CBS. . . . **Chris Roberts** from Jupiter Records has made a good start with his single "Du Wirst Wieder Tanzen Gehn." . . . Deutsche Grammophon Gesellschaft has launched a new series of dance music, with six albums from the Ulsamer-Collequium and the Ensemble Edaurd Melkus featuring music of the Renaissance and Baroque periods. . . . According to EMI-Electrola, the two most successful albums in Germany during the last five years have been "The Beatles 1967-1970," a double-album set which sold 605,000 copies and "The Beatles 1962-1966" which has sold 584,000. Figures also include tape sales. Third place went to German singer **Heine** who sold 569,000 copies of his "Greatest Hits" album, followed by the **Beatles'** "Abbey Road" (410,000) and **Deep Purple** "In Rock" (392,000). . . . New RCA children's label "Felix Lochnase" launched in Germany with seven titles. . . . Irish group **Horslips** flew in recently for concerts in Nuremberg, Saarbruecken, Frankfurt and Berlin, while **Jose Feliciano** has done a

successful concert in Berlin. . . . RCA has launched two new labels, Wind-song and Pablo, in Germany.

Eugene Ormandy and the Philadelphia Orchestra have just completed a successful tour of nine major German cities. . . . Best-seller in Germany is still **Udo Juergens** of Ariola in whose single "Griechischer Wein" (Greek Vine) has sold 650,000 copies. His album, "My Songs," has also sold more than a quarter of a million while the new single, "Ein Ehrenwertes Haus" sold more than 100,000 in its first week of release. . . . **Werner Klose**, manager of Grammophon, has announced the release of a **James Last** double-album, "Non-Stop Dancing," which at \$8.75 is normally the price of one album. . . . The **Eilemann Trio** have returned from a successful tour of South America. . . . WEA working on product promotion for **Frank Sinatra's** forthcoming concerts in Germany. . . . German group **Passport** recently returned from a U.S. tour now undertaking a German tour. . . . Singer **Freddy Quinn** latest recruit to Radio Luxembourg's disk jockey ranks—for a few days at the end of May. . . . Hamburg's first New Jazz Festival, which is held between June 5-8 has already attracted the **Terje Rypdahl Quintett**, the **Jan Garbarek Quartett**, **Peter Herbolzheimer's Big Band** and the **Dave Liebmann Quartet**. . . . New girl duo **Gitti and Erica** produced by **Christian Bruhn**. . . . **Karl Muenchinger**, leader of the Stuttgart Chamber Orchestra, celebrates his 69th birthday on May 29. . . . **Silver Convention's** "Save Me," released on Jupiter Records, looks like being a great success. . . . For 100,000 sales of **Suzi Quatro's** EMI Electrola album, composer **Mike Chapman** and arranger **Nicky Chinn** presented with gold disks. . . . The German record industry released a hundred classical albums during May—45 percent of them being imported. **WOLFGANG SPAHR**

DUBLIN

The 1975 Castlebar International Song Contest will be staged in October in Ireland, with a closing date for entries of July 4 and with a \$2,400 prize for the best overall song. . . . Hawk Records' biggest seller this year is the **Cotton Mill Boys'** "25 Country Classics Volume One" and they have now released volume two, including "Help Me Make It Through The Night," "Snowbird," and "Jambalaya," with heavy promotional back-up.

Ballad group **Whiskey Styl** has signed with Hawk and will be managed by **Gerry Madigan** of the Cotton Mill Boys, with a debut album called "On The Rocks". . . . **Mud** and **Scott Fitzgerald** appear in concert at the National Stadium, May 29, and **Mudd**, **Fitzgerald**, the **Glitter Band** and the **Rubettes** are in the GTO movie "Never Too Young To Rock" which is getting a midnight premiere at the Curzon Cinema with Irish general release from May 31.

Johnny McCauley has signed **Big Tom** and the **Travellers** and **John Glenn** and the **Mainliners** to Denver Records. Big Tom used to perform with the Mainliners before a recent split. Glenn's first disk is a maxi-single, including "Sunny Side Of The Mountain," "Wagon Load" and "I Haven't Seen Mary In Years." Promotion includes a competition and an entry form is handed out with each record. **KEN STEWART**

HAMBURG

U.K. artist **Tony Christie** here to sing his new single "Happy Birthday

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Brazil Business Pace Up After Slack In Quarter

RIO DE JANEIRO—Brazil's recording industry is picking up again after a more or less slow period in the first quarter.

A 40 percent increase in minimum salaries is helping to eliminate sales. The government ordered the raise in a move to help spread the wealth.

Joao Carlos Muller, executive secretary of the industry's association, expects that the growth rate this year will run from 7 to 8 percent, about the same as the general economy. "However, things are getting better," says Muller. "One of the biggest problems has been credit," he explains. "Producers have to choose between cutting production or ex-

tending credit for longer terms to retailers."

Sales increased by 10 percent last year, as compared with 37 percent the previous year. Cassettes gave a stellar performance of a 50 percent increase. Although the cost of raw materials rose by 400 percent, record retail prices increased only 40 to 50 percent.

Samba continues to lead, in a return to some of the origins of Brazilian popular music. Plant expansion continues. Phonogram is getting ready to inaugurate a new one in the Jacarepagua district of Rio de Janeiro. EMI Odeon is looking for a building site.

DUPLICATION OF TRACKS

Compilation Clash In U.K.

LONDON—Another compilation clash is on the way in the U.K. "Rocket," the just-released hit package from TV-merchandiser Arcade, contains no less than six of the same tracks which appear on BBC Records' "Top Of The Pops Volume 2," out next week.

Four of the duplicated items, recent hits by Gloria Gaynor, the Rubettes, Slade and Jim Gilstrap, originate from Polydor; the other two, by the Glitter Band and Showaddaddy, come from Bell.

George McCrae, K.C. and the Sunshine Band and the Bay City Rollers also figure on both albums, but with different titles. "Rocket" has 20 tracks and the BBC Records' production 14. Both compilations are available on cassette and cartridge.

Roy Tempest, commercial manager of BBC Records, says: "Naturally we're unhappy about the duplication. It's not good for the dealers, the record buyers or us. I know that record companies don't

like exclusive deals for compilation material, but such clashes are obviously unsatisfactory."

But Tempest believes the BBC package will appeal to a different audience to that drawn by the "Rocket" package. "Ours is based on a very popular television program, and it is this tie we emphasize."

He adds: "We're not aiming for the same sales volume that the television merchandisers get. We're also offering full dealer mark-up."

Arcade, meanwhile, was more concerned that its album did not clash with the new K-Tel compilation, "Music Power." The release of "Rocket" is being accompanied by the firm's usual television and radio blitz throughout the U.K.

The Arcade/BBC conflict comes not long after extensive repertoire clashes on albums from K-Tel, Ronco and Arcade, a situation which led the chiefs of all three firms to claim they were reassessing their attitude towards nonexclusive material from record companies.

ARRANGED VIA KLEIN

Stone's Disk On Decca

LONDON—British Decca is rush-releasing a new single by the Rolling Stones, entitled "I Don't Know Why"—to be followed by an album "Metamorphosis." The group is contracted to Atlantic, via their own record label, Rolling Stone Records.

According to Decca managing di-

rector Ken East, the material was obtained "after negotiation with Allen Klein and the Rolling Stones."

"I Don't Know Why" is a Jagger/Richard/Taylor composition, produced by Andrew Oldham. "Metamorphosis" will contain 16 tracks, 13 of which have never been available on disk. The album contains new versions of three songs previously recorded by the Stones: "Out Of Time," "Memo From Turner" and "Heart Of Stone." Decca hopes to have the LP in retail stores by the first week of June. In the U.S., both the single and the album are released on Allen Klein's ABKCO Records.

No newly recorded material from the Rolling Stones' own label is scheduled for release in Britain in the near future, according to Atlantic managing director Phil Carson. The group begins a three-month tour of North and South America from Sunday (1).

'World Rock' Producers In U.K. Visit

LONDON—"Rock Around The World" producer Eddie Kritzer and associate Jim Koslowski were in the U.K. last week to promote European interest in the program. They talked to record industry people and talent management and also did interview spots for the program with leading U.K. artists.

The series goes out through 75 radio stations in the U.S. and features Billboard's Hits Of The World service and programs foreign singles which have yet to be released in the U.S. but which make a success elsewhere.

This syndicated program has already featured records by such European acts as Genesis, Focus, Tangerine Dream, Golden Earring and Nektar. Now Kritzer and Koslowski are inviting foreign companies to ship to their Boston office singles by established acts which could have future good sales potential in the U.S.

International Turntable

• Continued from page 69

that two of the longest-serving presenters at Luxembourg will be leaving within a month of each other, **Kid Jensen** going to Radio Trent in Nottingham. Jensen replacement is former BBC jockey **Stuart Henry**.

From The Music Capitals Of The World

• Continued from page 10

Girl" in the German television show "Music From Studio B." ... Teldec released in Germany an album from the group **Please**, who came from the Philippines.

Tanja Berg has the German version of "Walk On The Wild Side," produced by **Tony Atkins** in London. ... UFA-Musikverlage has big success with the newcomer **Mario Lehner** and his single "Ausgerechnet Bananen." ... UFA has also the single hit of Switzerland's **Paola** with "Das Blueck Im Leben Ist Ein Schatz."

Etta Cameron from Copenhagen getting chart reaction from the single "I Got A Feeling." ... Radio Bremen presented 35 jazz programs on radio during May. ... **Michael Holm** the most popular singer of the Radio Maritim, German holiday radio station in Spain. ... M-Records in Munich released a single by **Marc Di Napoli** from Paris.

Gunter Noris and his **Big Band**, from the German Army, have now switched label to Ariola-Eurodisc. ... **Barry White** had sell-out concerts in Germany. ... **Nana Mouskouri** back in the charts with "Adios," after a long break. ... **Karlheinz Steike** is the new Teldec chief of German sales division, his predecessor **Rudolf Engleder** now managing the Teldec videodisk sales division.

WOLFGANG SPAHR

TOKYO

Victor Musical Industries will introduce some "southern comforts" from Capricorn Records shortly. The initial releases, earmarked for July 5, include "Gregg Allman Tour" (with the **Marshall Tucker Band**) and "Fillmore East Live/Allman Brothers Band" at some \$12 retail for each set of two 12-inch LPs. ... The "canzone" of the '60s were better than those of the '70s, say most of the singers at Min-on's 1st Italian Music Festival, May 4-31. The participants include **Nilla Pizzi**, **Valentina Greco**, **Giuliana Valei**, **Tony Dallara**, **Robertino** and **Paulo Mongoli**. Also currently playing Japan are **Claudio Villa** and **Gilda Giuliani**.

Japanese jazz critic **Shoichi Yui** says "Ring/The Gary Burton Quintet With Eberhard Weber" (ECM) was released here May 1 by Trio Kenwood's record division. ... For once, three classical critics here agree that the March 1966 recording of **Franz Schubert's** "Symphony No. 8 (Unfinished)" by **Karl Bohm** & the **Berlin Philharmonic Orchestra** for DGG is the best. Still the best seller in Japan, however, is **Herbert von Karajan's** version with the same orchestra, also for DGG. It's coupled with **Beethoven's** Symphony No. 5. ... Jazz-minded Ai Music has fixed 15 concert dates for the **Mal Waldron Trio**, from June 23 through July 17.

Don Ho, his hula dancers and his orchestra are due to play the Palace (Hotel) here May 31 in a dinner show at 15,000 yen or some \$50 per head. ... Polydor K.K. is releasing "Tommy" (original Quintaphonic QS sound track). ... **Kenji Sawada** has received a Gold Disk Award from Polydor S.A. for his recording of "Je Viens du Bout du Monde" (Gilbert Simone & Jean Claude Rosier), which was released Jan. 20 in France. Under the personal management of **Watanabe Production's Akira Sato**, he records for Polydor K.K. in Japan. ... **Nicole Croisille**, **May Flower** and **Alain Chamfort** have been named to represent France at the 4th Tokyo Music Festival's international contest July 13.

Brazil will be represented by **Astrud Gilberto** and Italy by **Gianni Nazario**, the Tokyo Music Festival Association says.

The **Benny Goodman Sextet**, expected to play Japan for four weeks next February, will comprise a group of 11 members, quips **Tomoyasu Ito**, head of the music office that bears his name. ... **Peggy Lee's** first Japan performance tour failed to attract SRO crowds, industry sources say, although her records have been popular here for nearly 30 years. ... Japanese retailers report that the best selling international single during the first two weeks of this month was the **Carpenters' "Only Yesterday."** ... **Takami Shobochi**, president of the Japan Phonograph Record Assn. (and concurrently president of Nippon Columbia), has been named as mediator in the dispute among member manufacturers over distribution for a new Japanese record company (May 3, 1975, Billboard).

Japanese alto sax soloist **Sadao Watanabe** is getting ready to leave for the 9th Montreux Jazz Festival. ... **Pat Boone & Family** dinner show scheduled for June 27 in the Rose Room of the Palace Hotel will cost more than \$70 per head. ... **Peter Heine**, BPI's business manager and Billboard's director of sales, here May 4-14 for annual business visit. ... **Saori Minami's** "Cynthia Street" album of new songs by **Alan O'Day**, **George Clinton** and **Kyohei Tsutsumi** is scheduled for release here June 21 by CBS/Sony, says **Ryuzo Jr. Kosugi** of the Nihon publishing house. It was recorded April 1-7 at Larrabec Sound in Los Angeles. ... The Met is due to open here May 29 for 13 performances in this music capital, one in Nagoya on June 11 and four in Osaka June 12-14 including a matinee. The soloists, orchestra, conductors, chorus, ballet and staff expected to total 325 persons, the largest operatic group ever sent abroad from the U.S.

HIDEO EGUCHI

MOSCOW

Melodiya jazz band, led by **Gheorgii Garanian** is cutting their second jazz/rock disk using **Duke Ellington** material. The band is officially with Melodiya Records and includes some of the top jazz players in Russia. ... Rehearsals of the first Russian rock opera, **Orpheus and Evidika** by Leningrad-based composer **Zhurbin** are in full swing. The opera is supposed to be premiered in the early summer by the Leningrad rock-orientated group **Swinging Guitars** led by **Anatoli Vasiliev**.

Melodiya has released an album featuring **Engelbert Humperdinck** and **Paul Mauriat**. ... Manufacture of a deluxe stereo record player under license from Poland's Unitra foreign trade copany, has recently begun at the Berdsk radio plant in Siberia. This means that the line of nationally made record players, which this year includes only six stereo, with one model graded as deluxe (Billboard, April 19), will for the first time take in a licensed model. Most of the quality record and tape hardware in Poland is made under license from Western European companies: AEG Telefunken, Grundig, etc. (Billboard, Oct. 5). According to **A.F. Sarytchev**, Berdsk radio plant general manager, 3,000 of the new model, Vega-002 Stereo are planned to be manufactured this year. The retail price is set about \$500. So far it is the most expensive (Continued on page 73)

Local Artists Gain Popularity In England

LONDON—Expansion of regional promotion offices by record companies in the U.K., and growth of the commercial radio network, is stimulating record companies to sign artists who have a particularly strong localized following.

Nationalist and local patriotic fervor in sales and Scotland which has brought heavy sales for **Billy Connolly**, **Sydney Devine** and **Max Boyce** in particular, has led record companies to sign acts which, though not expected to have immediate mass appeal, will register worthy sales figures.

And the development of local promotion, with press, television and radio, is making the task a great deal simpler.

GTO here is releasing the first record from **Tiger Tim Stevens**, a disk-jockey who created a mass following in Glasgow through his discotheque appearances and his show on Radio Clyde. GTO managing director **Dick Leahy** is confident the artist's following in Glasgow will in time spread to the rest of the U.K.

Bill Barclay is an example of an artist who established himself in Scotland but is not heading towards national recognition. Barclay's record company GM has a lot for which to thank the local radio stations.

RCA Push On Brazil Acts On Intl Front

RIO DE JANEIRO—RCA is moving to develop its Brazilian artists internationally. As a new step forward, RCA is having its artists sing in other languages than their native Portuguese. **Eliana Pittman** is getting ready to record an LP in English and French. **Aloysio de Oliveira**, who used to accompany **Carmen Miranda**, is the producer.

Milton Carlos is recording "Samba Quadrada," an LP in Spanish, for the Argentine trade. Composer **Morris Albert's** "Feelings" has been launched on the U.S. and Canadian market.

Martino de Vila, a leader with **Clara Nunes** (Odeon) and **Beth de Carvalho** (Tapecar) in the return to samba, will start recording a new LP after his return from a European tour. His "Canta, Canta Minha Gente," issued last year, continues among the 10 hottest.

Antonio Marcos, composer-singer, who is recovering from injuries suffered in a car accident, is returning to the studio to continue recording an LP in Spanish for the U.S. Latino market as well as other South American countries.

Pub Shane To States

LONDON—Cyril Shane, head of the independent U.K. publishing company the Cyril Shane Organisation, is in New York from May 30 to June 10 to place and acquire copyrights and to call on various business contacts.

He will be at the New York Hilton or can be reached through the MCA office in New York. From June 10-13 Shane will be at the Spence Manor Hotel in Nashville and will then move to the West Coast until June 30. He will be contactable through the MCA office in Hollywood.

Polydor With 'Curtain' Nations Give Pop a Lift

HAMBURG—The "curtain" is slowly being lifted to allow in music from the West. After years of clamp-down, with only a slight chink showing in the "curtain" there are promising signs for fans of international pop music living in Eastern Europe.

And Polydor seems to have secured the largest slice of the cake. Polydor International has concluded lucrative contracts with the Soviet Union, Hungary and Bulgaria which will guarantee considerable sales and a strong corporate position in the trade from west to east.

As a result of these contracts, fans of pop through Eastern Europe will appreciate orchestras and groups from outside. With the Soviet Union, Polydor has an agreement for the delivery of 235,000 albums, mainly recordings of **James Last** and **Bert Kaempfert**, along with the now disbanded U.K. vocal team the **New Seekers**.

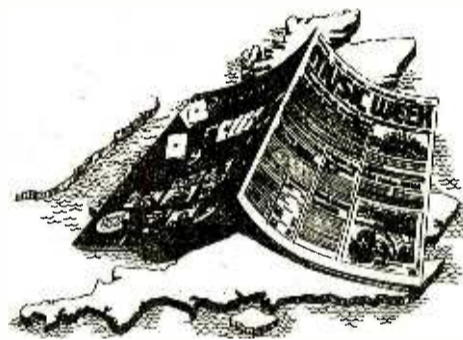
And the import organizations in Hungary and Bulgaria have also signed deals for the delivery of pop

by Polydor. Bulgaria is to be supplied straight from Polydor's Hanover plant, but Hungary reserved the right to press the records in their own country.

Last, **Kaempfert** and the **New Seekers** follow in the footsteps of **Udo Jurgens**, who paved the way for musical exports from west to east. His records were released long ago in all Eastern European countries.

From Prague, the state record company of the CSSR, **Supraphon**, furnished the whole eastern block with **Jurgens'** records until the time when each country released its own—**Amiga** in East Germany, **Polski Bagrania** in Poland, **Qualiton** in Hungary, **Balkanton** in Bulgaria and **Elektrochord** in Roumania.

In Poland, **Udo Jurgens'** records took on political importance. Only 20,000 of the 100,000 records of his produced by **Polski Nagrania** stayed in Poland, whereas the remainder were exported to the Soviet Union and so helped to reduce the constant Polish trade deficit vis-a-vis the Soviet Union.



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Canada

Daffodil Acts Tour Push

TORONTO—An extensive national tour of Canada by A Foot In Coldwater and Dwayne Ford & Bearfoot was kicked off by a press reception held by Daffodil Records at Maple Leaf Gardens on May 14.

Daffodil, with this tour, Electricanada '75, hopes to break A Foot In Coldwater across Canada. The group's latest single "I Know What You Need" was remixed for single release by John Anthony who has also produced Queen, Genesis and Ace.

The single was serviced to the Maritimes stations several weeks before stations in the rest of the country. The tour opened in Fredericton, New Brunswick on May 21.

A Foot In Coldwater will interrupt their cross-country excursion to appear at Billboard's International

Talent Forum at the Century Plaza in Los Angeles.

A&M Records, distributor for the Daffodil label in Canada, has lined up a major in-store and radio advertising push across Canada on the band's new single and album "All Around Us." The group intends to make a number of personal appearances at K-Mart stores across the country to sign autographs and meet the public.

Dwayne Ford and Bearfoot's appearance on the tour ties in with the release of their Epic album "Passing Time," which will be the focus for a major promotion push by Columbia Records as the band crosses the country.

The tour was booked by Concept 376 in conjunction with Concert Productions International.

Canada Executive Turntable

Les Weinstein, manager of the Irish Rovers, has appointed Ed Norton to handle the administrative affairs of the band, to allow him more time on the road. Weinstein is negotiating a management deal with Attic recording artist Shirley Eikhard.

