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NEWSPAPER

Billboard

81st
YEAR

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Col Record Club Sets a U.K. Branch

By REX ANDERSON
LONDON—The Columbia Record Club, a division of CBS, will set up a U.K. branch, the Realm Record and Tape Club, by the end of this month.
The projected launching of the mail-order house, which has operated in the U.S. for 20 years, marks a further expansion overseas by the club, which has similar branches in Canada, Australia and France.
The club will sell to its members current available product from the catalogs of A&M, Bell, CBS, UA,
(Continued on page 66)

Industry Toppers Predict Fair To Good Year Ahead

LOS ANGELES—The American recording industry believes it is indeed a recession-proof business. In a survey of company officials, all predict good to fair first quarters and all express modest to conservative feelings for business rising this year above their 1974 dollar figures.
From the vantage point of executive suites the industry looks solid for 1975, with unabashed optimism expressed from coast-to-coast.
But there are reservations. Some executives take the point of view they must wait until they learn what is actually happening at retail—now

that Christmas is past—and dealers have to restock.
There is also speculation that the recession will effect the buying habits of minorities, especially in the

CES Optimism Notes \$ Potential

By STEPHEN TRAIMAN
CHICAGO—The cautious optimism predicted prior to the Winter Consumer Electronics Show (WCES), which opened in a gloomy expectation of massive "dumps" and generally poor business, was borne out as the third WCES wound up its four-day run Wednesday (8).
This is not to say that the predicted 20,000-25,000 registrants ma-
(Continued on page 50)

black community where single sales are already down.
But record manufacturers are moving into 1975 confident they will register dollar gains despite the general economic slowdown.
This general optimism is tempered by indications that unit-sale growth is leveling off, which could

Material for this article was researched and prepared by Is Horowitz, Nat Freedland, Bob Kirsch, Claude Hall and Elliot Tiegel.

portend greater share of market competition.
CBS has geared its budgetary plans to an increase in business. According to president Irwin Segelstein, early reports from the field show encouraging results with
(Continued on page 80)

ABC Expects Major Growth In Int'l Area

By BOB KIRSCH
LOS ANGELES—ABC Records is mapping a plan of action for internal and international growth designed to match its external growth of the past two years. And the election of Jerold Rubinstein as chairman of the firm is seen as one of the first steps in this plan.
Rubinstein replaces Jay Lasker, president of ABC Records for the past four years. Prior to that, Lasker was president and part owner of Dunhill Records, which later became a part of ABC.
According to I. Martin Pompadur, president of ABC Leisure Group I (under whose umbrella the label falls), "We have gone through a period of great external expansion, pri-
(Continued on page 15)

The Artist Examined At UCLA's Business Of Music. See pp. 46-47



THE BEAUTIFUL MUSIC OF DAVID GATES. You heard it first when he sang with BREAD. Now, you'll hear it on his second solo album for Elektra Records entitled "Never Let Her Go" (7E-1028), after the single which is already receiving extensive air play. The album features ten brand new originals written, performed and produced by the songwriter/singer. Scheduled for January 20 release, the album might very well be called "a fresh slice of BREAD".
(Advertisement)

'No Pay, No Play' French Labels Say To ORTF Net

Writers Suing Over Promo Charge Debits

By JOHN SIPPEL
LOS ANGELES—The longtime industry practices of debiting royalty accounts for promo records and withholding cash reserves for future returns when accounting royalties, will be challenged in federal district court here.
A class action is being brought by songwriters-sidemen Eliot Ingber and Lawrence Wagner and their Terrible Tunes (BMI) publishing firm, alleging that standard provisions of the Copyright Act are breached by both practices.
Both practices have been considered essential by labels; music pub-
(Continued on page 18)

By HENRY KAHN
PARIS—French record companies are seriously considering withholding the right of French radio stations to use commercial disks on the air. This development follows the recent restructuring of the French Broadcasting Organization, the ORTF, into five separate and autonomous companies.
Until Jan. 6 when this reorganization took effect, the ORTF had always paid record companies for the use of records, even though France has never ratified the Rome Convention. Since the restructuring, however, this arrangement has collapsed and the record companies complain that no one in the new radio setup is prepared to take responsibility for the use of its product on the air.
(Continued on page 19)



Barbi Benton's newest album "BARBI DOLL" is receiving widespread attention at both country and contemporary stations. Miss Benton reflects herself in a surprising and assuring manner, which gives reason why the album was picked by all major trades.
"BARBI DOLL" on Playboy Records PB 404.
(Advertisement)

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TO EVERYONE IN '75.