Brian Josling has been appointed head of the Mr. Sherman's and Mr. Scotty's sound and retail stores in eastern and western Canada. Both operations are owned by Capitol Records-EMI of Canada Ltd. Duane Wade, regional supervisor for the company's six stores in Calgary and Edmonton, will report directly to Josling.

Barbara Onrot, formerly with Martin Onrot Inc., has been appointed assistant to Ross Reynolds, the president of GRT of Canada Ltd.

Barbara Hoffman, formerly with H.P. and Bell Management Ltd., moves into the position of secretary and assistant to Jeff Burns, national a&r and promotion manager for GRT of Canada Ltd.

Bob Ansell has been appointed as Ontario regional promotion representative for Polydor Ltd. Ansell had previously been with CKOC in Hamilton, Ont. Ansell replaces Eric van Miltenberg, who has returned to Holland to enter a university there.

Lyle Drake has been reappointed to the Halifax branch of Maritimes-based Crawford Music. Drake had worked out of the St. John's, Nfld. office of the company. He will continue to handle the Newfoundland operations for the company.

Doug Pringle has rejoined CHOM-FM in Montreal in the 10 a.m. to 2 p.m. time slot. Pringle had been in England working with Marc Bolan.

Mark Morell, former promotion representative for MCA Records and CTI Records in Quebec, has been appointed the head of a&r for Quality Records in Quebec.

GRT In Deal With Charisma

TORONTO—GRT of Canada Ltd. has acquired Canadian distribution for Charisma Records Ltd. product with the exception of artists such as Genesis who were previously committed to other Canadian companies.

The deal was signed between Lee Gopthal and Tony Stratton-Smith of Charisma and Ross Reynolds, president of GRT of Canada Ltd. Colin Richardson, Charisma's international representative will visit Canada in the near future to solidify communications between the two companies.

"Live At Drury Lane" and "Matching Tie And Handkerchief" by Monty Python were the initial releases by GRT under the terms of the deal followed by "Mind Your Head," an album by String Driven Thing and a single by Chris and Pauline Adams entitled "If Only the Good Die Young."

Upcoming releases by GRT will include product by Van der Graf Generator, Clifford T. Ward and Peter Hammill.

BILLBOARD IS BIG INTERNATIONALLY



MEDIA AND STARS—Over 100 media personalities and retailers at the Johannesburg Planetarium for the launch by Gallo (Africa) of the Justin Hayward-John Lodge album "Blue Jays." Presentation took place in the Planetarium theater, and guests were given a highly imaginative audiovisual production from Gallo a&r manager Peter Lotis, in conjunction with the Planetarium staff. The magnificent sounds of Hayward and Lodge were complemented by equally fine visual experiences. At the launch left to right, Cheryl Burger, of Gallo (Africa), national marketing coordinator; Darryl Gooste, Gallo group resident disk-jockey; Gary Edwards, South Africa TV producer; John Berks, M Radio disk-jockey; Tirus Esserhuizen, senior programmer, Springbok Radio.

JAZZ LABEL SCORES

ECM Takes 2 Of 3 Awards In Germany

HAMBURG—The Munich-based independent jazz label, ECM, took two of the three top awards made by the West German Record Academy in its inaugural year.

ECM was honored for "The Colours Of Chloe" by German bassist Eberhard Weber and for "Solo Concerts—Bremen, Lausanne," by American pianist Keith Jarrett.

The awards were presented May 16 in the former Berlin music academy by the city's major, Klaus Shultz, who is also president of the board of the German Record Academy. The board consists of twelve personalities from cultural fields, none of whom is involved in the record industry.

Chairman of the academy is Dr. Gerhard Slavik, and associate executives are Siegfried Loch, head of WEA Music, and Jurgen Saueremann, of Phonogram.

Full list of award-winning records for 1974, selected from more than 1,000 releases are:

German Record Grand Prix: 1. Haydn Edition V, I-VII Complete Symphonies; Philharmonica Hungarica, Antal Dorati (Teldec); 2. "The Colours Of Chloe," Eberhard Weber (ECM); 3. "Solo Concerts, Bremen, Lausanne," Keith Jarrett (ECM).

Artists of the Year: Janet Baker: "Janet Baker Sings Berlioz" (EMI Electrola); Handel, "Lukrezia-Kanate," "Aries" (Phonogram). Maurizio Pollini: Schubert "Wanderer-Fantasia" and piano sonata (Deutsche Grammophon). Ulf Hoelscher: Bartok "Sonata For Violin 1944"; Prokofiev "Sonata For Violin 115" (EMI Electrola). Alban Berg Quartet: Berg "String Quartets"; Haydn "Rider Quartet" (Teldec). Joy Fleming: "Kall, Oh Kall" and "Joy Fleming Live" (WEA). Wolf Biermann: "Aah-Ja" (CBS). Eberhard Weber: "The Colours Of Chloe" (ECM). Randy Newman: "Good Old Boys" (WEA). Keith Jarrett: "Solo Concerts, Bremen, Lausanne" (ECM). Gil Evans: "Svengali" (WEA). Keith Jarrett and Jan Garbarek Quartet: "Belonging" (ECM). Pointer Sisters: "Live At The Opera House" (Ariola Eurodisc). Ella Fitzgerald: "Take Love Easy" (Polydor).

Symphony: Bruckner, Symphony No. 3: Cleveland Orchestra, conducted by George Szell (CBS).

Operas: Verdi: "I Vespri Siciliani," Milnes, Arroyo, Domingo, Raimondi, etc.: New Philharmonic Orchestra, James Levine (RCA). Monteverdi: "L'Incoronazione di Poppea," Donath, Soderstrom, Berberian, Esswood, Equiluz etc.: Concentus Musicus, Vienna, Nikolaus Harnoncourt (Teldec). **Chamber Music:** Bach: "Das Wohltemperierte Klavier"; 2. Teil: Friedrich Gulda (MPS/BASF). **Contemporary Music:** Nono: "Como Una Ola Fuerza Y De Luz"; "Y Entonces Comprendio"; Taskova, Pollini, Bavarian Radio Symphony Orchestra, conducted by Abbado (Deutsche Grammophon). **Baroque Music:** Bach: Sechs Sonaten Fur Konzertierendes Cembalo Und Violine, BWV 1014-1019: Sigiswald Kuijken, Gustave Leonhardt (Harmonia Mundi/BASF). **Ancient Music:** Gregorianische Gesänge: Capella Antiqua, Konrad Euhland (MPS/BASF).

Choral Music: "Missa Salisburgensis"; Escolania de Montserrat, Tolzer Knabenchor, Pro Cantione Antiqua London, Collegium Aureum, P. Ireneu Segarra (Harmonia Mundi/BASF). **Historical Records:** "Julius Patzak, Sangerportrait"; Vienna State Opera Orchestra, conducted by Clemens Krauss (BASF). **Spoken Word:** "Die Gestundete Zeit"; Marianne Hoppe liest Ingeborg Bachmann (Deutsche Grammophon). **National Entertainment:** "Im Schonsten Wiesengrunde"; Peter Schreier (Deutsche Grammophon). "Goldene Klänge Aus Oberkrain"; Slavko Avesenik and seine Original Oberkrainer (Teldec). **Folk Music:** "Plattdesche Lieder"; Hannes Wader (Phonogram).

Musical: Zeller: "The Birdseller"; Rothenberger, Holm, Lith, Dellapozza, Berry, etc. Vienna Symphony Orchestra, conducted by Willi Boskovsky (EMI Electrola). **Cabaret:** "Aah-Ja"; Wolf Biermann (CBS). **Jazz:** "Belonging"; Keith Jarrett, Jan Barbarek Quartet (ECM). **Records For Children:** "Der Ausredenerfinder Und Andere Bruno-Geschichten" (Phonogram).

The jury made no awards in the categories: "Song Of The Year—national and international." Peter Moller, spokesman for the German Record Academy, says: "The German Record Academy awards are made entirely independently so there is no question of asking the board to review any of its decisions."

Academy awards are statuettes in plexiglass and gold, designed by Zurich goldsmith Otto Kuenzli.

BBC-TV Bows 2 Pop Shows This Summer

LONDON—BBC Television is launching two pop shows this summer. The first is "Disco" and is an extension of an existing BBC radio series "Pop Score." The other series, on cabaret lines, is being recorded at the Cunard International Hotel, in West London.

"Disco" will initially run for seven weeks starting at the end of August, with disk jockey Terry Wogan chairman of a lighthearted panel game featuring two teams of disk jockeys and recording artists.

The shows will be recorded at clubs and discotheques up and down the country, will include appearances from chart groups, and will cover music of the past 20 years.

The cabaret series, called "The Other Broadway," a reference to the area in which the hotel stands, will include Jeffrey S. Kruger acts appearing at the hotel, including Jerry Lewis, Dionne Warwick, Abbe Lane, the Mills Brothers and the Stylistics.

While the BBC continue negotiations for several other major artists for the series, which runs six weeks from mid-July, the format will include two acts each program and will be transmitted in peak viewing time.

From The Music Capitals Of The World

TORONTO

Myles and Lenny's current single "Hold On Lovers" was released simultaneously in the U.S. and Canada by Columbia Records on May 19. The band is on a club tour of the U.S. A co-management deal has been signed by the band with Gary Haber of All Arts Management in the U.S. and Mickey Erbe and Maribeth Solomon of Micky Mar Productions in Canada. Exclusive agency representation in the U.S. is by Magna Artists. ... Lip Service Studio Productions, headed by David Marsden, has introduced a syndicated radio show entitled "Plant Man" a series of two-minute programs dealing primarily with indoor gardening. ... BMI Canada will present their annual showcase of songs from musical shows written and composed by members of the BMI Canada Musical Theatre Workshops conducted by Lehman Engel on Thursday (29) at the Holiday Inn in Toronto. ... Ian Thomas appears at the Zodiac 1 Club in Toronto from Monday (26) until Saturday (31). In the future the club will feature the Shirelles, June 9-14; the Chamber Brothers, 16-21; and Shirley and Company, 23-28.

Walt Grealis, publisher of RPM Music Weekly, plans to establish a country music award in Canada with the presentations expected to take place in Sept. Grealis was in Edmonton on May 25 for talks with country music representatives. ... Ella Fitzgerald appeared at Toronto's Massey Hall on May 23. ... Capitol Records-EMI of Canada has signed Peter Foldy. His first single for the label is "Hollywood,"



RIGHT PRESCRIPTION—Carol Douglas, left, and her producer, Ed O'Laughlin, are all smiles after receiving a gold record for sales of "Doctor's Orders," on Midland International, in Canada.

produced by Milan Kymlika. ... Columbia Records of Canada held a media reception for Bond at the Colonial Tavern in Toronto to coincide with the release of their single "When You're Up, You're Up" taken from their first Columbia album. ... The CBC program "Identities" in conjunction with Bob Ezrin's Migration Records held an informal party on May 16 at the CBC Executive Offices in Toronto to introduce the label's newly signed act the Johnson Family to the media. Migration is distributed in North America by Atlantic Records.

Stringband held a free concert at the University College Playhouse in Toronto on May 24 which was taped for later use on Sylvia Tyson's CBC radio network show, "Touch the Earth." Stringband's second LP entitled "National Melodies" will be released shortly. ... Sara Ellen Dunlop's newly formed Sara Ellen's Homemade Music label will hold a press party on June 19 at Old Angelo's Restaurant in Toronto to introduce her new extended long-play record which includes four cuts: "Working On A Strong Foundation," "Closer To My Mind," "Singing Oh Canada" and "Children of Darkness." ... Concept 376, the Toronto-based booking agency, is moving its offices to 125 Dupont St., Toronto. ... Former Lighthouse drummer Skip Prokop is now managing and producing Diamondback. ... Mel Shaw, president of Music World Creations, manager of the Stampeders and president of the Canadian Independent Producers Association, has been appointed as one of the judges for the American Song Festival. ... The club scene in Ottawa has been seriously depleted with the recent closure of the Standish Hotel. Previously Le Hibou, Chez Henri and the Glenlea had closed their doors. ... Donny Gerard, formerly of Skylark and Brenda Gordon and Brian Russell, formerly of Dr. Music, have been signed to Rocket Records. Initial single for Gerard will be "(Baby) Don't Let It Mess Your Mind" written by Kiki Dee's producer Robert Appere. ... Anna Marie Alberghetti made her debut appearance at the Imperial Room of the Royal York Hotel in Toronto from May 14-17. Jack Jones followed her for a two-week stand on May 19.

MONTREAL—Harmonium, Les Seguins and Toubabou from Quebec will be featured in a special show in the Saratoga Music Series at the Saratoga Performing Arts Center on June 30. —MARTIN MELHUISH

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	SINGLE
1	1	STAND BY YOUR MAN—Tammy Wynette (Epic)—KPM (Billy Sherrill)
2	28	WHISPERING GRASS—*Windsor Davies/Don Estelle (EMI)—Campbell Connelly (Walter J. Ridley)
3	2	OH BOY—*Mud (RAK)—Southern (Mike Chapman/Nicky Chinn)
4	3	LOVING YOU—Minnie Riperton (Epic)—Copyright Control (Scorbu Prod.)
5	11	THE WAY WE WERE—Gladys Knight & The Pips (Buddah)—Screen Gems-Columbia (Ralph Moss)
6	12	SING BABY SING—Stylistics (Avco)—Avemb/Cyril Shane (Hugo/Luigi/Weiss)
7	5	LET ME TRY AGAIN—Tammy Jones (Epic)—MAM (Robin Blanchflower)
8	4	HURT SO GOOD—*Susan Cadogan (Magnet)—Warner Bros. (Lee Parry)
9	16	DON'T DO IT BABY—Mac & Katie Kissoon (State)—Pamscene/ATV
10	7	ONLY YESTERDAY—Carpenters (A&M)—Rondor (Richard Carpenter)
11	6	I WANNA DANCE WIT CHOO (DO DAT DANCE)—Disco Tex & the Sex-O-Lettes (Chelsea)—KPM (Bob Crewe)
12	14	THANKS FOR THE MEMORY—*Slade (Polydor)—Barn (Chas Chandler)
13	50	THREE STEPS TO HEAVEN—*Showaddywaddy (Bell)—Palace Music (Mike Hurst)
14	39	SEND IN THE CLOWNS—Judy Collins (Elektra)—Beautiful/Revelation (Arif Mardin)
15	9	THE NIGHT—Frankie Valli/Four Seasons (Mowest)—Jobete London (Bob Gaudio)
16	37	ROLL OVER LAY DOWN—*Status Quo (Vertigo)—Shawbury/Valley (Status Quo)
17	22	AUTOBAHN—Kraftwerk (Vertigo)—MCPS (Heutter/Schneider)
18	25	ONE BITTEN TWICE SHY—*Ian Hunter (CBS)—April/Ian Hunter (Ian Hunter/Mick Ronson)
19	21	ISRAELITES—*Desmond Dekker (Cactus)—Sparta Florida/Blue Mountain (Al Kong)
20	10	LOVE LIKE YOU AND ME—*Gary Glitter (Bell)—Rock Artists/Paul Gadd (Mike Leander)
21	13	A LITTLE LOVE & UNDERSTANDING—Gilbert Becaud (Decca)—ATV (Rideau Rouge)
22	23	WOMBLING WHITE TIE & TAILS—*Wombles (CBS)—Batt Songs/April (Mike Batt)
23	30	IMAGINE ME, IMAGINE YOU—*Fox (GTO)—GuruSama/Chrysalis (Kenny Young)
24	8	HONEY—Bobby Goldsboro (United Artists)—KPM (Bob Montgomery)
25	29	I GET THE SWEETEST FEELING—Jackie Wilson (Brunswick)—T.G.
26	17	WE'LL FIND OUR DAY—*Stephanie de Sykes (Bradley's)—ATV (Berry Leng)
27	15	TAKE GOOD CARE OF YOURSELF—Three Degrees (Philadelphia International)—Gamble-Huff/Carlin (Gamble-Huff)
28	19	BYE BYE BABY—*Bay City Rollers (Bell)—KPM (P. Wainman)
29	35	SWING LOW SWEET CHARIOT—*Eric Clapton (RSO)—Throat (Tom Dowd)
30	32	STAND BY ME—*John Lennon (Apple)—Carlin
31	38	SORRY DOESN'T ALWAYS MAKE IT RIGHT—Diana Ross (Tamla Motown)—Jobete London (Michael Massa)
32	—	I'LL DO ANYTHING YOU WANT ME TO—*Barry White (20th Century)—Schroeder (Barry White)
33	47	HERE I GO AGAIN—*Guys & Dolls (Magnet)—Ammo James (Arnold/Martin/Morrow)
34	—	THE PROUD ONE—Osmonds (MGM)—KPM (Mike Curb)
35	18	THE TEARS I CRIED—*Glitter Band (Bell)—Rock Artists (Mike Leander)
36	36	I'M GONNA RUN AWAY FROM YOU—Tami Lynn (Contempo Raries)—Shapiro Bernstein
37	26	LOVE ME LOVE MY DOG—*Peter Shelley (Magnet)—Tiger/Intune (Peter Shelley)
38	33	PAPA OOH MOW MOW—*Sharonettes (Black Magic)—KPM (Frazier/Wilson/White/Harris)
39	31	WHERE IS THE LOVE—Betty Wright (RCA)—Southern (H.W. Casey/R. Finch/W. Clarke)
40	—	DISCO QUEEN—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)
41	20	LIFE IN A MINISTRONE—*10C.C. (Mercury)—St. Annes (10C.C.)
42	—	TROUBLE—Elvis Presley (RCA)—Burlington

This Week	Last Week	SINGLE
43	40	SWING YOUR DADDY—Jim Gilstrap (Chelsea)—Intersong (Kenny Nolan)
44	—	DISCO STOMP—Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon)
45	27	HOLD ON TO LOVE—*Peter Skellern (Decca)—Pendulum/Warner Bros. (Meyer Shagaloff)
46	44	GET DOWN TONIGHT—K.C. & The Sunshine Band (Jayboy)—Southern (T.K. Prod.)
47	—	DON'T BE CRUEL—Billy Swann (Monument)—Carlin
48	43	HASTA LA VISTA—Sylvia (Sonet)—Sonet (Rune Ofverman)
49	24	DING-A-DONG—*Teach In (Polydor)—ATV (Eddy Owens)
50	—	SENDING OUT AN SOS—Retta Young (All Platinum)—Sunbury (Goodman/Ray/Morris)

This Week Last Week
LPs

This Week	Last Week	SINGLE
1	2	BEST OF THE STYLISTICS (Avco)
2	1	ONCE UPON A STAR—Bay City Rollers (Bell)
3	5	20 GREATEST HITS—Tom Jones (Decca)
4	6	TUBULAR BELLS—Mike Oldfield (Virgin)
5	11	THE SINGLES 1969-1973—Carpenters (A&M)
6	4	ROLLIN'—Bay City Rollers (Bell)
7	13	ROCK 'N ROLL—John Lennon (Apple)
8	34	TAKE GOOD CARE OF YOURSELF—Three Degrees (Philadelphia)
9	12	STRAIGHT SHOOTER—Bad Company (Island)
10	3	THE ORIGINAL SOUNDTRACK—10c.c. (Mercury)
11	8	ELTON JOHN'S GREATEST HITS (DJM)
12	15	RUBYCON—Tangerine Dream (Virgin)
13	14	THE SHIRLEY BASSEY SINGLES ALBUM—(United Artists)
14	45	STAMPEDE—*Doobie Bros. (Warner Bros.)
15	28	BEST OF TAMMY WYNETTE—(Epic)
16	43	AUTOBAHN—Kraftwerk (Vertigo)
17	10	BLUE JAYS—Justin Hayward/John Lodge (Threshold)
18	7	MYTHS & LEGENDS OF KING ARTHUR—Rick Wakeman (A&M)
19	17	JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (20th Century)
20	16	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
21	23	GLEN CAMPBELL'S GREATEST HITS (Capitol)
22	21	FOX—(GTO)
23	22	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
24	9	TOMMOROW BELONGS TO ME—Sensational Alex Harvey Band (Vertigo)
25	29	ON THE LEVEL—Status Quo (Vertigo)
26	19	MEMORIES ARE MADE OF HITS—Perry Como (RCA)
27	20	ROCK 'N ROLL DUDES—Glitter Band (Bell)
28	18	AL GREEN'S GREATEST HITS—(London)
29	24	PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)
30	26	ENGELBERT HUMPERDINCK'S GREATEST HITS—(Decca)
31	40	AND I LOVE YOU SO—Perry Como (RCA)
32	25	KATY LIED—Steely Dan (ABC)
33	31	IAN HUNTER—(CBS)
34	32	BAND ON THE RUN—Paul McCartney & Wings (Apple)
35	46	NEIL DIAMOND'S 12 GREATEST HITS (MCA)
36	44	MUD ROCK—Mud (RAK)
37	50	BLOOD ON THE TRACKS—Bob Dylan (CBS)
38	27	AVERAGE WHITE BAND—(Atlantic)
39	—	THE BEST OF BREAD (Elektra)
40	—	DIAMOND HEAD—Phil Manzanera (Island)
41	39	BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
42	35	YOUNG AMERICANS—David Bowie (RCA)
43	49	TELLY—Telly Savalas (MCA)
44	36	PERFECT ANGEL—Minnie Riperton (Epic)
45	30	BEST YEARS OF OUR LOVES—Steve Harley & Cockney Rebel (EMI)
46	42	THERE'S ONE IN EVERY CROWD—Eric Clapton (RSO)
47	47	I'M COMING HOME—Johnny Mathis (CBS)
48	—	FOREVER AND EVER—Demis Roussos (Philips)
49	41	TOMMY—Soundtrack (Polydor)
50	—	THE SNOW GOOSE—Camel (Decca)

WEST GERMANY

(Courtesy of Musikmarkt)
SINGLES

This Week	Last Week	SINGLE
1	—	FOX ON THE RUN—Sweet (RCA)—(Essex/Gerig)
2	—	SHAME SHAME SHAME—Shirley & Company (Philips)—(Scholz/Blezak)
3	—	I CAN DO IT—The Rubettes (State)—(Budde)
4	—	ONLY YOU CAN—Fox (GTO)—(Roba)

This Week	Last Week	SINGLE
5	—	IF—Telly Savalas (MCA)—(Colgems/Gerig)
6	—	GRIECHISCHER WEIN—Udo Jurgens (Ariola)—(Montana)
7	—	EIN LIED ZIEHT HINAUS IN DIE WELT—Jurgen Marcus (Telefunken)—(Young/Intro)
8	—	SCHON WIE MONA LISA—Demis Roussos (Philips)—(Samos/Intersong)
9	—	DING-A-LONG—Teach-In (Telefunken)—(Intersong)
10	—	REACH OUT I'LL BE THERE—Gloria Gaynor (MGM)—(Intersong)
11	—	ICH TRINK AUF DEIN WOHL, MARIE—Frank Zander (Ariola)—(Intro.)
12	—	PLEASE MR. POSTMAN—Carpenters (A&M/Ariola)—(Phonix)
13	—	I CAN HELP—Billy Swan (Monument/CBS)—(Budde)
14	—	BYE BYE BABY—Bay City Rollers (Bell/Electrola)—(Accord)
15	—	FANCY PANTS—Kenny (RAK/Electrola)—(Melodie Der Welt)

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
SINGLES

This Week	Last Week	SINGLE
1	—	CYCLAMEN NO KAORI—*Akira Fuse (King)—Watanabe
2	—	KANASHIMI NO OWARUTOKI—*Goro Noguchi (Polydor)—Fuji
3	—	KAKKOMAN BOOGIE—*Downtown Boogie Woogie Band (Express)—PMP
4	—	SHOWA KARESUSUKI—*Sakura And Ichiro (Polydor)—Diamond
5	—	HANA NO YOUNI TORI NO YOUNI—*Goh Hiromi (CBS/Sony)—Standard
6	—	WAGA YOKI TOMOYO—*Hiroshi Kamayatsu (Express)—Nichion
7	—	ONLY YESTERDAY—Carpenters—(A&M)
8	—	HITORI ARIKI—*Junko Sakurada (Victor)—Sun
9	—	22 SAI NO WAKARE—*Kaze (Panam)—MPM, CMP
10	—	SMOKI' BOOGIE—*Downtown Boogie Woogie Band (Express)—PMP
11	—	KOI GA ABUNAI—*Zutorubi (AI)—NTV, Nichion
12	—	MIZUJIMI NO KESSHIN—*Momoe Yamaguchi (CBS/Sony)—Tokyo
13	—	KOI NO REQUEST—*Shinya Aizaki (Reprise)—Watanabe
14	—	KOIBITOTACHI NO GOGO—*Agnes Chan (Warner)—Watanabe
15	—	ONNA NO YUME—*Aki Yashiro (Teichiku)—AI
16	—	ONNA GA HITORI—*Shinichi Mori (Victor)—Watanabe
17	—	TOSHISHITA NO OTOKONOKO—*Candies (CBS/Sony)—Watanabe
18	—	SHIROI HEYA—*Kenji Sawada (Polydor)—Watanabe
19	—	ORETACHI NO KUNSHO—*Original Sound Track (Toho)—NTV
20	—	ONOIDORI—Saori Minami (CBS/Sony)—Nichion

ITALY

(Courtesy of Germano Ruscitto)
SINGLES

This Week	Last Week	SINGLE
1	—	PIANGE IL TELEFONO—Domenico Modugno (Carosello-Ricordi)
2	—	YOU ARE THE FIRST THE LAST MY EVERYTHING—Barry White (Phonogram)
3	—	EL BIMBO—Bimbo Jet (EMI)
4	—	ARIA—Dario Balban Bembo (CIV-RCA)
5	—	EMMANUELLE—The Lovelets (Rifi)
6	—	UN'ALTRA DONNA—I Cugini Di Campagna (Puff-Fonit/Cetra)
7	—	KUNG FU FIGHTING—Carl Douglas (Durium)
8	—	PARLAMI D'AMORE MARIU—Mal (Ricordi)
9	—	SUCH A COLD NIGHT TONIGHT—Santerciole (CBS-MM)
10	—	DOCTOR'S ORDERS—Carol Douglas (RCA)
11	—	TESTARDO IO—Roberto Carlos (CBS-MM)
12	—	LA CANZONE DI ORLANDO—Santo & Johnny (P.A.-Ricordi)
13	—	EMMANUELLE—Pierre Bachelet (Warner Bros.-Ricordi)
14	—	YUPPI DU—Celentano (CBS-MM)
15	—	ERA—Wess & Dory Ghezzi (Durium)

HOLLAND

(Courtesy of Stichting Nederlandse)
SINGLES

This Week	Last Week	SINGLE
1	—	LOVE IS ALL—Roger Glover and Guests (EMI)
2	—	UNA PALOMA BLANCA—George Baker Selection (Negram)
3	—	GUITAR KING—Hank The Knife and The Jets (Negram)
4	—	SWING YOUR DADDY—Jim Gilstrap (Chelsea)
5	—	HOUSE FOR SALE—Lucifer (EMI)
6	—	GRIECHISCHER WEIN—Udo Jurgens (Ariola)
7	—	LOVIN' YOU—Minnie Riperton (Epic)
8	—	KEETJE TIPPEL—Zangeres Zonder Naam (Telstar)
9	—	IK BEN BLIJ, DAT IK JE NIET VERGETEN BEN—Joost Nuissi (Harlekiin)
10	—	SAILOR BOY—Ferrari (Negram)

SPAIN

(Courtesy of El Gran Musical)
SINGLES

This Week	Last Week	SINGLE
1	—	EL BIMBO—Bimbo Jets (EMI)—(Sugar)

This Week	Last Week	SINGLE
2	—	YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Movieplay)—(Quiroga)
3	—	BELLA SIN ALMA—Richard Coccianta (EMI)
4	—	TU VOLVERAS—Sergio Y Estibaliz (Zafiro)—(Discorama)
5	—	TODO EL TIEMPO DEL MUNDO—Manolo Otero (EMI)—(Ego Musical)
6	—	DOCTOR'S ORDERS—Carol Douglas (RCA)—(Ego Musical)
7	—	I CAN HELP—Billy Swan (CBS)
8	—	DING-A-DONG—Teach-In (Philips/Phonogram)—(Canciones del Mundo)
9	—	VIENTO DEL OTONO—Danny Daniel (Polydor)—(Otilo)
10	—	ENTRE DOS AGUAS—Paco de Lucia (Philips/Phonogram) (Fontana) LPs

This Week Last Week

This Week	Last Week	SINGLE
1	—	JESUS CHRIST SUPERSTAR—Banda Original Pelicula (Movieplay)
2	—	FUENTE Y CAUDAL—Paco de Lucia (Philips/Phonogram)
3	—	PHYSICAL GRAFFITI—Led Zeppelin (Hispavox)
4	—	WHITE GOLD—Love Unlimited (Movieplay)
5	—	BLOOD ON THE TRACKS—Bob Dylan (CBS)
6	—	SERENADE—Neil Diamond (CBS)
7	—	AQUALUNG—Jethro Tull (Ariola)
8	—	GRACIAS A LA VIDA—Joan Baez (Ariola)
9	—	GOODNIGHT VIENNA—Ringo Starr (EMI)
10	—	CAN'T GET ENOUGH—Barry White (Movieplay)

MEXICO

(Courtesy of Radio Mil)
SINGLES

This Week	Last Week	SINGLE
1	—	LUNA BLANCA—Karina (Gamma)
2	—	SE ME OLVIDO OTRA VEZ—Juan Gabriel (RCA)—Yolanda del Rio (RCA)
3	—	MI CORAZON LLORO—King Clave (Orfeon)
4	—	MY EYES ADORED YOU (Mi adoracion era verte)—Frankie Valli (Private Stock)
5	—	YO QUIERO AMIGOS—Roberto Carlos (CBS)
6	—	LADY MARMALEDO (Dulce Dama)—LaBelle (Epic)
7	—	GET DANCIN' (Bailemos)—Disco Tex and The Sex-O-Lettes (Polydor)
8	—	QUIERES SER MI AMANTE—Camilo Sesto (Ariola)
9	—	HOY QUISIERA—Sonia Lopez (CBS)
10	—	OH CAROL—Karina (Gamma)

BELGIUM

(Courtesy of HUMO)
SINGLES

This Week	Last Week	SINGLE
1	—	FOX ON THE RUN—Sweet
2	—	MAKE ME SMILE—Steve Harley
3	—	LIFE IS A MINISTRONE—10 CC
4	—	LOVE IS ALL—Roger Glover
5	—	SURVIVIN' BOOGIE—Kandahar
6	—	HOUSE FOR SALE—Lucifer
7	—	YOU CAN MAKE...—Lennart, Messagie & Dagleth
8	—	MAGGY JOHNSONS—Opus Est
9	—	NO. 9 DREAM—John Lennon
10	—	GUITAR KING—Hank The Knife & The Jets
11	—	GELUKKIG ZIJN—Ann Christy
12	—	SAILOR—Sailor
13	—	IF—Telly Savalas
14	—	OH BOY—Mud
15	—	HORANATA—Banzai
16	—	DOWN, DOWN—Status Quo
17	—	NOW I'M HERE—Queen
18	—	SOME KIND OF WONDERFUL—Grand Funk Gaynor
19	—	REACH OUT, I'LL BE THERE—Gloria Gaynor
20	—	GET YOURSELF TOGETHER—Long Tall Ernie & The Shakers LPs

This Week Last Week

This Week	Last Week	SINGLE
1	—	ON THE LEVEL—Status Quo
2	—	WAR CHILD—Jethro Tull
3	—	NOT FRAGILE—B.T.O.
4	—	ROCK 'N ROLL—John Lennon
5	—	JOHAN VERMINNEN—Johan Verminnen
6	—	LONG LIVE THE SLICED HAM—Kandahar
7	—	DARK SIDE OF THE MOON—Pink Floyd
8	—	J.L. SEAGULL—Neil Diamond
9	—	ORIGINAL SOUND TRACK—10 CC
10	—	BAND ON THE RUN—Wings

FINLAND

(Courtesy of Intro Magazine)
SINGLES

This Week	Last Week	SINGLE
1	—	EL BIMBO—Marion (EMI)
2	—	ERA—Wess and Dory Ghezzi (Philips)
3	—	DING-A-DONG—Reach-In (Philips)
4	—	TANKEROS LOVE—Kivikasvot (Rondo)
5	—	LET ME BE THE ONE—The Shadows (EMI)
6	—	GOOD LOVE CAN NEVER DIE—Alvin Stardust (Ariola)
7	—	GET ON—Hurriganes (Love)
8	—	KUNG FU FIGHTING—Carl Douglas (Pye)
9	—	JYRKI BOY—Juice Leskinen (Love)

Rock Singles Best Sellers

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As Of 5/19/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

- | | |
|--|--|
| 1 BEFORE THE NEXT TEARDROP FALLS —Freddy Fender—ABC/Dot 17540 | 20 BLOODY WELL RIGHT —Supertramp—A&M 1660 |
| 2 THANK GOD I'M A COUNTRY BOY —John Denver—RCA 10239 | 21 I'M NOT LISA —Jessi Colter—Capitol 4009 |
| 3 I DON'T LIKE TO SLEEP ALONE —Paul Anka—United Artists 615 | 22 THE LAST FAREWELL —Roger Whittaker—RCA 50030 |
| 4 (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG —B.J. Thomas—ABC 12054 | 23 MISTY —Ray Stevens—Barnaby 614 |
| 5 PHILADELPHIA FREEDOM —Elton John—MCA 40364 | 24 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M 1672 |
| 6 JACKIE BLUE —Ozark Mountain Daredevils—A&M 1654 | 25 OLD DAYS —Chicago—Columbia 3-10131 |
| 7 ONLY YESTERDAY —Carpenters—A&M 1677 | 26 CLASSIFIED —C. W. McCall—MGM 14801 |
| 8 WILDFIRE —Michael Murphey—Epic 8-50084 | 27 HOW LONG —Ace—Anchor 21000 |
| 9 ONLY WOMAN —Alice Cooper—Atlantic 3254 | 28 JUDY MAE —Boomer Castleman—Mums 8-6038 |
| 10 SISTER GOLDEN HAIR —America—Warner Bros. 8086 | 29 SHINGING STAR —Earth, Wind & Fire—Columbia 3-10090 |
| 11 THE IMMIGRANT —Neil Sedaka—Rocket 40370 | 30 HEY YOU —Bachman-Turner Overdrive—Mercury 73683 |
| 12 MINNESOTA —Nothern Light—Columbia 3-10136 | 31 THE WAY WE WERE/TRY TO REMEMBER —Gladys Knight & The Pips—Buddah 463 |
| 13 HE DON'T LOVE YOU (Like I Love You) —Tony Orlando & Dawn—Elektra 45240 | 32 YOU NEED LOVE —Styx—Wooden Nickel 10272 |
| 14 WHEN WILL I BE LOVED —Linda Ronstadt—Capitol 4050 | 33 BAD TIME —Grand Funk—Capitol 4046 |
| 15 KILLER QUEEN —Queen—Elektra 45226 | 34 CHEVY VAN —Sammy Johns—GRC 2046 |
| 16 TAKE ME IN YOUR ARMS (Rock Me) —Doobie Brothers—Warner Bros. 8092 | 35 LOVE WON'T LET ME WAIT —Major Harris—Atlantic 3248 |
| 17 WALKING IN RHYTHM —Blackbyrds—Fantasy 736 | 36 BLANKET ON THE GROUND —Billie Jo Spears—United Artists 584 |
| 18 IT'S A MIRACLE —Barry Manilow—Arista 0108 | 37 CUT THE CAKE —Average White Band—Atlantic 3261 |
| 19 LONG TALL GLASSES (I Can Dance) —Leo Sayer (Warner Bros. 8043) | 38 LIZZIE AND THE RAINMAN —Tanya Tucker—MCA 40402 |
| | 39 DON'T TELL ME GOODNIGHT —Lobo—Big Tree 16022 |
| | 40 WHY CAN'T WE BE FRIENDS? —War—United Artists 629 |

Rock LP Best Sellers

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As Of 5/19/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

- | | |
|---|---|
| 1 HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 2133 | 21 COLD ON THE SHOULDER —Gordon Lightfoot—Reprise MS 2206 |
| 2 AN EVENING WITH JOHN DENVER —RCA CPL2-0764 | 22 NUTHIN' FANCY —Lynyrd Skynyrd—MCA 2137 |
| 3 CHICAGO VIII —Columbia PC 33100 | 23 LET ME BE THERE —Olivia Newton-John—MCA 389 |
| 4 GREATEST HITS —Elton John—MCA 2128 | 24 THE MYTHS AND LEGENDS OF KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE —Rick Wakeman—A&M SP 4515 |
| 5 WELCOME TO MY NIGHTMARE —Alice Cooper—Atlantic SD 18130 | 25 NOT FRAGILE —Bachman-Turner Overdrive—Mercury SRM-1-1004 |
| 6 HEARTS —America—Warner Bros. BS 2852 | 26 SPIRIT OF AMERICA —Beach Boys—Capitol SVBB 11384 |
| 7 THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire—Columbia PC 33280 | 27 FANDANGO —Z.Z. Top—London PS 656 |
| 8 BACK HOME AGAIN —John Denver—RCA CPL1-0548 | 28 ENDLESS SUMMER —Beach Boys—Capitol SVBB 11307 |
| 9 PHYSICAL GRAFFITI —Led Zeppelin—Swan Song SS2-200 | 29 BEHIND CLOSED DOORS —Charlie Rich—Epic KE 32247 |
| 10 TOMMY/ORIGINAL SOUNDTRACK RECORDING —Polydor PD2-9502 | 30 HE DON'T LOVE YOU LIKE I LOVE YOU —Tony Orlando & Dawn—Elektra 7E-1034 |
| 11 GREATEST HITS —John Denver—RCA CPL1-0374 | 31 AUTOBAHN —Kraftwerk—Vertigo VEL 2003 |
| 12 Walt Disney's MICKEY MOUSE CLUB Mousekiddies and Other Favorites —Disneyland 1362 | 32 PLAYING POSSUM —Carly Simon—Elektra 7E-1033 |
| 13 IF YOU LOVE ME (LET ME KNOW) —Olivia Newton-John—MCA 411 | 33 JUST ANOTHER WAY TO SAY I LOVE YOU —Barry White—20th Century T-466 |
| 14 WHAT WERE ONCE VICES ARE NOW HABITS —Doobie Brothers—Warner Bros. BS 2750 | 34 IV —Led Zeppelin—Atlantic SD 7208 |
| 15 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS —Jim Croce—ABC ABCD-835 | 35 FIRE —Ohio Players—Mercury SRM-1-1013 |
| 16 HEART LIKE A WHEEL —Linda Ronstadt—Capitol ST 11358 | 36 KATY LIED —Steely Dan—ABC ABCD 846 |
| 17 AVERAGE WHITE BAND —Atlantic SD 7308 | 37 FIVE A SIDE —Ace—Anchor ANCL 2001 |
| 18 STRAIGHT SHOOTER —Bad Company—Swan Song SS 8413 | 38 SURVIVAL —O'Jays—Philadelphia International KZ 33150 |
| 19 FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING —Arista AL 9004 | 39 CRASH LANDING —Jimi Hendrix—Reprise MS 2204 |
| 20 I'LL PLAY FOR YOU —Seals & Crofts—Warner Bros. BS 2848 | 40 JOY TO THE WORLD/THEIR GREATEST HITS —Three Dog Night—ABC/Dunhill DSD 50178 |

Cap Campaigning For McCartney

LOS ANGELES—Capitol Records has launched a national campaign covering radio, TV, print and point-of-purchase locations on behalf of Paul McCartney and Wings' "Venus And Mars" LP.

First print ads will concentrate on Wings' "Listen To What The Man

Said" single with following ads stressing the LP and the single.

Newspaper ads are slated for national exposure starting June 1, with tie-ins to local retailers, while trade ads will also begin shortly. Consumer print ads will begin in September and run through December.

General News

Licensors, Pub. Broadcasters

• Continued from page 1

proposal by the music people for a five-year deal, asking \$300,000 for each of the first two years, \$400,000 for each of the next two years, and \$500,000 for the fifth year of the agreement. The broadcasters have countered with a proposal for a four-year term, with a similar initial payment and stepup schedule, but terminating in the fourth year at \$400,000.

The broadcasters, however, also want included in the deal a provi-

sion for arbitration. This has been opposed by the licensing groups, who feel that the statutory right of public broadcasters to argue disputes before a federal district court provides adequate safeguards.

It's understood that the rights groups' payment formula is conditioned on a bypass of the arbitration proviso.

Nevertheless, the likelihood of a quick settlement is underscored by a compromise already reached on when licensing obligations would become effective. The date arrived

at is July 1, after licensors first plugged for a retroactive starting date of Jan. 1, 1975, while broadcasters wanted the initial term to begin the first of next year.

An unusual aspect of the negotiating procedure was the permission granted all parties by Tom Brennan, Senate Copyrights Subcommittee counsel, to act in concert without suffering antitrust vulnerability.

On the negotiating committee for the music groups are Bernard Korman for ASCAP, Ed Cramer and Ed Chapin for BMI, Al Ciancimino for SESAC, and Bud Taylor for the Harry Fox Agency. They face off spokesmen for the Corp. of Public Broadcasting, Public Broadcasting Service, and National Public Radio. Together, the latter three organizations represent more than 700 transmitters across the country, among them many small college stations.

The Harry Fox Agency figures in the negotiations by virtue of its control of synchronization rights. SESAC also handles synchronization rights for its publishers, while ASCAP and BMI are authorized only to license performing rights.