Richard & Karen Carpenter

LOW INVENTORIES A PROBLEM

Bayley Sees Growth In Pre-recorded Tape

LOS ANGELES—The pre-recorded tape industry in general may be accounting for much of the "real" growth in the music industry in an otherwise gloomy economic year, and such growth is expected to continue into the future, according to GRT Music Tapes president Alan Bayley.

Bayley also emphasizes that GRT's Music Division is more than ever a part of the music business, and, in reality, tape is the music business.

"We feel the basic consumer demand for pre-recorded tape is the same now as it was at this time last year," Bayley says.

"The problem manufacturers face is a shrinking of the pipeline to the distributor, one-stop, retailer and so on. There is a lower inventory level at all stages, and there is a tendency now to live off the inventory.

"Shipments may have suffered some," Bayley continues, "but the industry went through this same kind of period in 1970. Today, I think we have a much smarter group of businessmen around, and they are

ordering in a pattern more consistent with the economy.

"In other words," he adds, "while shipments may be down a bit, manufacturers are getting paid and we are not being flooded with returns. Once the pipeline is down to a realistic size for the current state of things, we should see that the consumer demand is still there."

Bayley also feels strongly that pre-recorded tape is going to provide much of what he terms the "real growth" in the music industry.

"Realistically," he says, "the penetration or saturation level of phonographs in homes compared to tape playback equipment is much closer to 100 percent. The equipment people are likely to start buying now will be for tape and with that kind of purchase there is a need for software. I'm not saying tape will hurt the LP market at all. It's simply that there will be more of both."

What about the identification of GRT as a music as well as a tape company?

"There are image problems that

(Continued on page 82)

British High Court Winds Beatles' Long Partnership

LONDON—The Beatles partnership was formally dissolved in the High Court last week. Documents agreeing to the break-up have been previously signed, and following this an application was made before a Master in the Chancery Court, at a

Newsletter Goes Onto Phonogram's Sleeves

CHICAGO—Phonogram has designed an inner sleeve for use in all non-classical albums, which features a consumer-oriented, industry-related newsletter. The newsletter, "Buyers Bulletin," is under the direction of Phonogram publicity chief Mike Gormley, and it will be changed periodically to cover different industry-related subjects.

The first newsletter is a feature entitled "Tape Piracy ... Everyone's

(Continued on page 6)

hearing in chambers, for formal recognition of the fact that settlement had been reached and for the receiver to be withdrawn.

The receiver had been supervising Beatles Ltd. since Paul McCartney first began the legal battle to split the partnership. This required all Beatles to approve any decisions taken on behalf of the partnership and with negotiations regarding their future recording plans imminent, they were obviously anxious to be able to operate as individuals rather than under the restrictions of a limited company.

Although McCartney, John Lennon, George Harrison and Ringo Starr are now free to function in their own right, it is understood they will retain their involvement with Apple. The plan is for them all to become directors of the company—previously only Lennon and Harrison sat on the board.

JERRY RUBINSTEIN:

By BOB KIRSCH

LOS ANGELES—Jerold Rubinstein seemed to be the "mystery man" last week in a sudden change-over that saw Jay Lasker leaving ABC Records as president and Rubinstein replacing him as chairman.

Yet many in the record industry, particularly those involved in the nuts and bolts activities of negotiating deals with labels, artists, publishers and writers know Jerry Rubinstein as one of the more astute record businessmen.

Coming directly to ABC from Segel, Rubinstein & Gordon a firm here in which Rubinstein's business management and consulting division specialized in managing financial interests or artists, labels, writers and publishers, the new chairman appears to be one of the new breed

of record people who bring a strong business background (he is an attorney and CPA) into an industry not commonly known for such qualities.

"Jerry first came to my attention when we negotiated deals," says ABC Leisure Group I president I. Martin Pompadur, "usually from opposite sides of the table. We got along well with each other and when we decided on a change at ABC, his name came up."

Rubinstein has the credentials, including handling business affairs for the likes of Crosby, Stills, Nash & Young, America and Joni Mitchell and working with labels like Asylum and Rocky Road Records. He has negotiated for overseas publishers and the international field, which ABC wants to move more heavily into, is considered one of his strong

Motown/A&M Firm Joint Distribution

LOS ANGELES—Motown and A&M and their affiliated labels will be represented in the four-state area of Georgia, North and South Carolina and Alabama by a mutually owned-and-operated branch in the Atlanta area, starting in February. The opening confirms an exclusive story carried in Billboard Dec. 15.

Together Record Distributing, located in Gwinnett County on Atlantic Blvd., is a precedential step in modern indie label distribution.

In the mid-40s indie r&b labels like Aristocrat, Miracle and Modern mutually funded and operated branches in Southern cities not yet served by indie distributors, who blossomed following the war's end.

The branch manager, currently being selected, will report directly to Bob Fead, A&M vice president, and Tom Noonan, acting vice president of marketing for Motown.

"We will continue to build the best distribution for both labels by strengthening our present independent distributors. We feel the knowledge we gain in Atlanta will greatly assist us. Our plans do not call for any other branch in the country," state Ewart Abner, Motown president and Noonan. Both labels point up that their product lines are virtually non-competitive and complement each other.

Both labels were represented in Atlanta by the London Records branch previously.

COUNTRY MUSIC A HIT IN RUSSIA

MOSCOW—The recent tour of "Country Music U.S.A." featuring a package of Grand Ole Opry singers, led by Tennessee Ernie Ford and Sandi Burnett, which drew huge crowds through the U.S.S.R., has received unusually wide exposure.

For the first time ever, an entire American show touring this country has been videotaped and presented over the national Central television network. So country music has reached the most remote corners of

(Continued on page 65)

New ABC Records Chairman Is An Astute Businessman Who's Not Unknown To Trade

points. The qualities seem to be there.

Nevertheless, actually running a record company, particularly one the size of ABC, is a new ballgame. How does Rubinstein plan to tackle his new position and what are some of his views on the industry?

First of all, some of his observations on the music business in general: "The record business has grown up," he says. "It is a business, and while the artistic decisions that are made by companies will always be there and are certainly necessary, the business aspects of the music industry have become more and more important in running a company."

"You have to take all aspects into consideration, from the artist contract to how records are pressed to how they are shipped, sold and marketed to profit and loss statements.

5 Facing Piracy Charges In N.J.

By JIM MELANSON

NEWARK—The first criminal charges in New Jersey against persons violating post-1972 record copyright laws were filed in federal district court here last week by the U.S. Attorney's office.

The allegations, involving five persons in three unrelated cases, cover a broad spectrum of unauthorized tape duplication activities—the manufacturing, distribution and sale of product.

On the manufacturing side, brothers Ronald and Philip Obsgarten, 38 and 44 years old, respectively, and Marvin Rabin, 43, are charged on two counts with the unauthorized duplication of James Brown's "Payback" (Polydor) and Eddie Kendrick's "Boogie Down" (Motown).

In May, 1974, federal agents seized some 7,500 tapes said to have been manufactured by the trio. The criminal information does state, though, that the actual infringements took place in late 1973 and early 1974.

The second criminal action charges Joseph LoBello, d/b/a Jo-

El Distributors, with the unauthorized distribution/sale of the Hues Corporation's "Freedom For The Stallion" (RCA) and the Ohio Players' "Fire" (Westbound) at the Englishtown Auction, Englishtown, N.J., on or about Dec. 7, 1974.