Spurring recent attempts to work out a payment agreement between broadcasters and music licensors was the latter group's strong opposition to any form of compulsory licensing at rates set by a tribunal. Such an approach was offered as an amendment to the Copyright Act by Sen. Charles Mathias (Billboard, April 26 & May 3).

The amendment is given little chance of passage in view of the pending agreement between the negotiating parties.

Onyx Denies Non-Payment To Players On Parker LP

NEW YORK—Charges that this year's jazz Grammy winning album, Charlie Parker's "The First Recordings," contains some sides for which certain of the performing musicians had not been paid recording fees, have been vigorously countered by Don Schlitten of Onyx, which issued the album.

Schlitten, who has been an active participant in past campaigns against bootlegging, says the sides were acquired under license from Spotlite Records of England, which warranted that all payment obligations were met.

The charge against the Parker album surfaced at a NARAS meeting here last month devoted to industry efforts against tape piracy (Billboard, May 10). It was stated that royalty payments are being made to the Parker estate, but that others on the original date, a 1940 broadcast, had not been paid for the transfer of their performances to disk.

Schlitten points to a warranty provision in his contract with Spotlite, which reads in part:

"You Spotlite represent and warrant that you . . . have complied with the requirements of all unions having jurisdiction in connection with the production of the recordings; that all payments in connection with

their production has been properly made."

Schlitten emphasizes that he has no reason to doubt the validity of the material as represented. American Federation of Musicians headquarters here was unable to provide any information on the payment status of musicians on the date.

I. Gershwin Tribute Set

LOS ANGELES—Producers David Koontz and Warren Hay Lyons say they are "fighting off" hordes of performers who are eager to appear for free at the "Lyrics By Ira Gershwin—Who Could Ask For Anything More" tribute July 27 at Chandler Pavilion of the Music Center.

Gershwin, brother of the late George Gershwin, has never been honored publicly for his many lyrics to songs that have become enduring American evergreens.

Proceeds will go to the Reiss-Davis Child Study Center, an organization dedicated to treatment of mentally disturbed children.

Frank Sinatra, Jack Lemmon, Ethel Merman, Gene Kelly, Harold Arlen, Liza Minnelli, Ben Vereen and John Green are among the acts who will participate, Koontz and Lyons report.

"At least 40 songs with Gershwin lyrics will be spotted throughout the evening," Koontz says. "Jack Elliott is musical director and Gower Champion will direct the production. Green is developing a special segment of the show to be built around 'Porgy And Bess' and there will be numerous surprises."

Asher Program

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Prior to joining CBS (for the second time) Asher was a vice president with Capitol Records. Named executive vice president of the CBS International division in 1971, he assumed the duties of managing director of CBS, U.K. in 1972. Both Asher and Irwin Segelstein, president, CBS Records (domestic) report directly to Yetnikoff, CBS Records Group president.



HAPPY SONG—Joan Baez and Phil Ochs perform at a rally in New York's Central Park to celebrate the end of the Vietnam war. Others performing included Joe Droukas, Odetta, Paul Simon, Tom Paxton, Pete Seeger, Richie Havens and Harry Belafonte.

Pickwick Finds Distribution Broadening

• Continued from page 3

allows us to remain reasonably autonomous, and they recognize the strong future available in a full price line.

"And by keeping the artist roster fairly small, we can continue to work artists and records long after a major label may have moved on to something else."

As an example, Willen cites that Pickwick has three records on the 30

disk KDAY-AM playlist in Los Angeles (Kool, Kay-Gees, Toms) and points to the fact that the Kay-Gees have gone on the K-100-FM playlist six months after their "Keep On Bumpin'" was released.

The future calls for more acquisitions "when the time is right and if the product is good" and the release soon of six Groove Merchant two-fers.

All labels distributed by Pickwick

present the company with the master tape and Pickwick does the rest, including art work, pressing, distribution and so on.

The label is headquartered in New York, with Rick Bleiweiss as national sales and promotion director, Sonny Kirshen as national sales promotion manager, George Columbo as special products manager and Bugs Bower as P.I.P. vice president.

PHILLY ICE STARS GO ON RECORD

PHILADELPHIA—With the Philadelphia Flyers pro hockey team merchandising everything from T-shirts to hockey pucks, Herman Kaplan, who identifies himself as "the smartest music man in the city," aims to cash in on the team's great popularity via records. Kaplan has set up All-Pro Records for an LP to be merchandised as "The Flyers On Ice."

In addition to turning Flyers star Dave Schultz into a singer with support from teammates Bob Taylor, Tom Bladon, Rick MacLeish and Jim Watson, the LP offers inside tips on playing winning hockey from the players themselves. Schultz, who admits "I can't sing," recorded a ditty titled "Penalty Box," backed by the ballad "My Way's Best For You." Songs were written by Kal Mann, local songwriter responsible for many hits including "The Twist" and the LP was cut at Society Hill Sound recording studios here.

To promote the album and hopefully develop a single hit, Schultz is making the rounds of radio stations plugging his "Penalty Box" singing.

RAY CHARLES

RC

R E N A I S S A N C E



CROSSOVER



BEE GEES—Main Course, RSO SO 4807 (Atlantic). After several rather disappointing albums, the Gibbs Brothers have come up with perhaps their most versatile and most contemporary effort in years. Recorded at Miami's Criteria with production chores handled by Arif Mardin, this album touches base with so many different styles of music and commercial sounds, that it could be a smash on all fronts. For the first time, they could score in the soul market with several dance-oriented songs (sometimes a la Average White Band). And then there are the songs that sound like the old Bee Gees, featuring the vocal harmonies that made them a supergroup of the Sixties. Other songs are reminiscent of Bad Company, Elton John and even the Beatles but they treat each of these selections with their own mixture of instrumental and vocal excitement. One of the major changes in the group is the addition of British keyboard wizard Blue Weaver, who does some fine synthesizer work throughout. Still, the multiple-talented Gibbs Brothers are the winning element, with distinctive vocals and writing talents the group now has a chance of breaking into the discos, hitting high on the charts of AM, FM and soul stations.

Best cuts: "Nights On Broadway," "Jive Talking," "Winds Of Change," "All This Making Love," "Country Lanes," "Edge Of The Universe," "Baby As You Turn Away."

Dealers: The label is launching a massive campaign to promote this record and it will tie in with their extensive U.S. summer tour.

JACKSON 5—Moving Violation, Motown M6-829S1. Another primarily disco oriented set from the five but with more emphasis on complicated and well done harmonies. As with each LP, Michael's voice grows more mature and he is beginning to resemble at times a young Smokey Robinson in style. Interchange between two or three lead vocals in a song with the remainder of the group handling harmony is the real highlight here, however. Several good ballads here as well, with side one a totally fast side which makes for interesting at home programming. Good Latin styled rhythms throughout, as well as a sound reminiscent of the early Temptations from time to time. Basically, the brothers seem more willing to experiment here than on prior LPs, with a few more pop slanted instrumental licks and arrangements while retaining their strong core in soul. Production shared by a number of people, which may account for some of the variety. Even a classically intro'd cut here.

Best cuts: "Forever Came Today," "Time Explosion" (with the classical intro and a Temps-like vocal interchange), "Moving Violation," "Honey Love" (a long disco cut), "Call Of The Wild," "All I Do Is Think Of You" (strongest ballad).

Dealers: Motown readying interesting mobile of cover.

ELVIS PRESLEY—Today, RCA APL1-1039. The most versatile and energetic album Presley has come up with in several releases. The last two LPs have been a bit lackluster, both vocally and material wise. Here, however, Elvis seems to be putting some of the old power back into his singing and has chosen a selection of country contemporary hits, country standards, current pop hits, rock oldies and his own current hit, "T-R-O-U-B-L-E." Singing is less forced than on recent albums, choice of material seems much more natural to the artist and musical backup is simple yet effective. Production also gives more emphasis to the vocals, rather than merging them with the instruments. Most impressive, however, is the return of expressiveness, emotion and strength to the voice.

Best cuts: "T-R-O-U-B-L-E," "Susan When She Tried," "Shake A Hand," "Pieces Of My Life," "Fairytale," "I Can Help."

Dealers: As always, place in pop and country.

JIM WEATHERLY—Magnolias & Misfits, Buddah BDS 5637. Mix of country and pop material from one of the more established writers in pop and a man who is fast becoming a fixture on the country charts. LP here blends some heavily orchestrated, almost MOR material with strong background choruses with some more country sounding material. Best cut on the album, however, may well be "Mississippi Song," which gives Weatherly a chance to show off his soft but expressive vocals against a solo piano background. Arrangements from Nick DeCaro and Larry Mujoberac add to strength of album.

Best cuts: "It Must Have Been The Rain" (upcoming single), "If I Could Just Find My Way," "What's One More Time," "Love Has Made A Woman Out Of You," "Mississippi Song."

Dealers: Place in pop and country.

HUBERT LAWS—The Chicago Theme, CTI 6058 S1 (Motown). This album should hit high on the pop and jazz charts, because Laws has put together a splendid Bob James arranged record. The title cut of the album should receive substantial play, mainly because it swings in a lively way like Barry White and the Love Unlimited Orchestra. Laws sounds more soulful than ever and his awareness of the disco market will make this his biggest effort to date. As in the past, he has included a classical piece by Dvorak, in addition to his three originals and two soul standards.

Best cuts: "The Chicago Theme," "You Make Me Feel Brand New," "I Had A Dream," "Inflation Chaser."

Dealers: Laws is well-known in jazz circles, but this should break him into the pop-spotlight.

Spotlight



ELTON JOHN—Captain Fantastic And The Brown Dirt Cowboy, MCA 2142. It doesn't take a genius to realize Elton John is going to have another number one LP, and it's obvious nobody has to tell Elton this. The pleasant surprise, however, is that, as always, the artist continues to change and progress. Lyrical content here is primarily autobiographical (the music careers of both John and lyricist Bernie Taupin) with stories centering around difficulties with publishers, life on the road, good and bad reviews, writing and so forth. Musical content is more varied than the last few LPs, with countryish flavoring here and there, one cut with soul/disco type strings, more emphasis on solos (particularly some rock items from guitarist Davey Johnstone) from band members and a strong classical feel of several of the cuts. Majority of the set is self-contained (handled by Elton's band) and the music itself is of a simpler structural nature than the past few LPs. One grows to expect a lot from an artist the stature of Elton John, and there is no disappointment here. No really radical changes from past product (the loose conceptual idea is a difference as is the reliance on band members) which is fine.

Best cuts: "Captain Fantastic And The Brown Dirt Cowboy," "Bitter Fingers," "Tell Me When The Whistle Blows," "(Gotta Get A) Meal Ticket," "Writing," "We All Fall In Love Sometimes."

Dealers: Package includes "scrapbook" covering Elton & Bernie's early days, lyric booklet and even a fan club/T-shirt flyer.



FOUR TOPS—Night Lights Harmony, ABC ABCD-862. First LP from the veteran soul group under the production auspices of Steve Barri and group member Lawrence Payton Jr. moves them closer to the pop mainstream than they have been in some time, with disco styles, pop like horn and string arrangements and vocals reminiscent in spots of some of the best of the quartet's Motown material. Seven of the nine cuts are uptempo, including one which is an interesting blend of disco soul and Trinidad steel drums. Last few of the group's singles have been primarily soul oriented. What may well be the case here, since the Tops have not changed their musical approach that much, is that the public has caught up with them. Expect crossover here. More self-penned material here, too.

Best cuts: "Seven Lonely Nights," "Is This The Price" (good ballad with excellent Michael Omartian arrangement), "We All Gotta Stick Together," "I've Got What You Need," "I'm Glad You Walked Into My Life."

Dealers: Place in pop and soul.

SUPREMES—The Supremes, Motown, M6-828S1. The trio comes up with a much more pop oriented LP than previous few efforts, but there is also the predictable heavy emphasis on disco sounds. Diana Ross, of course, is long gone and the personnel has changed several times since her departure, yet whoever the three girls may be at any one time, the group remains one of the strongest of pop and soul's harmonizing units. Good mix here of sophisticated soul arrangements (strings, flowing horns, etc.) but there are also some funky sax solos and a feel of Motown's earlier days remains. Six producers or combinations add to the variety, with the material from Mark Davis, Hal Davis and Clayton Ivey & Terry Woodward working best. Lots of fine rockers, but the ballads are the strong points.

Best cuts: "Where Is It I Belong," "You Turn Me Around" (the two ballads), "Early Morning Love," "Give Out, But Don't Give Up," "Where Do I Go From Here."

Dealers: One of the most familiar names in music.



T.G. SHEPARD—T.G. Shepard, Melodyland ME 401S1. Artists first album featuring the two initial singles that have taken him to the top of the charts and crossed over as well. Mostly ballads delivered in his smooth, easy style. Lots of single potential and he co-produced it too.

Best cuts: "Callin' You Again," "Another Woman," "I Lived It Up" and "Rollin' With The Flow."

Dealers: Singles featured on cover will sell it.

JOHNNY DARRELL—Water Glass Full Of Whiskey, Capricorn CPO154. Darrell is a very laid-back artist this time doing all easy going earthy songs in his easy going, earthy style. Good material, well produced and features three singles of the past.

Best cuts: "Love's Lullaby," "Singin' Lonely Songs" and "The Ballad Of Lucy Jordan."

Dealers: Needs to be heard to fully appreciated.

BUDDY ALAN—Chains/Another Saturday Night, Capitol ST-11400. Probably the most commercial album Buddy has done. Good selection of material of which he wrote or co-wrote most of. Also features two of his most recent singles.

Best cuts: "Maybe Things Would Be Better That Way," "She Always Wears A Yellow Rose" and "I Never Had It So Good."

Dealers: Attractive front photo. TV popularity will help sales.



PAUL DESMOND—Pure Desmond, CTI 6059 S1 (Motown). This is probably the cleanest jazz album cut in many years, featuring Desmond's stand out alto sax in the fine company of bassist Ron Carter, drummer Connie Kay and guitarist Ed Bickert. The best part of it all lies in the fact that Desmond is somewhat of a musical hermit and when he finally does go into the studio he sounds better than ever without becoming caught up with electronics like some of his contemporaries. Bickert adds quality consistent solos to each tune and the musical level is overwhelming without being overpowering.

Best cuts: "Squeeze Me," "I'm Old Fashioned," "Everyting I Love," "Till The Clouds Roll By," "Mean To Me."

Dealers: Stock this in the Desmond, saxophone and Dave Brubeck sections for best results.



PAVLOV'S DOG—Pampered Menial, Columbia PC 33562. LP has actually been out once before, rather briefly, on ABC, Columbia, however, soon acquired the act and for all intents and purposes this is the debut. First thing to strike the listener here are the unique vocals of David Surkamp, who sounds as if he may have been recorded on the wrong speed. On second listen, however, the vocals are more than unique—they are effective and not gimmicky in the least. Musical backup is a mix of straight rock and violins, violas and melotrons. End result is that the band sounds like a somewhat more progressive version of ELO, with strong classical and rock overtones. Good, strong songs, primarily suited for FM. And the Surkamp voice is a good one. Classically influenced music is particularly good.

Best cuts: "Julia," "Song Dance," "Fast Gun," "Theme From Subway Sue," "Epidose."

Dealers: LP was on charts and starting to get strong radio response when out before.

YVONNE FAIR—The Bitch Is Black, Motown M6-832S1. Mix of disco material, ballads and blues from lady able to maneuver her voice from a little girl sound to a growling, guttural blues sound and who always creates an underlying tone of tension. Producer Norman Whitfield has chosen songs from the cream of the Motown stalwarts (Pam Sawyer, Gloria Jones, Stevie Wonder, Barrett Strong, Henry Cosby and himself) and directs Ms. Fair superbly to the mood of each song. Music ranges from straight funk to lush string arrangements to more standard Motown soul, with the emphasis on sophisticated horn and string sounds. Excellent variety of material and stylizing from Ms. Fair, with the highlight coming during "It Should Have Been Me" when she strongly resembles Ben E. King stylistically in his "Don't Play That Song" days.

Best cuts: "Funky Music Sho Nuff Turns Me On," (single), "It Should Have Been Me," "It's Bad For Me To See You," "Let Your Hair Down," "I Know (You Don't Love Me No More)" (the old Barbara George hit).

Dealers: Single is currently on soul charts.

DAVID SANCIOS—Forest Of Feelings, Epic KE 33441 (CBS). Sancious, the former keyboard player with Bruce Springsteen, is a very talented musician. Alternating between organ, moog, clavinet, electric and acoustic piano and guitar, this 21-year-old touches base with many kinds of music on this all instrumental set. Several of the cuts are reminiscent of Chick Corea and Larry Coryell, and part of that may lie in the fact that Billy Cobham produced it.

Best cuts: "Suite Cassandra," "Come On If You Feel Up To It," "The Forest Of Feelings," "Crystal Images," "Further In The Forest Of Feelings."

Dealers: Stress background.

JOE BECK—Beck, Kudu 21 S1 (Motown). Although Beck cut a solo album many years ago, this is for all practical purposes his first record in the jazz-rock context. Featuring support from the Brecker Brothers' band rhythm section of fellow guitarist Steve Kahn, keyboardist Don Grolnick, bassist Will Lee and drummer Chris Parker; the album's main player other than Beck is alto saxman Daid Sanborn. It is the fine interplay between the multi-faceted guitar of Beck and the sensitive yet funky work of Sanborn that makes this instrumental jazz-rock a fine beginning.

Best cuts: "Star Fire," "Cactus," "Texas Ann," "Red Eye."

Dealers: The album packaging is very eye-catching and simply says the word Beck, so expect many buyers to pick this one up expecting it to be Jeff Beck.



DAVID STEINBERG—Goodbye To The '70s, Columbia PC 33399. David Steinberg has wanted to put out an album like this in some time and the overall result is very clever. There are five routines included and each is supposed to take place in the future. The album concept was created by Steinberg and Don Novello (of the Smothers Brothers show). Unlike many other comedy albums, this one features an extensive amount of production to achieve certain features and it has a cast of more than ten. Steinberg still stands out front and center and he has really outdone himself.

Best cuts: "Pope Roast," "1981 Press Conference," "50th Annual Motion Picture Academy Awards."

Dealers: The album packaging is hilarious and the cover will immediately score the attention of your buyers and as well as yours.



EARTH, WIND & FIRE—That's The Way Of The World, Columbia PCQ 33280 (SQ quad matrix). A very satisfying quad album with, perhaps for the first time in the SQ system, a superior amount of rear information. To tell the truth, the mixdown engineer simply put more of a particular guitar in the rear than he did in the front speakers. But the result is quite extraordinary in comparison to mere stereo; there's a terrible loss of acoustic effect when the rear speakers are cut off. **Best quad cut:** "Africano."

ERIC CLAPTON—There's One In Every Crowd, RSO Records QD 4806 (CD-4 Quadradisc discrete). Though not exactly mixed down properly for quad, this album has excellent separate front to back and Clapton is as exciting as dynamic in a full 360-degree musical spectrum. The quad mix engineer failed to pay tribute to the frontal aspect, probably because the LP was a remake of what had perhaps been intended only as a stereo album. **Best quad cuts:** "Swing Low, Sweet Chariot," "We've Been Told (Jesus Coming Soon)."

FRANK SINATRA—Sinatra, The Main Event, Live, Reprise FS4 2207 (CD-4 Quadradisc discrete). This is the live quad version of the concert in Madison Square Garden in 1974 and while the LP is not really quad—there's only ambient reflected noises and crowd noises coming from the rear—the total effect is one of ultra excitement and acoustic spaciousness... you feel that you were there... or, are there right now! **Best quad cuts:** Take your choice; Sinatra focuses on most of his standards and has a decent version of "Bad, Bad Leroy Brown."

GRAHAM CENTRAL STATION, Warner Bros. BS4 2763 (CD-4 Quadradisc discrete). A funky, cooking soul-oriented album that is extremely successful in quad. Definitive separation; excellent acoustic balance, though the voices are only up front. **Best quad cuts:** "Tell Me What It Is," "Can You Handle It?"

HERBIE MANN—Reggae, Atlantic QD 1655 (CD-4 Quadradisc discrete). Strange, but true... to date, the small group seems to work out much better in a quad version than, for example, an orchestra; perhaps because most quad producers haven't made up their minds yet what to do with a mass of instruments. When it comes to a small jazz group, such as this congregation assembled by Herbie Mann, the acoustic decisions are relatively simple. Certainly, the decisions made here are quite good. The LP constantly comes at you, musically, from all angles—you're literally right in the middle jiving with the group. Separation is superb, mixdown is excellent. A very tremendous quad album. Herbie Mann is great in quad! **Best quad cuts:** "Rivers Of Babylon," "Swingin' Shepherd Blues," "My Girl."