In the third action, Larry Marvin Bodner is charged with the distribution/sale of unauthorized copies of Gladys Knight & the Pips' "I Feel A Song" (Buddah) and Barry White's "Can't Get Enough" (20th Century) from a Newark retail location, on or about Jan. 7, 1975.

If convicted, all five defendants face the possibility of strong prison terms and/or fines. The investigation which led to the criminal proceedings was directed by New Jersey's U.S. Attorney Jonathan Goldstein and Stanley Kallmann, assistant U.S. Attorney.

Pepper 'Sgt. Pepper' With Legal Hassles; Tour Dead

NEW YORK—Legal hassles have struck another blow to Robert Stigwood's production of "Sgt. Pepper's Lonely Hearts Club Band On The Road," and it's in a holding pattern at present time.

Scheduled engagements in Boston, Philadelphia and Chicago have been temporarily tabled, as has the anticipated record soundtrack album.

The latest developments are a result of a legal entanglement between the management of New York's Beacon Theater, where the show has been playing the last six weeks, and the Stigwood Organization.

Pete Brown of the Stigwood Organization and Steve Metz of the Beacon Theater were both in London last week, according to sources.

From the beginning, the production has been hampered by a series of mishaps. The original production of the play was delayed when former Beatles George Harrison and Ringo Starr battled to have their tunes cut out from the play.

Another problem occurred several days before the scheduled opening

at the Beacon, when the show's star, Bruce Scott, broke his leg and had to be replaced at the last minute by Teddy Neeley. This pushed back the New York opening several days.

Further compounding the trials and tribulations behind "Sgt. Pepper" was the temporary shelving of the soundtrack that was intended to be a joint venture between Columbia and RCA (Billboard, Nov. 9). Columbia and RCA were two principal investors of the show and a deal was originally worked out where by Columbia would have distribution rights to the album for the U.S. and Canada and RCA would distribute it for the rest of the world.

These plans were shelved when the other legal hassles arose, according to an RCA spokesman.

New Artists To Draw Push From RCA In Future

NEW ORLEANS—The key to increasing the company's momentum in 1975 "will be breaking new artists and increased efforts on the product of RCA's already-established artists," Kenneth Glancy, head of RCA Records, told 250 sales and promotion staffers attending Magic '75, confab held here Jan. 2-5.

Glancy, host of the conference, said that RCA in essence is "once more an a&r-oriented company," and pointed to the signing of contracts with new artists and/or labels such as Elliott Murphy, Tedd Joselson, James Levine, Eugene Fodor, Tom Cat Records and Pure Prairie League as examples.

He spoke of revitalizing the Red Seal development of new artists, of placing renewed accent on jazz, making greater inroads in the r&b market, keeping a hot pace in country, and steadily developing the RCA pop-contemporary artists roster.

(Continued on page 4)

More Late News
See Page 82

TOPS INDUSTRY

Gold Records? WEA Racks Up 50 In '74

NEW YORK—The WEA Group and its family of distributed labels brought home 50 RIAA gold records in 1974, leading the industry.

In all, the entire industry racked up 195 gold disks.

While WEA was far ahead of the field in the LP category, garnering 41 gold certifications to its nearest competitor in CBS—with 21 awards—the lead in the singles category was shared by WEA and CBS, each bagging nine golds.

Close behind in singles were MCA with eight certifications, Capitol, six, and bunched at five each were 20th Century and ABC/Dunhill. RCA followed with four while receiving for three were Polydor, Buddah, Mercury/Phonogram and London.

Picking up two gold singles were

United Artists, Chess/Janus, A&M and De-Lite. And rounding out the industry total of 68 gold singles with one award apiece were Bell, which now is Arista; Paramount, no longer active; Scepter, EMI, Avco and Wes Farrell's Roxbury label.

Other 1974 gold album certifications went to Capitol (12), MCA (11), ABC/Dunhill (9), RCA (6), A&M (5), Mercury/Phonogram (5), 20th Century (4), Polydor Inc. (3), London (3), United Artists (2), Buddah (2), DeLite (1), Avco (1) and Casablanca (1).

Leading all artists in gold awards for the year was Elton John, with two gold LPs and three gold singles. And, once again, the presence of the Beatles popped up, with each band member receiving at least one gold award (Ringo had two).

Tom Catalano Ties In With RCA To Launch Own Label

LOS ANGELES—Tom Catalano (announced exclusively in Billboard several months ago) has finally been opened by president Tom Catalano.

With RCA financing, the successful producer is currently looking for artists and other producers with whom to associate.

Catalano says he's looking for upwards of eight acts for his roster, including buying established name acts.

He will hire staff people to operate in the promotion and LP packaging fields. In addition to his own promo-

tional efforts, Catalano will use RCA's field force as his first line.

Catalano speaks of seeking artists with "career longevity potential."

It has taken several months for all the legalities to be worked out between himself and RCA in New York.

Over the past six years as a freelance producer, Catalano has worked with a number of major stars including Helen Reddy and Neil Diamond.

His offices are at 450 N. Roxbury Dr., Beverly Hills.

New Talent In RCA Spot

Continued from page 3

Jack Kiernan, marketing division vice president, conducted the conference. He praised the efforts of the executives and other personnel personnel but said the key to success in 1975 will be through taking a larger share of the existing record market.

Kiernan's speech was followed by a presentation of product launching RCA into 1975. These included a January release pegged to albums by Elvis Presley, Guess Who, Jack Jones, Mick Ronson, Duke Ellington, Chet Atkins, two operas including a surround-sound recording and a musical original-cast show.

Other product included LPs by Sonny Rollins, Bobby Hackett, Groove Holmes, Alain Debray and Michel Legrand and an r&b album by Zulema, a new artist. Other new acts being launched in January are Boa and Bill House.

Blackwell Signs Multiple Pact

LOS ANGELES—DeWayne Blackwell, songwriter, last week signed a complex exclusive agreement involving Ranwood Records, Telekew Productions, Ranwol Music and Vogue Music here.

Blackwell's songs have, over the years, been recorded by Bobby Vinton, Roy Orbison, the Everly Brothers, Bobby Vee and others. Under his new pact he will produce himself as an artist and compose and produce other acts for the Ranwood label and the Lawrence Welk syndicated television show.

The new binder was signed by Dean Kay, vice president and general manager of Vogue Music, Inc.

The conference was also told RCA would continue to offer national, regional and local support for hot albums of 1974.

London Sets Distrib

DENVER—Record Sales of Colorado will distribute London Records and its affiliated labels in Colorado, Utah, Wyoming and New Mexico. The territories were formerly handled by the London branch in Los Angeles. Headquarter sales and promotion executives held an introductory meeting with Colorado staffers here Monday (13).

Detroit Hit By Economy, But No K.O.

DETROIT—The Motor City is suffering through its worst record-tape sales post-holiday period in many years, but nobody's anything but optimistic about the future.

Red Press, co-partner in the important eight-store metro mall-based Ross Music, an operation that began in 1940, says "the bottom fell out after Christmas." Press and other retailers like Morry Horowitz of Mickey Shorr's, Hazel Park, and Carl Thom of the two Harmony House stores in the suburbs are pushing no panic buttons.

Nobody thinks the answer is in price-cutting. Specials, isolated select hit LPs, still are advertised at \$3.99 occasionally, but \$4.49 is closer to the norm for \$6.98 product. Thom feels January could be 20 to 25 percent down from last year's same period. Others say it will be closer to 15 percent. Ron Horning, who bases his four-store operation in Mt. Pleasant, feels the traffic falloff primarily in Saginaw, the closest store to Detroit. He thinks that store may be down 35 percent. He just held his managers' forecast meeting this week and found good, solid optimism about 1975 business prospects.

The business decline in Detroit, where unemployment occasioned by sharply-decreasing auto sales is estimated at more than 12 percent, has hit sales across the board. Dick Dunkle, assistant manager of Tom Mutter's Consolidated One-Stop, says his business with retailers is harder hit than his volume with juke ops. Chet Kajeski of Martin & Snyder, who does the majority of his one-stopping with ops, says his volume remains steady. Though complaints are increasing, single record sales are steady. Both report the Detroit area solidly backs quarter-play.