GORDON LIGHTFOOT—Cold On The Shoulder, Reprise MS4 2206 (CD-4 Quadradisc discrete). While Gordon Lightfoot is the type of artist that comes across often blandly, when he does come up with a good song, he turns it into a beautiful gem. He does this with "Rainy Day People," though "Cold On The Shoulder" is better in quad. A very excellent quad album; separation is good; balance is good; entertainment value is supreme. **Best quad cuts:** "Cold On The Shoulder," "A Tree Too Weak To Stand," "Slide On Over."

(Continued on page 78)

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 Fisher.

An ingenious comedy album
is developing into the hottest
retailing album in the country.

Over 125,000 copies LPs have
been sold in the first four weeks.

It's Jerry Jordan's "Phone Call
From God" on MCA Records.

The abbreviated version (time
4:57) is resulting in regular
airplay with scores of stations.

Listener requests are
unbelievable. Try it, your station
will love
the response.



For information contact your local MCA representative.



WINGS—Listen To What The Man Said (3:53); producer: Paul McCartney; writer: McCartney; publishers: McCartney/ATV, BMI. Capitol 4091. Already on the Hot 100 at a starred 65, the long awaited McCartney and company single is his typical perfect mix of quality and commerciality. Mid-tempo style with interesting sax shirring in and out and taking a strong solo at one point. Should be strong MOR as well as instant AM pop hit.

THE EAGLES—One Of These Nights (3:28); producer: Bill Szymczyk; writers: D. Henley-G. Frey; publishers: Benchmark/Kicking Bear, ASCAP. Asylum 45257. Coming off their no. 1 "Best Of My Love," the country/rock specialists hit the starred 78 slot this week with a change of pace from the last fine ballad. More in the mid-tempo range, reminiscent of "Witchy Woman" at times. Usual strong harmonies backing the lead vocals.

THE ROLLING STONES—I Don't Know Why (3:00); producer: Jimmy Miller; writers: Stevie Wonder, Paul Riser, Don Hunter, Lula Hardaway; publisher: Jobete Music/Stone Agate Music (BMI). Abkco 4701. Material here cut four or five years ago is released at the perfect time, with the boys getting set for their biggest tour yet. Material is old, but has never been released. Kind of building song the Stones handle best, beginning as a ballad and growing with the powerful Jagger vocals, Mick Taylor lead guitar and Keith Richard rhythm work. Freshest sounding Stones material in several years. Flip: Try A Little Harder (2:16); producer: Andrew Oldham; writers: Jagger-Richards; publisher: Abkco, BMI.

GLEN CAMPBELL—Rhinstone Cowboy (3:08); producers: Dennis Lambert & Brian Potter; writer: Larry Weiss; publishers: 20th Century/House Of Weiss, ASCAP. Capitol 4095. Tale of a cowboy caught in the city looks like the strongest thing Campbell has come up with in years. Already on the Hot 100 and on some of the nation's biggest radio stations, song is an excellent story with Campbell using a more resonant voice than his last several singles. Expect strong country play as well as pop and MOR. First production work with Dennis Lambert and Brian Potter.

ROBERTA FLACK—Feelin' That Glow (3:30); producer: Rubina Flake; writers: Eugene McDaniels-Bobby Rusco, L. Leon Pendarvis-Maurice McKinley-Sister Charlotte Laws; publisher: Lonport, BMI. Atlantic 46-3271. No info available. A bit more uptempo than what we are used to hearing from Ms. Flack, but still in the love song vein she does so well. More of a distinct soul and jazz influence here mixed in with the pop and her usual excellent stylizing.

LYNYRD SKYNYRD—Saturday Night Special (3:30); producer: Al Kooper; writers: Edward King-Ronnie Van Zant; publishers: Duchess/Hustlers, BMI. MCA 40416. One of the best exponents of Southern rock come up with an ominous sounding cut with some interesting social commentary as an added plus. Rough vocals and double lead guitars work well.

PURE PRAIRIE LEAGUE—Two Lane Highway (3:05); producer: John Boylan; writer: Larry Goshorn; publisher: Rotgut, ASCAP. RCA JH-10302. Good country rock from group that is coming off hit with three-year-old "Aime." Catchier and easier to remember than last song with more emphasis placed on harmonies.

recommended

AEROSMITH—Sweet Emotion (3:09); producer: Jack Douglas; writers: S. Tyler-L. Hamilton; publisher: Daksel, BMI. Columbia 3-10155.

THE BEACH BOYS—Little Honda (1:50); producer: not listed; writers: B. Wilson-M. Love; publisher: Irving, BMI. Capitol 4093.

JANIS IAN—Al Seventeen (3:56); producer: Brooks Arthur; writer: Janis Ian; publishers: Mine/April, ASCAP. Columbia 3-10154.

RASPBERRIES—Crusin' Music (2:52); producer: Jimmy Lener; writer: E. Carmen; publisher: C.A.M.-U.S.A., BMI. Capitol 4001.

HUDSON BROTHERS—Rendezvous (3:30); producer: Bernie Taupin; writers: Bill, Mark and Brett Hudson; publisher: Lorn-hole, BMI. Rocket 40417 (MCA).

LINDA LEWIS—It's In His Kiss (3:22); producers: Tony Silvester and Bert Decoleaux; writer: Rudy Clark; publisher: Hudson Bay, BMI. Arista 0129.

JUDY COLLINS—Send In The Clowns (3:57); producer: Arif Mardin; writer: Stephen Sondheim; publisher: Beautiful/Revelation, ASCAP. Elektra 45253.

MAHAVISHNU ORCHESTRA—Can't Stand Your Funk (2:08); producers: Ken Scott and Mahavishnu John McLaughlin; writer: Mahavishnu John McLaughlin; publishers: Chinmoy/Warner-Tamerlane, BMI. Columbia 3-10134.

PETER FRAMPTON—Show Me The Way (3:18); producer: Peter Frampton; writer: Peter Frampton; publishers: Almo/Fram-Dee, ASCAP. A&M 1693.

ELVIN BISHOP—Sure Feels Good (2:48); producer: Johnny Sandlin; writer: Elvin Bishop; publisher: Crabshaw, ASCAP. Capricorn 0237 (Warner Bros.).

STEALERS WHEEL—Found My Way To You (3:20); producer: Mentor Williams; writers: Egan-Rafferty; publisher: Hudson Bay, BMI. A&M 1675.



JOE STAMPLEY—Dear Woman (3:03); producer: Norro Wilson; writers: M. Sherrill, S. Davis, J. Stampley; Al Gallico/Algee (BMI); Epic 8-50114. It's not only a great song, but the way he styles it is important. It's a pick from out of his last album. Flip: No info.

DONNA FARGO—Hello Little Bluebird (2:25); producer: Stan Silver; writer: Donna Fargo; Prima-Donna (BMI); ABC-Dot 17557. Simple and happy is the formula Miss Fargo has used so successfully, and she gets back in that flavor here. Flip: No info.

DAVID ALLAN COE—You Never Even Called Me By My Name (4:02); producer: Ron Bledsoe; writer: Steve Goodman; Kama Rippa (ASCAP); Columbia 3-10159. A fairly long record as singles go, but it's worth waiting for all the way through. In fact, it gets better as it goes along, and has a little bit of everything. Flip: No info.

PAUL CRAFT—Child In The Cradle (For Linda); (2:46); producer: Ray Baker; writer: Paul Craft; East/Memphis (BMI); Truth 3205. An excellent song with fine production, his best yet in a series of fine songs. Flip: No info.

TOM T. HALL—Deal (2:30); producer: Jerry Kennedy; writer: Tom T. Hall; Hallnote (BMI); Mercury 73686. Another of his story songs which have made him famous. Again, it's one with which most can associate, which is part of Hall's great talent. Flip: No info.

DR. HOOK—Cooky & Lila (3:25); producer: Don Halfkine; writer: Dave Hickey; Everyday/Baron (BMI); Capitol 4081. It's out of his album, and it's just as country as can be despite his pop background. Earthy lyrics are what country music's all about. Flip: No info.

BILL RICE—When She Falls (2:38); producer: Jim Vienneau; writers: Jerry Foster & Bill Rice; Jack & Bill (ASCAP); 20th Century 2193. Foster and Rice wrote it, which is a big plus, Jim Vienneau produced it, which is another, and Bill Rice does an excellent job of singing it—with special feeling. It has everything going for it. Flip: No info.

recommended

WYNN STEWART—Lonely Rain (2:45); producer: Eddie Kilroy; writer: Don Earl; Singletree (BMI); Playboy 6035.

ARLEEN HARDEN—The Teddy Bears' Picnic (2:32); producer: Frank Jones; writers: J. Kennedy, J.W. Bratton; Warner Bros. (ASCAP); Capitol 4088.

DONNY KING—You Can't Get Here From There (2:26); producer: Huey Meaux; writer: Glen Barber; Crazy Cajun (BMI); Warner Bros. 8100.

DAVID HOUSTON—I'll Be Your Steppin' Stone (2:23); producer: Norro Wilson; writers: B. Darnell, M. Luper; Central Songs (BMI); Epic 8-50113.

WHITEY SHAFER—What Did You Expect Me To Do (2:25); producer: Ray Baker; writer: Whitey Shafer; Acuff-Rose (BMI); Hickory 349 (MGM).

ROBERT ALLEN JENKINS—You Just Loved Me (2:38); producer: Dave Burgess; writer: Robert Jenkins; Singletree (BMI); MGM 14805.



LOLLATTA HOLLOWAY—I Know Where You're Coming From (3:12); producer: Floyd Smith; writer: Sam Dees; publisher: Moonsong, BMI. Aware G50 (GRC). Lady comes off a top 10 soul hit with a good soft rocker opened by an interesting talking introduction. Story line is strong, title acts as effective hook and the singer shows some powerful vocalizing. Expect possible pop crossover here.

recommended

PARLIAMENT—Chocolate City (3:08); producer: George Clinton; writers: G. Clinton-W. Collins-B. Worrell; publishers: Malbiz/Rick's, BMI. Casablanca 831.

THE SOFTONES—Hey There Lonely Girl (3:16); producers: Hugo & Luigi; writers: Earl Shuman-Leon Carr; publisher: Famous, ASCAP. Avco 4654.

KOOL & THE GANG—Summer Madness (4:16); producer: K & G Productions; writers: Robert "Spike" Mickens-Alton Taylor-Kool & The Gang; publishers: Delightful/Gang, BMI. De-Lite 1567.

GENE REDDING—Every Man Wants Another Man's Woman (3:28); producers: Dennis Lambert & Brian Potter; writer: Alan O'Day; publisher: WB Music, ASCAP. Haven 7012 (Capitol).

R.B. GREAVES—Let's Try It Again (2:58); producers: S. Metz & M. Lieb; writer: R.B. Greaves; publisher: Capri, BMI. 20th Century 2203.



PAVLOV'S DOG—Julia (3:09); producers: Murray Krugman and Sandy Pearlman; writer: D. Serkamp; publisher: Ron Powell, ASCAP. Columbia 3-10152. Strange vocals, a mix of classical and rock instrumentals and interesting lyrics. One of the most unusual sounding records with a chance of commercial success released in some time.

LINDA KENDRICK—House Of Cards (3:28); producer: Vic Smith; writers: Elton John-Bernie Taupin; publishers: Leeds/Big Pig, ASCAP. Pye 71018 (ATV). Lady sounds a bit like Olivia Newton-John tackling this Elton John-Bernie Taupin ballad, but song still works.

JAY BLACK—Running Scared (2:48); producer: Bob Ezrin; writers: R. Orbison-J. Melson; publisher: Acuff-Rose, BMI. Atlantic 45-3273. Former lead singers of Jay & The Americans demonstrates his voice is just as strong as ever as he revives the Roy Orbison hit.

LESLIE KENDALL—100 Years (3:10); producer: Ted Glasser; writer: J. Duister; publishers: Dayglow/Leeds, ASCAP. Columbia 3-10142. Strong pop/MOR cut from lady with excellent voice. Good, folksy sound in spots. Was No. 1 in Holland.

NANCY NEVINS—Don't Hold Back (2:51); producer: Tom Catalano; writer: Nancy Nevins, John Selk; publisher: Catalysmic, BMI. Tom Cat JH-10291 (RCA). First release on Tom Catalano's label comes from ex-Sweetwater lead voice with song that mixes in best qualities of pop, MOR and Broadway show style.

Billboard's Recommended LPs

• Continued from page 76

pop

DAVID BROMBERG BAND—Midnight On The Water, Columbia PC 33397. Long time New York folk star Bromberg comes up with a more mass appeal set than usual, tossing in country/bluegrass medleys, an oldie or two rearranged, some contemporary sounding love ballads and some dixieland. Linda Ronstadt, Bonnie Raitt, Jesse Ed Davis, Bernie Leadon and Dr. John help out. Some country appeal here, too. **Best cuts:** "Yankee's Revenge," "Nobody's," "Mr. Blue," "Midnight On The Water."

CAMEL—The Blue Goose, Janus JXS-7016 (Chess/Janus). Instrumental story of the "Blue Goose" book is a well done, classically tinged work from British quintet with heavy emphasis on keyboards and synthesizers and soft percussion. Mood of the album is soft and easy going. Five manage to give off the sound of a full orchestra. **Best cuts:** "The Snow Goose," "Rhayder Goes To Town," "Dunkirk" (cuts listed here have been banded for airplay).

MAUREEN MCGOVERN—Academy Award Performance, 20th Century T-474. As the title says, this is a collection of songs that have won Academy Awards, including two Ms. McGovern had the originals on. Style of singing is totally different for the artist than on previous efforts, with the emphasis on a Broadway/club/soundtrack type vocalizing. Actually, the style suits her well-trained voice better than the pop-like material she has been working with. Interesting changes in moods and phrasing as she switches to songs from different periods. **Best cuts:** "When You Wish Upon A Star/Over The Rainbow," "The Morning After," "The Windmills Of Your Mind," "We May Never Love Like This Again."

GREEZY WHEELS—London, PS 657. One of the first in-house productions from London is this goodtime mix of country, rock and gospel from eight member Texas group. Best cuts are the gospel oriented tunes and those featuring female lead vocals against a countryish background. Expect play on FM and some of the more progressive country stations. **Best cuts:** "Standing In The Light," "Chevrolet" (familiar to some as Donovan's "Hey Gyp"), "I Never Cared For You."

MARVELETTES—Anthology, Motown M7-827S2. Latest addition to Motown's fine series is a double set from another one of their "couldn't miss" groups of the '60s, this time the quartet that racked up hit after hit on the pop and soul charts. LP opens to snapshot series which traces group's growth and makes for good display. Best of the material, well sung and well written and produced, still holds up a welcome addition for collectors. **Best cuts:** "Please Mr. Postman" (recently a revived number one by the Carpenters), "Playboy," "Beechwood 45789," "Too Many Fish In The Sea," "My Baby Must Be A Magician."

T.G. SHEPPARD—Melodyland, ME 401S1 (Motown). Initial thrust of this LP will, of course, be country, since the artist has come up with two no. 1 country hits. He has, however, received solid pop play, the lyrics of his songs do not confine them to country, the arrangements (particularly the soulful backup chorus) and lyrics for the most part are as at home in pop as in country. Strong vocals from artist are also at home in both markets. **Best cuts:** "Takin' To Beat The Morning Home," "Who's Julie," "Devil In The Bottle," "I Lived It Up."

THE JAN DAVIS GUITAR—Hot Sauce, Ranwood R-8142. Unlikely to hit pop charts but Davis receives a good deal of MOR

COPPERPENNY—Disco Queen (3:00); producer: Harry Hinde; writers: Brown-Wilson; publisher: Buddah, ASCAP. Capitol 4090. Good version of the Hot Chocolate hit should help new group make a name for itself.

JIMMY MAELÉN—Run Johnny (4:27); producer: John Hill; writer: John Hill; publisher: not listed. Epic 8-50102 (CBS). Well done disco flavored tune with strong shot at pop and soul play.

THE ROAD APPLES—Let's Live Together (3:22); producer: David Kershenbaum; writer: F. Finnarty; publishers: Landers-Roberts/April, ASCAP. Mums ZS8 6039 (CBS). Good, happy summer type song with title working well as book.

CANYON—Top Of The World (Make My Reservation) (2:31); producers: Kasenetz-Katz; writers: J. Lapallo-B. Haberman; publisher: Kaskat, BMI. Magna Glide 323 (London). First release on label is strong, wall of sound type material.

DEMIS ROUSSOS—Midnight Is The Time I Need You (2:56); producer: Demis Roussos; publisher: Big Leaf, ASCAP. Big Tree 16053 (Atlantic). Greek singer is major star in Europe already and this disco oriented rocker should get him some airplay here.

BILLY DAVIS—Three Steps From True Love (3:19); producer: McKinley Jackson; writers: J.R. Bailey-K. Williams; publisher: Dish A Tunes, BMI. ABC 12106. Strong, raucous soul cut with lots of controlled yelling and good vocals.

KAREN ALEXANDER—Isn't It Always Love (3:13); producer: Charlie Plotkin; writer: Karla Bonoff; publisher: Bonoff, BMI. Asylum 45252. Good ballad with pop, MOR possibilities. One of few new female vocalists who does not sound like Olivia Newton-John.

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.

play and this set demonstrates his versatility in handling material from pop to soul to Spanish style guitar to flamenco. **Best cuts:** "Cantina Sunrise," "Hot Sauce," "Gypsy Fox."

soul

ROY AYRES UBIQUITY—A Tear To Smile, Polydor PD 6046. A mix of soul and jazz from keyboardist/vibe man/vocalist Ayres and his group which is more likely to gain attention on the soul scene because of the strong disco feeling on several of the cuts. Material with strongest jazz feeling are the cuts featuring Ayres on vibes while the tunes with Edwin Birdsong as guest vocalist have most soul flavor. **Best cuts:** "2000 Black," "Ebony Blaze" (one of the two vibe solos), "The Way Of The World."

PHIL UPCHURCH/TENNYSON STEPHENS—Upchurch/Stephens, Kudu KU-22 S1 (Motown). This record is a mixture of jazz instrumentals and soul vocals. While several of the tunes are relatively flat sounding, the balance makes up for these with fine guitar work by Upchurch and precise vocals by Stephens. It's almost too bad that they tried to feature both of these artists fully on this effort, because they are both worthy of their own records. **Best cuts:** "You Got Style," "Tell Me Something Good," "South Side Morning," "Evil," "Black Gold."

classical

ORGAN ORGY (A WAGNER SOUND SPECTACULAR)—Anthony Newman, organ, Columbia M-33268. The organ at New York's St. John the Divine has more than 6,000 pipes, and somewhere along the way Newman seems to make use of most of them. This is not a record to tempt traditional organ buffs. But it is likely to make a dent among young buyers conditioned by earlier Virgil Fox classical spectaculars. Transcriptions of excerpts from Wagner's Parsifal, Heistersinger, Rheingold and Walkure are heard, including a rousing version of "Ride of the Valkyries."

BERNSTEIN CONDUCTS FOUR GREAT BEETHOVEN SYMPHONIES—New York Philharmonic (Bernstein), Columbia D3M-33273. Available on single LPs and in a complete set of the Beethoven symphonies, these performances are now turned out for added sales life at three disks for the price of two. Economy annotation, but a good personality photo of Bernstein on the cover to attract attention. Included are the 3d, 5th, 6th and 7th symphonies. Good catalog potential in most any store carrying classical product.

R. STRAUSS: ALSO SPRACH ZARATEUSTRA—Saint Louis Symphony (Susskind), Turnabout QTV-S 34584 (Vox). A natural, ungemicked recording of the popular tone poem, with great dynamic range and forceful climaxes that approach a realistic concert hall listening experience. Performance is vital, and only suffers from marginally less expert solo playing than in some other versions. Turnabout price and compatible QS quad capability are commercial plusses.

GOLDEN DANCE HITS OF 1600—Ulsamer Collegium/Collegium Terpichore/Siegried Benred, DG Archive 2553 184 (Polydor). Thirty-six selections that support the title with less than complete accuracy. But give or take a few centuries, the tunes, except those performed on guitar, all carry an authentic stamp in their use of period instruments. They're also enjoyable to listen to and should find a ready audience beyond the select group of early-music enthusiasts. The label has mounted a strong promotion behind the entry and it could easily win crossover action.