The work slump in auto factories has hurt black indie dealers in the Inner City the most. They especially complain about singles sales, which were hit by the \$1.29 increase, but have suffered even more now that black unemployment is above 14 percent here.

Executive Turntable



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JOHNSON

Taking over as chairman of ABC Records, Los Angeles, and its music publishing subsidiaries is **Jerold H. Rubinstein**. He is an attorney and a certified public accountant who moves up from Segel, Rubinstein & Gordon, a business management and consulting firm. Departing ABC are former president **Jay Lasker** and executive vice president **Howard Stark**. In a separate move, **Don Eason** has been named national director of r&b promotion at ABC reporting to **Jeanne Bennett**. At Word Records, an ABC subsidiary label, **Stan Moser** becomes sales manager for records and music with **Rolund Lundy** set as his administrative assistant.

Assuming the presidency of Japanese-owned Clarion Corp. of America is **James LeVitus** on Feb. 1. He recently headed Car Tapes, Inc., Chatsworth, Calif. . . . **Masakazu Sekine** named video sales coordinator for TEAC Corp. of America. **Jorge "George" Montero** has been set as sales coordinator for Latin America with the same firm.

Linda Rogoff goes into the newly created post of manager, artist development, at United Artists Records, Los Angeles. . . . Promoted to assistant secretary of MCA Records and MCA Distributing is **Bob Davis**, a member of the label's legal staff since 1973. . . . **Paul L. Johnson** is new vice president, r&b promotion, at Motown Records in Los Angeles. A former radio man, he also has toiled for Atlantic Records.

Cliff Coroy accepts slot as general manager of Number Nine, Los Angeles publishing firm. . . . **Roy Silver** becomes a partner in the firm of Gibson, Stromberg, Jaffe and Assoc., Los Angeles, with **Gary Stromberg** moving up to the company's board chairmanship.

The turntable spins at Las Vegas: **Bill Bray** is named chief public relations man at the MGM Grand, succeeding the resigned **Harvey Diedrich**. **Dick Odessky** exits the Stardust as publicity boss. **Norm Johnson** is out at the Golden Nugget as publicity director. From the Desert Inn, **Marci Petersen** shifted to the Tropicana's publicity office. **Doe Spencer** transfers to the publicity desk of the Stardust from the Tropicana . . . and if you're still with us, **Gennie McIlvaine** becomes publicity director of the Desert Inn.

Thomas A. McGuinness promoted to director, sales and administration, Columbia Records. McGuinness, who joined CBS in 1955, was most recently director, special product sales. . . . **Bob Van Metre** named Midwest regional director at Phonodisc. He will headquarter in Chicago. Also at Phonodisc, **Charles Bratnober** named national training director. He is based in San Francisco. . . . **Lisa Maldonado** to ATV Records Inc. as assistant national promotion director. . . . At U.S. Pioneer Electronics Corp., **Lee Gold** named eastern regional sales manager, and joining the firm's marketing department are **Len Midtgaard** (New York) and **Jerry Mandelstam** (Chicago). . . . **Dave Combs** appointed West Coast regional director for ASCAP. . . . **Rev. S.A. Henry** to handle gospel promotion for Daniels Eight Records in Washington, D.C., Virginia and Maryland. . . . **Joseph Cassidy**, senior vice president, National Bank of Washington, elected to the board of directors of Schwartz Brothers Inc.

At Franklin Music retail chain, **Terrence P. Sukalski** elected executive vice president; **Theodore A. Rosen** appointed vice president, audio products, chainwide merchandising and employee training; **Sidney A. Goldstein** named Philadelphia regional manager; and **Herman Rosenkaimer** named regional audio manager. . . . **Bill Yaryan** leaves Atlantic Records. He was in charge of publicity on the West Coast.