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Chart Bound

I DON'T KNOW WHY - The Rolling Stones
[Abkco 4701 (London)]
FEELIN' THAT GLOW - Roberta Flack
(Atlantic 8271)
SATURDAY NIGHT SPECIAL - Lynyrd Skynyrd
(MCA 40416)
SEE TOP SINGLE PICKS, REVIEWS, page 78

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	18	BEFORE THE NEXT TEARDROP FALLS -Freddy Fender (Huey P. Meaux, V. Keith, B. Peters, ABC/Dot 17540) B-3	40	6	6	MISTY -Ray Stevens (Ray Stevens, E. Garner, J. Burke, Barnaby 614 (Chess/Janus)) SGC	78	3	3	I DREAMED LAST NIGHT -Justin Hayward & John Lodge (Tony Clarke) J. Hayward, Threshold 67019 (London) HAN
2	5	11	THANK GOD I'M A COUNTRY BOY -John Denver (Milton Okun, Kris O'Connor, Sommers, RCA 10239) CLM	43	7	7	THE HUSTLE -Van McCoy & The Soul City Symphony (Hugo Peretti, Luigi Creatore), V. McCoy, Avco 4653 WBM	69	60	9	TOUCH ME BABY (Reaching Out For Your Love) -Tamiko Jones (Tamiko Jones), J. Bristol, Arista 0110 WBM
3	6	13	HOW LONG -Ace (John Anthony), P. Carrack, Anchor 21000 (ABC) B-3	36	41	7	GOOD LOVIN' GONE BAD -Bad Company (Bad Company), M. Ralphs, Swan Song 70103 (Atlantic) CHA	81	2	2	I'LL DO FOR YOU ANYTHING YOU WANT ME TO -Barry White (Barry White), B. White, 20th Century 2208
4	4	10	ONLY YESTERDAY -Carpenters (Richard Carpenter), R. Carpenter, J. Bettis, A&M 3677 TMK	37	20	18	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG -B.J. Thomas (Chips Moman), C. Moman, L. Butler, ABC 12054 B-3	82	3	3	ROCKFORD FILES -Mike Post (Mike Post), M. Post, P. Carpenter, MGM 14772 MCA
5	11	9	SISTER GOLDEN HAIR -America (George Martin), Beckley, Warner Bros. 8086 WBM	46	5	5	JUDY MAE -Boomer Castleman (Boomer Castleman For Vogue B&B Prod.), B. Castleman, Mums 8-6038 (Epic/Columbia) B-3	85	4	4	SLIPPERY WHEN WET -Commodores (James Carmichael, Commodores), T. McClary, Commodores, Motown 1338 SGC
6	9	9	BAD TIME -Grand Funk (Jimmy Ienner), M. Farner, Capitol 4046 HAN	49	6	6	BABY THAT'S BACKATCHA -Smokey Robinson (Smokey Robinson), W. Robinson, Tamla 54258 (Motown) SGC	83	2	2	DAMN IT ALL -Gene Cotton (Charlie Tallent), B. Galbraith, ABC 12087 HAN
7	10	6	OLD DAYS -Chicago (James William Guercio), J. Pankow, Columbia 3-10131 SGC	40	16	17	WALKING IN RHYTHM -Blackbyrds (Donald Byrd), B. Perry, Fantasy 736 HAN	84	2	2	HOW GLAD I AM -Kiki Dee Band (Gus Dudgeon), Harrison-Williams, Rocket 40401 (MCA) WBM
8	1	16	SHINING STAR -Earth, Wind & Fire (Maurice White), M. White, P. Bailey, Columbia 3-10090 SGC	41	22	10	THE IMMIGRANT -Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40370 (MCA) WBM	80	5	5	MISTER MAGIC -Grover Washington Jr. (Creed Taylor), R. MacDonald, W. Salter, Kudu 924 (Motown) SGC
9	8	12	I DON'T LIKE TO SLEEP ALONE -Paul Anka (Rick Hall), P. Anka, United Artists 615 MCA	47	8	8	DYNAMITE -Bazuka (Tony Camillo), T. Camillo, A&M 1666 SGC	86	3	3	ROCK AND ROLL ALL NITE -Kiss (Neil Bogart, Kiss), P. Stanley, C. Simmons, Casablanca 829 SGC
10	14	8	WHEN WILL I BE LOVED -Linda Ronstadt (Peter Asher), P. Everly, Capitol 4050	53	5	5	LIZZIE AND THE RAINMAN -Tanya Tucker (Snuff Garrett), K. O'Dell, L. Henley, MCA 40402 SGC	77	69	9	SPIRIT OF THE BOOGIE -Kool & The Gang (R. Bell, Kool & The Gang), R. Bell, D. Boyce, Kool & The Gang, De-Lite 1567 (PIP) SGC
11	13	10	LOVE WON'T LET ME WAIT -Major Harris (Bobby Eli), B. Eli, V. Barrett, Atlantic 3248 BB	48	4	4	T-R-O-U-B-L-E -Elvis Presley (Not Listed), J. Chesnut, RCA 10278 SGC	87	3	3	ONE OF THESE NIGHTS -The Eagles (Bill Szymczyk for Randora Prod.), D. Henley, G. Frey, Asylum 451039 WBM
12	15	13	PHILADELPHIA FREEDOM -Elton John Band (Gus Dudgeon), E. John, B. Taupin, MCA 40364 MCA	50	5	5	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	88	87	3	EVERY TIME YOU TOUCH ME (I Get High) -Charlie Rich (Billy Sherrill), B. Sherrill, C. Rich, Epic 8-50103 (Columbia) SGC
13	18	8	CUT THE CAKE -Average White Band (AWB) (Arif Mardin), White, A. Gorrie, R. McIntish, Atlantic 3261 WBM	56	5	5	GIVE THE PEOPLE WHAT THEY WANT -O'Jays (Kenny Gamble, Leon Huff), BBK, Gamble, L. Huff, Philadelphia International 8-3565 (Epic/Columbia) BB	89	2	2	BLANKET ON THE GROUND -Billie Jo Spears (Larry Butler), R. Bowling, United Artists 584 WBM
14	17	10	HIJACK -Herbie Mann (Herbie Mann), F. Arbez, Atlantic 3246 HAN	47	35	8	BLOODY WELL RIGHT -Supertramp (Ken Scott & Supertramp), R. Hodgson, R. Davies, A&M 1660 TMK	90	2	2	RHINESTONE COWBOY -Glen Campbell (Dennis Lambert, Brian Potter), L. Weiss, Capitol 4095 SGC
15	21	9	I'M NOT LISA -Jessi Colter (Ken Mansfield, Waylon Jennings), J. Colter, Capitol 4009	48	26	10	RAINY DAY PEOPLE -Gordon Lightfoot (Lenny Waronker), G. Lightfoot, Reprise 1328 (Warner Bros.) WBM	91	91	6	PLEASE PARDON ME (You Remind Me Of A Friend) -Rufus Featurin Chaka Khan (Bob Monaco), G. Gordon, B. Russell, ABC 12099
16	7	12	HE DON'T LOVE YOU (Like I Love You) -Tony Orlando & Dawn (Hank Medress, Dave Appell), J. Butler, C. Carter, C. Mayfield, Elektra 45240	49	52	8	SAIL ON SAILOR -Beach Boys (Beach Boys), B. Wilson, T. Almer, J. Riley, R. Kennedy, Reprise/Brother 1325 (Warner Bros.) WBM	92	90	2	EL BIMBO -Bimbo Jet (Laurent Rossi), C. Morgan, Scepter 12406 SGC
17	3	17	JACKIE BLUE -Ozark Mountain Daredevils (Glyn Johns, David Anderle), L. Lee, S. Cash, A&M 1654 WBM	51	51	4	WHAT CAN I DO FOR YOU -LaBelle (Allen Toussaint), J. Ellison, E. Batts, Epic 8-50097 (Columbia) SGC	84	89	2	SEVEN LONELY NIGHTS -Four Tops (Steve Barri, Lawrence Payton, Jr.), J.R. Bailly, K. Williams, R. Clarke, ABC 12096
18	19	16	SHOESHINE BOY -Eddie Kendricks (Frank Wilson, Leonard Caston), H. Booker, L. Allen, Tamla 54257 (Motown) SGC	61	3	3	SWEARIN' TO GOD -Frankie Valli (Bob Crewe), B. Crewe, D. Randall, Private Stock 45021	85	93	2	FUNNY HOW LOVE CAN BE -First Class (John Carter), J. Carter, G. Shakespeare, UK 49033 (London) PSP
19	23	9	ONLY WOMEN -Alice Cooper (Bob Ezrin for My Own Prod.), A. Cooper, Warner Atlantic 3254 WBM	64	3	3	HEY YOU -Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73683 (Phonogram) SGC	93	92	4	DISCO QUEEN -Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16038 (Atlantic) SGC
20	24	10	WILDFIRE -Michael Murphey (Bob Johnston), M. Murphey, L. Cansher, Epic 8-50084 (Columbia) SGC	53	5	5	ME AND MRS. JONES -Ron Banks & The Dramatics (L.L. Reynolds, Ron Banks, Don Davis), K. Gamble, SGC, Huff, C. Gilbert, ABC 12090 SGC	94	92	5	JIVE TALKIN' -Bee Gees (Arif Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 510 (Atlantic) SGC
21	25	11	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	54	54	5	SADIE -Spinners (Thom Bell), J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3268 BB	88	92	5	MINNESOTA -Northern Light (Not Listed), Stuart, Peterson, Columbia 3-10136
22	28	9	GET DOWN, GET DOWN (Get On The Floor) -Joe Simon (Raeford Gerald, Joe Simon), R. Gerald, J. Simon, Spring 156 (Polydor) SGC	55	55	6	LET THERE BE MUSIC -Orleans (Chuck Plotkin), L. Hoppen, J. Hall, Asylum 45243 SGC	91	91	6	BURNING THING -Mac Davis (Gary Klein), M. Davis, M. James, Columbia 3-10148 SGC
23	27	9	MAGIC -Pilot (Alan Parsons), Paton, Lyall, EMI 3992 (Capitol) SGC	57	38	7	I'M ON FIRE -Dwight Twilley Band (Oister), L. Twilley, Shelter 40380 (MCA) SGC	92	91	6	RAG DOLL -Sammy Johns (Jay Senter, Larry Knechtel), S. Eaton, GRC 2062
24	29	9	LAST FAREWELL -Roger Whittaker (Dennis Preston), R. Whittaker, Webster, RCA 50030 CLM	58	42	7	TRAMPLED UNDERFOOT -Led Zeppelin (Jimmy Page), J.P. Jones, J. Page, R. Plant, Swan Song 70102 (Atlantic) SGC	93	91	6	99 MILES FROM L.A. -Albert Hammond (Albert Hammond, Hal David), A. Hammond, H. David, Mums 8-6037 (Epic/Columbia) HAN
25	33	7	LOVE WILL KEEP US TOGETHER -The Captain & Tennille (The Captain), N. Sedaka, H. Greenfield, A&M 1672 WBM	59	45	15	EASE ON DOWN THE ROAD -Consumer Raport (Not Listed), C. Smalls, Wing And A Prayer 101 (Atlantic) SGC	94	94	4	ASTRAL MAN -Nektar (Peter Hauke, Nektar), Nektar, Passport 7904 (ABC) WBM
26	30	5	TAKE ME IN YOUR ARMS (Rock Me) -Doobie Brothers (Ted Templeman), Holland, Dozier, Holland, Warner Bros. 8092 SGC	70	4	4	LONG TALL GLASSES (I Can Dance) -Leo Sayer (Adam Faith, David Courtney), L. Sayer, Warner Bros. 8043 WBM	95	92	2	RECONSIDER ME -Harvel Felts (Johnny Morris), M. Lewis, M. Smith, ABC/Dot 17549 SGC
27	32	9	I'LL PLAY FOR YOU (Hear the Band) -Seals & Crofts (Louie Shelton), J. Seals, D. Crofts, Warner Bros. 8075 WBM	72	3	3	MIDNIGHT BLUE -Melissa Manchester (Vini Poncia), M. Manchester, C.B. Sager, Arista 0116 HAN	96	97	2	ROLLING DOWN THE MOUNTAINSIDE -Main Ingredient (Goodings & Simmons), J.D. Hilliard, L. Ware, RCA 10224 SGC
28	34	7	I WANNA DANCE WIT' CHOO (Doo Dat Dance) -Disco Tex & The Sex-O-Lettes Featurin Sir Monti Rock III (Bob Crewe), B. Crewe, D. Randell, Chelsea 3015 B-3	73	3	3	ROCKIN' CHAIR -Gwen McCrae (Steve Naimo, Willie Clarke, Clarence Reid), C. Reid, W. Clarke, Cat 1996 (TK) SGC	97	96	3	NO CHARGE -Shirley Caesar (Jeff Lane, John Bowdin), H. Howard, Scepter 12402 SGC
29	31	11	SHAKY GROUND -Temptations (Jeffrey Bowen, Berry Gordy), J. Bowen, E. Hazel, A. Boyd, Gordy 7142 (Motown) SGC	76	2	2	BLACK FRIDAY -Steely Dan (Gary Katz), D. Fagen, W. Becker, ABC 12101 WBM	98	97	2	GRAND DADDY -New Birth (Basement Productions, Inc.), J. Baker, M. Wilson, Buddah 464 HAN
30	36	8	REMEMBER WHAT I TOLD YOU TO FORGET -Tavares (Denise Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4010 B-3	74	3	3	I'M NOT IN LOVE -10 cc (10 cc), G. Gouldman, F. Stewart, Mercury 73678 (Phonogram) HAN	99	97	2	RUN TELL THE PEOPLE -Daniel Boone (Larry Page), D. Boone, R. McQueen, Pye 71011 (ATV) SGC
31	37	4	ATTITUDE DANCING -Carly Simon (Richard Perry), C. Simon, J. Brakman, Elektra 45246 WBM	66	66	4	LONG HAIRD COUNTRY BOY -Charlie Daniels Band (Paul Hornsby/Don Rubin Prods.), C. Daniels, Kama Sutra 601 (Buddah) SGC	100	99	2	DIXIE ROCK -Wet Willie (Tom Dowd), J. Hall, J. Hall, R. Hirsch, Capricorn 0231 (Warner Bros.) SGC
32	32	17	KILLER QUEEN -Queen (Roy Thomas Baker, Queen), Mercury, Elektra 45226	66	66	4	LONG HAIRD COUNTRY BOY -Charlie Daniels Band (Paul Hornsby/Don Rubin Prods.), C. Daniels, Kama Sutra 601 (Buddah) SGC	100	99	2	HURT -Manhattans (Bobby Martin, Manhattan Prod.), A. Jacobs, J. Crune, Columbia 3-10140 SGC
33	39	6	THE WAY WE WERE/TRY TO REMEMBER -Gladys Knight & The Pips (Ralph Moss), M. Hamisch, A. Bergman, M. Bergman/H. Schmidt, T. Jones, Buddah 463 SGC/CHA	77	3	3	SEX MACHINE (Part 1) -James Brown (James Brown), J. Brown, Polydor 14270 SGC				REMEMBER THE RAIN? -21st Century (Marrin Smith), M. Smith, RCA 10201

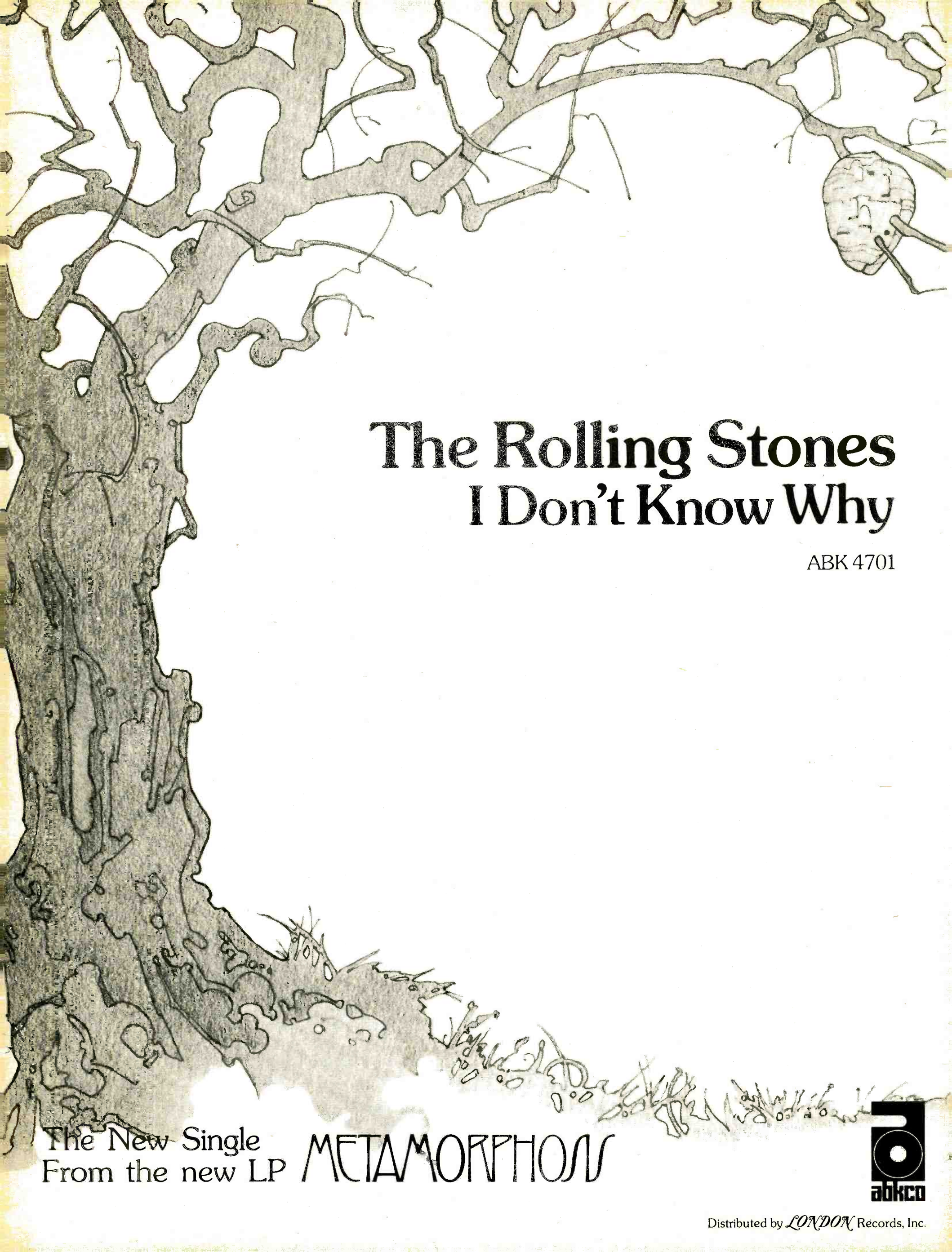
★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. ● Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet).

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull 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)

Astral Man (Bleu Disque, ASCAP) ... 92	Damn It All (Combine, BMI) ... 73	Grand Daddy (Basement, BMI) ... 96	The Immigrant (Don Kirshner, BMI/Songs, ASCAP) ... 41	Long Haired Country Boy (Kama Sutra/RadaDara, BMI) ... 66	Only Women (Ezra/Early Frost, BMI) ... 19	Rockford Files (Leeds, ASCAP) ... 71	Swearin' To God (Hearts Delight/Casemay/Desidera, BMI) ... 50
Attitude Dancing (Crest/Jacob Brakman, ASCAP) ... 31	Please Pardon Me (You Remind Me Of A Friend) (Kengorus/Palladium, ASCAP) ... 82	He Don't Love You (Like I Love You) (Conrad, BMI) ... 16	I'm Not In Love (Man-Ken, BMI) ... 64	Love Me And Mrs. Jones (Assorted, BMI) ... 23	Only Yesterday (Almo/Sweet Harmony/Hammer & Nails, ASCAP) ... 29	Rolling Down The Mountainside (Better-Hall, ASCAP) ... 94	Take Me In Your Arms (Rock Me) (Jobete, ASCAP) ... 26
Baby That's Backatcha (Bertram, ASCAP) ... 39	Dixie Rock (No Exit, BMI) ... 98	(Hey Won't You Play) Another Somebody Done Somebody Wrong Song (Press/Tree, BMI) ... 37	I'm On Fire (Tarka, ASCAP) ... 15	Midnight Blue (New York Times/Rumanian Pickleworks, BMI) ... 60	Philadelphia Freedom (Big Pig/Leeds, ASCAP) ... 4	Run Tell The People (Page Full Of Hits, ASCAP) ... 97	Thank God I'm A Country Boy (Cherry Lane, ASCAP) ... 2
Bad Luck (Part 1) (Mighty Three, BMI) ... 21	Dynamite (Tonob, BMI) ... 42	Wrong Song (Press/Tree, BMI) ... 37	I Wanna Dance Wit' Choo (Heart's Delight/Casemay/Desidera, BMI) ... 14	Minnesota (Bay Lake, ASCAP) ... 88	Please Pardon Me (You Remind Me Of A Friend) (Kengorus/Palladium, ASCAP) ... 12	Shirley Star (Saggi/Lane, ASCAP) ... 29	Touch Me Baby (Reaching Out For Your Love) (Bushka, ASCAP) ... 6
Bad Time (Gram Penrath, BMI) ... 6	Ease On Down The Road (Fox Fanfare, BMI) ... 58	How Glad I Am (Screen Gems/Columbia, BMI) ... 12	Jackie Blue (Lost Cabin, BMI) ... 17	Misty (Vernon, ASCAP) ... 34	Remember The Rain (Kizzie, ASCAP) ... 100	Shiny Star (Saggi/Lane, ASCAP) ... 29	When Will I Be Loved (Acuff-Rose, BMI) ... 10
Before The Next Teardrop Falls (Fingerlake, BMI) ... 1	Every Time You Touch Me (I Get High) (Algee, BMI/Double R, ASCAP) ... 83	How Long (American Broadcasting, ASCAP) ... 58	Judy Mae (Tree International, BMI) ... 38	Remember What I Told You To Forget (Archie Wayne/Reizner, ASCAP) ... 24	Remember What I Told You To Forget (Archie Wayne/Reizner, ASCAP) ... 24	Shoeshine Star (Stone Diamond, BMI) ... 100	Why Can't We Be Friends (Far Out, ASCAP) ... 45
Black Friday (American Broadcasting Music, ASCAP) ... 63	Funny How Love Can Be (Southern, ASCAP) ... 85	I Don't Like To Sleep Alone (Sparks, BMI) ... 24	Judy Mae (Tree International, BMI) ... 38	Rock And Roll All Nite (Casey/Capricorn, ASCAP) ... 91	Rock And Roll All Nite (Casey/Capricorn, ASCAP) ... 91	Sister Golden Hair (Warner Bros., ASCAP) ... 18	Wildfire (Mystery, BMI) ... 20
Blanket On The Ground (Brougham Hall, BMI) ... 80	Get Down, Get Down (Get On The Floor) (Gaucho/Belinda, BMI) ... 22	I Dreamed Last Night (Justusnes, ASCAP) ... 32	Killer Queen (Feldman/Trident, ASCAP) ... 35	Rag Doll (Hamstead Health, ASCAP) ... 82	Rainy Day People (Moose, CAPAC, ASCAP) ... 48	Slippery When Wet (Jobete, ASCAP) ... 81	
Bloody Well Right (Almo/Delicate, ASCAP) ... 47	I'll Do For You Anything You Want Me To (Sa-Vette/January, BMI) ... 46	I Dreamed Last Night (Justusnes, ASCAP) ... 32	Listen To What The Man Said (Paul McCartney & Wings) (Paul McCartney), P. McCartney, Capitol 4091	Rhinstone Cowboy (20th Century/House Of Weiss, ASCAP) ... 7	Reconsider Me (Shelby Singleton, BMI) ... 23	Spirit Of The Boogie (Delightful/Gang, BMI) ... 76	
Burning Thing (Screen Gems/Columbia/Song Painter/Sweet Glory, BMI) ... 89	Good Lovin' Gone Bad (Badco, ASCAP) ... 13	I Dreamed Last Night (Justusnes, ASCAP) ... 32	Listen To What The Man Said (Paul McCartney & Wings) (Paul McCartney), P. McCartney, Capitol 4091	One Of These Nights (Kicking Bear/Benchmark, ASCAP) ... 78	Remember What I Told You To Forget (Archie Wayne/Reizner, ASCAP) ... 24		
Cut The Cake (Average/Cotillion, BMI) ... 13	Good Lovin' Gone Bad (Badco, ASCAP) ... 13	I Dreamed Last Night (Justusnes, ASCAP) ... 32	Listen To What The Man Said (Paul McCartney & Wings) (Paul McCartney), P. McCartney, Capitol 4091		Remember What I Told You To Forget (Archie Wayne/Reizner, ASCAP) ... 24		

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.



The Rolling Stones I Don't Know Why

ABK 4701

The New Single
From the new LP **METAMORPHOSIS**



Distributed by *LONDON* Records, Inc.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE													
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL						
1	1	12	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98	★	40	9	PAUL ANKA Feelings United Artists UA-LA367-G	6.98		7.98	7.98		★	82	5	THE WIZ/ORIGINAL CAST RECORDING The Super Soul Musical "Wonderful Wizard Of Oz" Atlantic SD 18137	6.98		7.97	7.97										
2	3	10	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98		11.98		11.98		37	16	17	LEO SAYER Just A Boy Warner Bros. BS 2836	6.98		7.97	7.97		★	84	5	WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES featuring The Mike Curb Congregation & Various Artists Disneyland 1362	2.49		2.98	2.98									
3	4	7	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97		38	38	23	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98	7.98		★	73	61	42	MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98		6.98	6.98								
4	2	8	CHICAGO VIII Columbia PC 33100	6.98		7.98		7.98		★	43	5	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98	7.98		★	86	6	VAN MCCOY & THE SOUL CITY SYMPHONY Disco Baby Avco AV 69006-698	6.98		7.98	7.98									
5	6	8	JEFF BECK Blow By Blow Epic PE 33409	6.98	7.98	7.98	7.98	7.98		★	44	6	AEROSMITH Toys In The Attic Columbia PC 33479	6.98		7.98	7.98		★	75	81	8	BOB JAMES Two CTI 6057 S1 (Motown)	6.98		7.98	7.98								
6	7	9	AMERICA Hearts Warner Bros. BS 2852	6.98		7.97		7.97		★	46	7	HERBIE MANN Discotheque Atlantic SD 1670	6.98		7.97	7.97		★	86	6	FRANKIE VALLI Closeup Private Stock PS 2000	6.98		7.95	7.95									
7	8	11	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98		7.97		7.97		★	52	7	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D05D 2020	6.98		7.95	7.95		★	76	62	10	BEN E. KING Supernatural Atlantic SD 18132	6.98		7.97	7.97								
8	5	12	LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic)	11.98		13.97		13.97		★	43	32	10	PETER DINKLAGE Frampton A&M SP 4512	6.98		7.98	7.98		★	87	5	PHOEBE SNOW Shelter SR 2109 (MCA)	6.98		7.98	7.98								
9	10	8	LYNYRD SKYNYRD Nuthin' Fancy MCA 2137	6.98		7.98		7.98		★	45	25	NEW ENTRY BACHMAN-TURNER OVERDRIVE Four Wheel Drive Mercury SRM-1-1027 (Phonogram)	6.98		7.95	7.95		★	78	63	39	JESSE COLIN YOUNG Songbird Warner Bros. BS 2845	6.98		7.97	7.97								
★	13	5	CARLY SIMON Playing Possum Elektra 7E-1033	6.98		7.97		7.97		★	46	21	8	ERIC CLAPTON There's One In Every Crowd RSO SD 4806 (Atlantic)	6.98		7.97	7.97		★	79	69	11	THE KINKS Present A Soap Opera RCA APL1-5081	6.98		7.95	7.95							
11	12	12	ACE Five A Side Anchor ANCL 2001 (ABC)	6.98		7.95		7.95		★	47	50	11	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98	7.98		★	81	85	23	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98		7.95	7.95							
12	9	13	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95		★	58	5	ROGER WHITTAKER The Last Farewell & Other Hits RCA APL1-0855	6.98		7.95	7.95		★	83	83	11	10 cc The Original Soundtrack Mercury SRM-1-1029 (Phonogram)	6.98		7.95	7.95								
13	14	8	STEELY DAN Katy Lied ABC ABCD 846	6.98		7.95		7.95		★	59	7	KISS Dressed To Kill Casablanca NBLP 7016	6.98		7.98	7.98		★	84	64	13	JOHN LENNON Rock 'N' Roll Apple SK 3419 (Capitol)	5.98		6.98	6.98								
★	34	3	DOOBIE BROTHERS Stampede Warner Bros. BS 2835	6.98		7.97		7.97		★	50	36	11	JIMI HENDRIX Crash Landing Reprise MS 2204 (Warner Bros.)	6.98		7.97	7.97		★	156	2	ISAO TOMITA MOUSSORGSKY: Pictures At An Exhibition RCA Red Seal ARL1-0838	6.98		7.95	7.95								
15	11	15	OLIVIA NEWTON-JOHN Have You Never Been Mellow MCA 2133	6.98		7.98		7.98		★	51	39	9	AVERAGE WHITE BAND Put It Where You Want It MCA 475	6.98		7.98	7.98		★	97	4	STANLEY TURRENTINE In The Pocket Fantasy F 9478	6.98		7.98	7.98								
16	17	17	TEMPTATIONS A Song For You Gordy G6-969S1 (Motown)	6.98		7.98		7.98		★	52	42	118	WHO Tommy MCA MCA2-10005	11.98	12.98	12.98		★	★	NEW ENTRY	MINNIE RIPERTON Adventures In Paradise Epic PE 33454 (Columbia)	6.98		7.98	7.98									
★	29	5	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98		★	53	45	17	KRAFTWERK Autobahn Vertigo VFL 2003 (Phonogram)	6.98	7.95	7.95	7.95	7.95	★	98	3	IAN HUNTER Columbia PC 33480	6.98		7.98	7.98								
18	18	8	BARRY WHITE Just Another Way To Say I Love You 20th Century T 466	6.98		7.98		7.98		★	54	47	11	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95	7.95		★	103	5	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97	7.97								
★	23	6	O'JAYS Survival Philadelphia International KZ 33150 (Epic/Columbia)	6.98		7.98		7.98		★	55	7	SMOKEY ROBINSON A Quiet Storm Tamla T6-337 S1 (Motown)	6.98		7.98	7.98		★	90	67	12	BLUE OYSTER CULT On Your Feet Or On Your Knees Columbia PG 33371	7.98		8.98	8.98								
★	24	13	GROVER WASHINGTON JR. Mister Magic Kudu JU-20 S1 (Motown)	6.98		7.98		7.98		★	57	48	10	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98		7.97	7.97		★	91	71	26	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98	7.98							
21	22	7	RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE The Myths And Legends Of King Arthur And The Knights Of The Round Table A&M SP 4515	6.98	6.98	7.98	7.98	7.98		★	58	51	23	RAMSEY LEWIS Sun Goddess Columbia KC 33194	5.98		6.98	6.98		★	92	72	24	LABELLE Night Birds Epic KE 33075	5.98	7.98	6.98	7.98	6.98						
22	25	8	JUDY COLLINS Judith Elektra 7E-1032	6.98	6.98	7.97	7.97	7.97		★	59	53	10	DONALD BYRD Stepping Into Tomorrow Blue Note BN-LA368-G (United Artists)	6.98		7.98	7.98		★	94	79	14	ROBIN TROWER For Earth Below Chrysalis CH 1073 (Warner Bros.)	6.98		7.97	7.97							
★	60	3	ZZ TOP Fandango London PS 656	6.98		7.95	7.98	7.95		★	60	66	10	ORLEANS Let There Be Music Asylum 7E-1029	6.98		7.97	7.97		★	105	6	HERB ALPERT & THE T.J.B. Coney Island A&M SP 4521	6.98		7.98	7.98								
24	15	10	FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand Arista AL 9004	7.98		8.95		8.95		★	61	54	11	AL GREEN Greatest Hits Hi HSL 32089 (London)	6.98		7.98	7.98	7.98	★	96	88	37	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97	7.97							
25	26	15	MICHAEL MURPHEY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98		★	62	55	17	BOB DYLAN Blood On The Tracks Columbia PC 33235	6.98		7.98	7.98		★	117	6	MANDRILL Solid United Artists UA-LA408-G	6.98		7.98	7.98								
26	27	14	HAROLD MELVIN & THE BLUENOTES To Be True Philadelphia International KZ 33148 (Epic/Columbia)	5.98		7.98		7.98		★	63	74	10	MAJOR HARRIS My Way Atlantic SD 18119	6.98		7.97	7.97		★	98	90	162	LED ZEPPELIN Atlantic SD 7208	6.98		7.97	7.97							
27	28	12	TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98		★	64	75	3	JANIS JOPLIN Janis Columbia PG 33345	7.98		8.98	8.98		★	99	89	14	JIMMY CASTOR BUNCH Butt Of Course Atlantic SD 18124	6.98		7.97	7.97							
28	19	25	QUEEN Sheer Heart Attack Elektra 7E-1026	6.98		7.97		7.97		★	65	7	JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98		7.98	7.98		★	100	100	7	HUMBLE PIE Street Rats A&M SP 4514	6.98		7.98	7.98								
29	20	10	JUSTIN HAYWARD & JOHN LODGE Blue Jays Threshold THS 14 (London)	6.98		7.98	7.98	7.98		★	66	10	B.J. THOMAS Reunion ABC ABDP 858	6.98		7.95	7.95		★	101	104	16	NEKTAR Down To Earth Passport PPSD 98005 (ABC)	6.98		7.95	7.95								
30	31	26	BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98		★	67	8	JOHN PRINE Common Sense Atlantic SD 18127	6.98		7.97	7.97		★	113	9	TOMMY/LONDON SYMPHONY ORCHESTRA & CHAMBRE CHOIR WITH GUEST SOLOISTS Ode SP 99001 (A&M)	9.98	11.98	11.98	13.98	11.98								
★	41	6	TONY ORLANDO & DAWN He Don't Love You Like I Love You Elektra 7E-1034	6.98		7.97		7.97		★	68	56	14	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206 (Warner Bros.)	6.98		7.97	7.97		★	103	91	28	B.T. EXPRESS Do It ('Til You're Satisfied) Scepter SPS 5117	6.98		6.98	6.98							
★	37	63	PINK FLOYD Dark Side Of The Moon Harvest H 11163 (Capitol)	6.98		7.98	7.98	7.98		★	69	57	11	KANSAS Song For America Kishner PZ 33385 (Epic/Columbia)	6.98		7.98	7.98		★	104	92	28	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98	7.98							
34	35	17	PURE PRAIRIE LEAGUE Bustin' Out RCA LSP 4769	6.98		7.95		7.95		★	70	80	6	CHUCK MANGIONE Chase The Clouds Away A&M SP 4518	6.98	6.98	7.98	7.98	7.98	★	105	94	15	STYLISTICS Best Of Avco AV 69005-698	6.98		7.95	7.95							
35	30	9	SEALS & CROFTS I'll Play For You Warner Bros. BS 2848	6.98		7.97		7.97																											

★ STAR PERFORMER: Stars are awarded on the Top LP's & Tape chart based on the following upward movement, 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. ● Recording Industry Association of America seal for sales of 1 Million dollars at manufacturers level. Recording Industry Association of America seal audit available and optional to all manufacturers. (Seal indicated by colored dot).



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TOP LPs & TAPE

POSITION
107-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	99	12	EMMYLOU HARRIS Pieces Of Sky Reprise MS 2213 (Warner Bros.)	6.98		7.97		7.97
108	110	6	JOHNNY MATHIS When Will I See You Again Columbia PC 33420	6.98		7.98		7.98
128	5	5	DISCO TEX & THE SEX-O-LETTES Chelsea CHI 505	6.98		7.98		7.98
121	4	4	MAIN INGREDIENT Rolling Down A Mountainside RCA APL 1-0644	6.98		7.95		7.95
151	2	2	THE MONTY PYTHON MATCHING TIE & HANDKERCHIEF Arista AL 4039	6.98		7.95		7.95
124	5	5	JESSI COLTER I'm Jessi Colter Capitol ST 11363	6.98		7.98		7.98
113	114	7	ERIC ANDERSON Be True To You Arista AL 4033	6.98		7.95		7.95
114	102	28	OHIO PLAYERS Fire Mercury SRM-1-1013 (Phonogram)	6.98		7.98	7.95	7.98
115	106	13	KOOL & THE GANG Greatest Hits De-Lite DEP 2015 (PIP)	6.98		7.98		7.98
116	119	14	MELISSA MANCHESTER Melissa Arista AL 4031	6.98		7.98		7.98
127	4	4	HOT TUNA America's Choice—Hot Tuna Gunt BFLI-0820 (RCA)	6.98		7.95		7.95
129	78	78	JOHN DENVER Greatest Hits RCA CPLI-0374	6.98		7.95		7.95
119	108	12	CHICK COREA No Mystery Polydor PD 6512	6.98		7.98		7.98
130	6	6	NAZARETH Hair Of The Dog A&M SP 4511	6.98		7.98		7.98
121	107	13	RICHARD TORRANCE & EUREKA Belle Of The Ball Shelter SR 2134 (MCA)	6.98		7.98		7.98
142	5	5	PARLIAMENT Chocolate City Casablanca NBLP 7014	6.98		7.98		7.98
123	70	17	HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98
NEW ENTRY			BLOOD, SWEAT & TEARS New City Columbia PC 33484	6.98		7.98		7.98
125	111	59	EAGLES On The Border Asylum 7E-1004	6.98	6.98	7.97	7.97	7.97
188	2	2	JAMES BROWN Sex Machine Today Polydor PD 6042	6.98		7.98		7.98
139	5	5	AMBROSIA 20th Century T 434	6.98		7.98		7.98
128	120	14	AL STEWART Modern Times Janus JXS 7012 (Chess/Janus)	6.94		7.94		7.94
149	2	2	KING CRIMSON U.S.A. Atlantic SD 18136	6.98		7.97		7.97
130	109	9	LOU REED—LIVE RCA APL 1-0959	6.98		7.95		7.95
131	115	25	SPINNERS New & Improved Atlantic SD 18118	6.98		7.97		7.97
143	2	2	BOBBY WOMACK I Don't Know What The World Is Coming To United Artists UA-LA 353 G	6.98		7.98		7.98
133	133	8	BOB SEGER Beautiful Loser Capitol ST 11378	6.98		7.98		7.98
134	116	18	ELTON JOHN Empty Sky MCA 2130	6.98		7.98		7.98
NEW ENTRY			JAMES TAYLOR Gorilla Warner Bros. BS 2866	6.98		7.97		7.97
147	3	3	TANYA TUCKER MCA 2141	6.98		7.98		7.98
137	118	26	DAN FOGELBERG Souvenirs Epic PE 33137 (Columbia)	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	145	5	McKENDEE SPRING Get Me To The Country Pye 12108 (ATV)	6.98		7.95		
177	2	2	NEW BIRTH Blind Baby Buddah BDS 5636	6.98		7.98		7.98
153	2	2	STANLEY TURRENTINE The Sugar Man CTI 6052 (Motown)	6.98		7.97		7.97
162	2	2	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	6.98		7.98		7.98
152	3	3	TAVARES Hard Core Poetry Capitol ST 11316	6.98		7.98		
143	123	14	HOT CHOCOLATE Cicero Park Big Tree BT 89503 (Atlantic)	6.98		7.97		7.97
144	148	95	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	6.98	7.97	7.97	7.97
145	122	86	LED ZEPPELIN Houses Of The Holy Atlantic SD 7255	6.98		7.97		7.97
190	2	2	LONNIE LISTON SMITH & THE COSMIC ECHOES Expansions Flying Dutchman BDLI-0934 (RCA)	6.98		7.95		7.95
147	96	9	MORE AMERICAN GRAFFITI MCA MCA2-8007	9.98	10.98	10.98		
NEW ENTRY			GEORGE DUKE The Aura Will Prevail BAS/MPS MC 25613	6.98		7.98		7.98
149	101	11	YES Yesterdays Atlantic SD 18103	6.98		7.97		7.97
161	49	49	JOHN DENVER Back Home Again RCA CPLI-0548	6.98		7.95		7.95
181	2	2	FREE Best Of A&M SP 3663	6.98		7.98		7.98
152	160	5	JOURNEY Columbia PC 33388	6.98		7.98		7.98
163	4	4	CHER Stars Warner Bros. BS 2850	6.98		7.97		7.97
166	47	47	AMERICA Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97
155	131	15	JOE COCKER I Can Stand A Little Rain A&M SP 3633	6.98		7.98		7.98
167	4	4	SUZI QUATRO Your Mama Won't Like Me Arista AL 4035	6.98		7.98		7.98
NEW ENTRY			BLACK OAK ARKANSAS Ain't Life Grand Atco 36-111	6.98		7.97		7.97
158	137	28	AL GREEN Explores Your Mind Hi HSL 32087 (London)	6.98		7.98	7.98	7.98
159	126	7	THE HEADHUNTERS Survival Of The Fittest Arista AL 4038	6.98		7.95		7.95
170	4	4	BOB MARLEY & THE WAILERS Natty Dread Island LPS 9281	6.98		7.98		
172	46	46	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98
162	165	5	SAMMY JOHNS GRC 5003	6.98		7.98		
173	2	2	TOM SCOTT & THE L.A. EXPRESS Ode 77021 (A&M)	6.98		7.98		7.98
165	169	5	JAMES GANG Newborn Atco 36-112	6.98		7.97		7.97
165	169	5	SWEET SENSATION Sad Sweet Dreamer Pye 12110 (ATV)	6.98		7.95		
178	217	217	CAROLE KING Tapestry Die SP 77009 (A&M)	6.98		7.98	7.98	7.98
179	3	3	JOHN STEWART Wingless Angel RCA APL 1-0816	6.98		7.95		7.95
168	168	4	LESLIE WEST The Great Fatsby Phantom BPL 1-0954 (RCA)	6.98		7.95		7.95
169	141	6	RICK DERRINGER Spring Fever Blue Sky PZ 33423 (Epic/Columbia)	6.98	7.98	7.98	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
170	174	3	FREDDIE HUBBARD Polar AC CTI 6056 S1 (Motown)	6.98		7.98		7.98
171	140	7	BILLY PAUL Got My Head On Straight Philadelphia International KZ 33157 (Epic/Columbia)	6.98		7.98		7.98
172	138	85	LED ZEPPELIN II Atlantic SD 8236	6.98		7.97		7.97
173	175	4	KENNY RANKIN Silver Morning Little David LD 3000 (Warner Bros.)	6.98		7.97		7.97
174	144	13	CAROLE KING Really Rosie Ode SP 77027 (A&M)	6.98		7.98		7.98
175	136	11	MAHAVISHNU ORCHESTRA Visions Of The Emerald Beyond Columbia PC 33411	6.98		7.98		7.98
187	62	62	CHICAGO Chicago VII Columbia C2 32810	11.98	11.98	11.98	13.98	11.98
177	183	2	CHICAGO TRANSIT AUTHORITY Columbia GP 8	5.98		7.98		7.98
178	135	28	BARRY MANILOW II Bell 1314 (Arista)	6.98		7.98		7.98
NEW ENTRY			PILOT Capitol ST 11368	6.98				
180	185	2	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98
181	184	3	PETE SEEGER & ARLO GUTHRIE Together In Concert Warner Bros. 2R 2214	11.98		12.97		12.97
NEW ENTRY			BEACH BOYS Holland Reprise/Brother MS 2118	6.98		7.97		7.97
NEW ENTRY			NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98
184	134	10	LED ZEPPELIN Atlantic SD 8216	6.98		7.97		7.97
NEW ENTRY			JERRY JORDAN Phone Call From God MCA 473	6.98		7.98		
NEW ENTRY			JIMMY "JJ" WALKER Dyn-O-Mite Buddah BDS 5634	6.98		7.95		7.95
187	132	13	STRAWBS Ghosts A&M SP 4506	6.98		7.98		7.98
188	146	22	JOE WALSH So What ABC/Dunhill DSD 50171	6.98	7.95	7.95	7.95	7.98
189	125	7	EDDIE HARRIS I Need Some Money Atlantic SD 1669	6.98		7.97		7.97
190	150	114	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	6.98	6.98	7.97	7.97	7.97
191	154	17	JIMMY BUFFETT A1A ABC/Dunhill DSD 50183	6.98		7.95		7.95
192	157	19	STYX II Wooden Nickel WNS 1012 (RCA)	6.98		7.95		7.95
193	180	3	CHICAGO II Columbia KGP 24	6.98	6.98	7.98	7.98	7.98
194	194	24	GRAND FUNK All The Girls In The World Beware Grand Funk SO 11356 (Capitol)	6.98		7.98	7.98	7.98
195	192	45	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97
196	196	43	STEVIE WONDER Fulfillingness' First Finale Tamla 16-33251 (Motown)	6.98		7.98		7.98
197	193	52	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98
198	199	48	ELTON JOHN Caribou MCA 2116	6.98		7.98		7.98
199	191	40	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004 (Phonogram)	6.98		7.95	7.95	7.95
200	195	85	ELTON JOHN Goodbye Yellow Brick Road MCA MCA2 10003	11.98		12.98		12.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace	11
Aerosmith	40
Herb Alpert	95
Ambrosia	127
America	6, 154
Eric Anderson	113
Paul Anka	36
Average White Band	51, 96
Bachman-Turner	44, 199
Bad Company	3, 195
Joan Baez	36
Ron Banks & Dramatics	31
Beach Boys	17, 161, 182
Jeff Beck	5
Elvin Bishop	67
Blackbyrds	30
Black Oak Arkansas	157
Blue Oyster Cult	124
David Bowie	54
Brown, James	126
B.T. Express	103

Jimmy Buffett	191
Donald Byrd	99
Jimmy Castor Bunch	59
Cher	153
Chicago	4, 176, 177, 180, 193
Eric Clapton	46
John Denver	12, 118, 150
Freddie Hubbard	170
Humble Pie	100
Ian Hunter	88
Janis Ian	47
Bob James	75
James Gang	164
Sammy Johns	162
Elton John	104, 134, 198, 200
Janis Joplin	64
Jerry Jordan	185
Journey	152
Kansas	69
Ben E. King	77
Carole King	166, 174
King Crimson	129
Kinks	80
Kiss	49
Robert Flack	57
Dan Fogelberg	137
Peter Frampton	43
Free	151
George Duke	148
Bob Dylan	62
Eagles	125
Earth, Wind & Fire	1
Freddie Fender	42
Roberta Flack	57
Dan Fogelberg	137
Peter Frampton	43
Free	151
Led Zepplin	8, 98, 145, 172, 184
John Lennon	58
Ramsey Lewis	122
Gordon Lightfoot	68

Lynyrd Skynyrd	9
Van McCoy	74
McKendree Spring	138
Headhunters	159
Jimi Hendrix	50
Hot Chocolate	143
Hot Tuna	117
Freddie Hubbard	170
Humble Pie	100
Ian Hunter	88
Jan	

Camel

Their second LP.

A daring, imaginative musical interpretation.

THE SNOW GOOSE



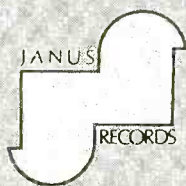
JXS 7016

Paul Gallico's moving classic of Dunkirk created a picture with his words.

Now, Camel has created a picture with their music.

Camel...Andy Latimer/Guitar, Doug Ferguson/Bass, Andy Ward/Drums and Peter Bardens/Keyboards...that grand English band whose first LP "Mirage" started the word. Word that spread quickly from their recent U.S. debut 56 city tour.

Camel. They are assuredly *the* group to watch for in 1975.



Chess/Janus Records, a division of GRT Corporation, 1633 Broadway, New York, N.Y. 10019. Also available on GRT Music Tapes.

Management:
Geoff Jukes

New Experience Disco

• Continued from page 30

The live entertainment policy runs Sunday-Wednesday. The club will accommodate 450 persons, with a dance floor that will give 100 dancers the freedom to bump away.

"In the two months of our existence, we have averaged 2,300 people a month. For the most part, our pa-

No Go For Jazz Gigs At Grove

LOS ANGELES—Howard Rumsey and the Ambassador Hotel have ended their attempt to reopen the Grove for jazz concerts.

Rumsey, operator of Concerts By The Sea in Redondo Beach, says the hotel would not invest in updating its sound and lighting systems and this capital investment was his to make—something he chose not to do.

He now feels jazz does not need the Grove. "There are fine auditoriums all around the city that can book jazz concerts," he says. "I'm out of the picture entirely as far as booking concerts into the Grove."

WJA Clarifies Its Goals

• Continued from page 8

grants, thereby hurting many of the already established jazz groups here.

"Many of us here are involved with groups like Jazzmobile, Jazz Interactions, Jazz Repertory Co. that worked very hard for many years to get the funds needed to continue and we want to be sure that WJA is not going to interfere with our future by asking for some of these funds," Taylor stated.

Levy stressed that the group would depend solely on its own projects and memberships to secure operating expenses and that the success of WJA depended on the cooperation and help of the various jazz factions.

More than \$7,000 has been collected in memberships thus far, according to Cook, and \$3,000 has been spent on operating expenses, most of it for promotional prints.

John Hammond Sr., veteran jazz producer in charge of the album committee, reported that he is already investigating different ways to merchandise a "money-making" history of jazz album.

"I have been talking with many large merchandisers about handling this three-record set and we have to get clearance from each record company before we can include material," he said. "I want to arrange it so that each artist on this package will receive royalties."

Hammond asked the gathering if he could get their support in achieving two goals in this album project.

AFM Wages: \$142.8 Mil

• Continued from page 1

in strongly at \$20.8 million in fiscal 1975, after suffering a drop to \$20.2 million last year from the 1973 total of \$20.6.

Local engagements produced \$70.8 million in wages, continuing an upward trend that showed totals of \$67.8 million in 1974, and \$62.3 million in 1973. The Las Vegas area led the nation in local engagement wages at \$13.9 million in 1975, topping runner-up Los Angeles' total of \$12.5 million, and Chicago's \$10.8 million.

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trons are connected with the entertainment industry," says Bookman.

While speaking of their method of selecting the disco records, he says, "my partner and I spin them ourselves, because we are aware of what our customers want to hear.

"It is very important to play records in the right sequence to keep the people dancing.

"We have chosen New York as the focal point in selecting disco records," he continues, "because we find that records are exposed in that area long before they are aired on the West Coast.

"We have a man in New York to purchase our records from the Colony and Downstairs retail record shops there. These shops seem to get the new records in stock first, and we want to have them before the other discos here."

The club's operating hours are from 8 p.m.-3 a.m. weekdays and 8 p.m.-5 a.m. weekends. "Because we are open long after many places close, we offer specialized coffee to our late night visitors," Bookman boasts.

He wanted to make sure that the original mono recordings would not be rechanneled for stereo and that Steve Backer, independent producer presently handling Arista Records jazz product, would be appointed to the album committee because "he's the greatest exponent of the new jazz."

Cook, Levy, and executive director Paul Tanner all agreed that this album is a major project and "terribly important" to the growth of the WJA. The CMA raised more than \$450,000 with a similar project and this allowed them to build the country music hall of fame, Cook said.

Drummer Mel Lewis voiced his concern over the support of live jazz, and said he was hopeful the WJA would package tours with an assortment of artists, thereby preserving the live artist.

Jazz writer-producer George Avakian said the only way it could be successfully carried out is if the artists agree to play at reasonable prices, and Lewis concurred with him that certain artists grossly overcharge for live performances, thereby hurting the chances for other performers.

Tanner said the reason for having an organizational meeting in New York was very simply because there is "more jazz action here than anywhere else in the world." Cook chimed in his agreement, adding he would like to see WRVR become the focal point of jazz, just as WSM did for country.

ping runner-up Los Angeles' total of \$12.5 million, and Chicago's \$10.8 million, New York figures were unavailable.

Symphony wages jumped dramatically to \$11.8 million compared to reported earnings of \$5.9 million in 1974. Sidemen playing jingle and commercial dates earned \$10.2 million in the latest tally. It was one of the few categories of employment to show a decline over last year's figures. In fiscal 1974 wages from this source added up to \$10.3 million.

Motion picture employment paid out \$4.9 million in 1975, theaters \$6.6 million, TV films \$3.4 million, and network radio, TV and videotapes as a group \$9.9 million.

Pension contributions by employers on the wage total of \$12.8 million, amounted to \$8.6 million.

Inside Track

A Warner Bros. spokesman denies reports that the Warner-Spector custom label is being closed down completely. According to WB, **Phil Spector** is just reorganizing his office operation.

A 15-foot-high stack of 5,000 "Captain Fantastic" albums topped by a life-size **Elton John** dummy is currently at the Atlanta Peaches Records outlet, who claim it's the biggest record display of all time. The Elton figurine will be transported to Peaches Denver and Hollywood stores.

Kathy Dalton of "Boogie Bands And One Night Stands" fame won her release from DiscReet Records in Los Angeles Superior Court and is signing with Island.

Gladys Knight & the Pips start taping their summer TV series at NBC in Burbank June 13. . . . **Charlie Rich** will make his first European tour in September.

Larry Goldblatt settled his dispute with the American Song Festival for a "retained financial interest" but is no longer connected to ASF management.

★ ★ ★

Six schools in three cities chewed themselves into a dozen concerts in a unique promotion involving Beechwood Gum, and Bo Donaldson and the Heywoods.

Contest mounted by the company awarded a pair of free concerts to each school turning in most sugarless gum wrappers to the Beechwood agency, Bill Proctor & Associates. In all, some 90 million wrappers were reported turned in.

The promotion was run in conjunction with stations KFRC in San Francisco, WFIL in Philadelphia, and WABC here. Final pair of concerts will be held in this area this week.

★ ★ ★

Meters open for **Rolling Stones** first two tour dates. . . . **Peter Allen** is first pop performer ever booked into Metropolitan Museum of Art, kicking off new **Ron Delsener** series in August.

Donna Fargo's song "U.S. OF A." named theme of Southern Nevada Bicentennial Commission. . . . **Tommy Amato, Barbi Benton's** manager, picked up the baton to conduct the Sahara Hotel Orchestra for Barbi's gig after a 13-year layoff during which he exited as **Wayne Newton's** musical director in order to concentrate exclusively on management.

The **Doobie Brothers** hit, "Black Water" is a hot item in school choral arrangements. . . . **Mike Reid** is quitting as Cincinnati all-pro defensive tackle to play piano as leader of his own rock group. Reid has performed with symphony orchestras and appeared on major TV talk shows.

Credibility Gap comedy troupe turned the Chrysalis Records all-star album "Flash Fearless . . ." into a one-hour radio satire for King Biscuit Flower Hour. . . . **Emerson & Lowe** Photography branched into a two-coast operation with **Tony Lowe** opening up in New York while **Sam Emerson** remains in Los Angeles.

The State of Israel Tribute Dinner for Chappell Music's **Norman Weiser** on Thursday (29) is completely sold out. . . . BMI is conducting a music performing rights seminar Friday (30) in Austin, where various aspects of the music business will be discussed. . . . New Jersey's famed Meadowbrook reopens Wednesday (28) with the **Nitty Gritty Dirt Band** and **John Scher's** Monarch Entertainment Bureau is handling the bookings.

The mayor of Knoxville, Tenn. declared May 19-24

L.A. NARAS' 21 Governors

LOS ANGELES—The Los Angeles chapter of NARAS has voted into office 21 new governors at large. They will serve two-year terms.

They are Michael Anthony, David Blume, David Breidenthal, Don Burkheimer, Nick DeCaro, Bernie Fleischer, James Helms, David Kerschbaum, Dennis Lambert, Michael Lang, Gary LeMel, Jay Lowy, Jackie Lustgarten, Don Ovens, Jackie Ward and Andra Willis. Jimmy Bryant, Marvin Miller, Sy Mitchell, Richard Oliver and Artie Wayne were reelected.

Elected to a one-year term to fill a vacancy caused by the resignation of Dave Dexter Jr. was Allen Rinde.

Holdover governors of the local chapter are Ray Charles, Solly Stevens, Don Ellis, Harold Battiste, Kelly Gordon, Bones Howe, Mel Larson, Jerry Marcellino, Bruce Botnick, Ben Jordan, Jay Cooper, Vince De Rosa, Perry Botkin, Artie Butler, Bob Cato, Milt Larsen, Ruth White, Peter Christ, Mario Guarneri and Don Christlieb.

Executive Turntable

• Continued from page 6

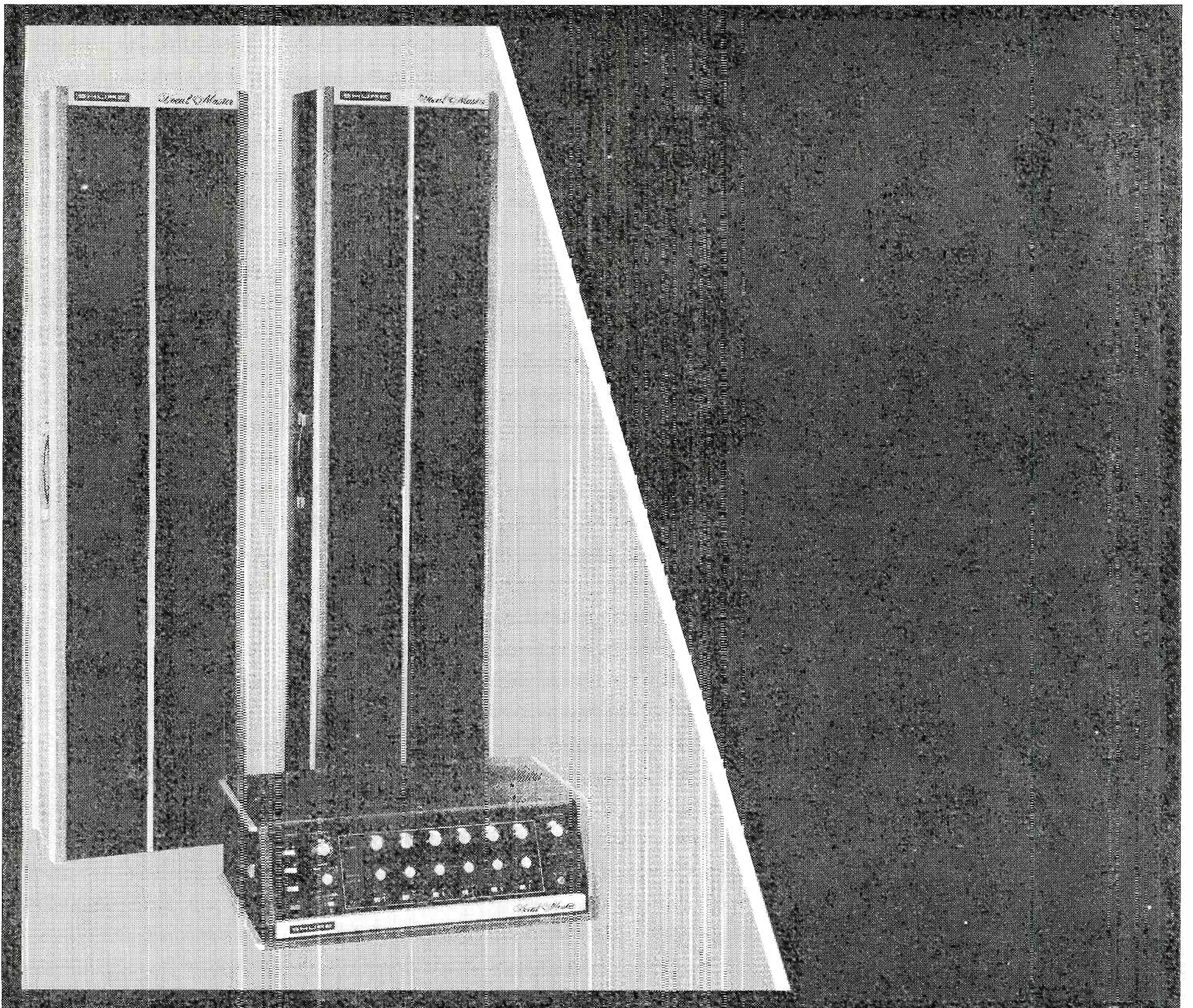
Tom Cat Records, based on the West Coast. . . . **Artis T. Phillips, Jr.** becomes president and **Ron Fight** becomes vice president of Rhinestone Records.

★ ★ ★

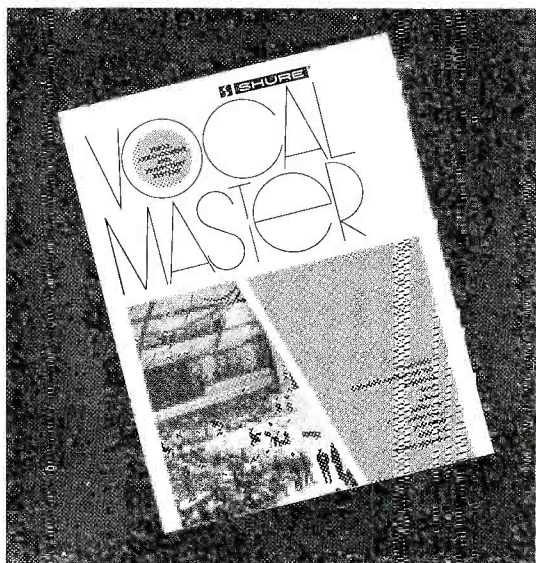
Steven Baker, formerly press relations assistant for Elektra/Asylum, Los Angeles, is upped to director of press relations for the label, working out of the New York office. . . . **John Montgomery** has been named Warner Bros. national FM promotion director. He spent the past four years with the WEA San Francisco sales office. . . . **Frank Shively** has been appointed Warner Bros. regional marketing manager based in Detroit. He has been a Midwest promotion man for 12 years. . . . At Atlantic, **Douglas Riddick** has been named to the new position of national disco promotion director. . . . **Mark Anoff** handling East Coast record promotion for Edge Records. His territory also includes the Southeast. . . . And concert promoter **Phillip Hall** joins Don Perry Enterprises, Inc., as a partner in its college concert division.

★ ★ ★

Jon Tiven joins Chess/Janus as national publicity director. . . . **Kathy Calhoun** appointed national programming director for the Library disco chain, moving from Famous Music. . . . **Suzi Oxley** to Jim Mahoney & Assoc. as tour representative for the Rolling Stones' U.S./Latin tour. She will assume the duties of vice president, contemporary music department, for the firm at the conclusion of the trip. . . . Composer **Charles Strouse** joins Kenyon & Eckhardt Advertising in new post as director of music. . . . **Howard Bloom** appointed music division director, East Coast, for McFadden, Strauss & Irwin. . . . **John Robinson** named public relation director of Whitehead & Thompkins, Baltimore.



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