Rubinstein New ABC Chairman

Continued from page 3

"The ears of a company," he continues, "are as important as the business aspects if not more. Without ears you've got no business. I don't intend to be the a&r man at ABC."

"My judgements and opinions will not be used to replace the a&r department, and I will be doing a lot of delegating of authority throughout the company. I am a firm believer that when you have good people, you let them do their job. I've known a log of the people at ABC for a long time and I respect them, and I'm sure as I get inside and learn to know more, that will go throughout."

As for policies and planning, Rubinstein feels one can set those properly only "after he has had a chance to take a good look around. One thing I do see, however," he adds, "is that ABC is very involved in what I see as two major trends in music today, country crossover and soul-crossover."

"On the international front," he says, "I have what I feel is a good background in negotiating and monitoring subpublishing deals, distribution deals and concert and tour work. I think the international aspects of the business may have been neglected at times by everyone and I see this area as a major source of growth for ABC. That's a market I feel I know my way around."

On the future growth of ABC, Rubinstein says he will compete for established artists and also build new ones.

Chenault Demands \$10,692 Of Stinson

LOS ANGELES—Drake Chenault Enterprises, a radio programming consultant, is suing Stinson Broadcasting Inc., in superior court here, seeking payment of an alleged \$10,692.13 plus \$131.36 in interest. The plaintiff charges Stinson agreed to pay \$12,000 annually for its services Aug. 9, 1973.

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Vol. 87 No. 3

King 'Nutshell' Soundtrack Due

LOS ANGELES—Carole King's first show score in any medium will be aired on CBS-TV Feb. 19 at 8:30, a 30-minute children's animated special, "Really Rosie: Starring The Nutshell Kids." Ode Records will release a soundtrack album before the air date.

Lyrics are by Maurice Sendak, who created the Nutshell characters in a best-selling children's book series. Ms. King will be heard singing all the songs on the television special as well as dubbing the speaking voice for the title character.

Earth Quake To UA

BERKELEY—Records by the Earth Quake combo here will be distributed in the United Kingdom and other English-speaking nations by UA as a result of a deal negotiated last week.

Domestically, Earth Quake appears on the Berserkely label.



Capitol photo

GOLD EXCHANGE—John Lennon accepts Billboard's Hot 100 No. 1 award for "Whatever Gets You Through The Night" from Bill Wardlow, the magazine's chart director. Lennon in turn presents the magazine with a gold record for helping expose the product.

LP Problem? Call Lou Reizner

Multiple Billing, Royalty Splits His Specialties

By JOHN SIPPEL

LOS ANGELES—Multiple artist billing and the resultant royalty split were almost insurmountable problems which stymied many LPs until producer Lou Reizner came through with the Ode superstar-packed rock opera, "Tommy."

Proof of the top star mix is its going gold in 14 different countries.

"I was intrigued by the Who's album of 'Tommy' when it was released. I got the fever to do it as more of a true opera when I saw them do it live a year later in 1970," Reizner says. "I felt the work was done originally by the Who more in the form of an oratorio. I wanted specific voices to bring out the true operatic form," Reizner says.

Harvard Prof a NARM Speaker

NEW YORK—Theodore Levitt, professor of business administration of the Harvard University Graduate School of Business Administration, will be the featured speaker at a breakfast meeting of the upcoming NARM Convention, in Los Angeles March 5.

Levitt will speak on "The Leisure Times Business, 1975." After his address, Joel Friedman of WEA Distributing will tie-in the more generalized subject matter to the specifics of the record industry in a presentation and panel, "But Music Is Our Business: How To Broaden Its Base."

Phonograms Letter

• Continued from page 3

Problem." The information is of general knowledge to those in the industry, but written with a consumer slant by Bruce Meyer, United Press International feature columnist. The first article also shows all phases of piracy and tells several ways to identify a bootleg tape. There are also photos of authorized and pirated tapes, so consumers can see the visual differences.

Phonogram president Irwin Steinberg says future newsletters will explain not only the industry's problems, but will contain other educational subject matter for the consumer.

He credits New York attorney Marty Machat for finally getting six major labels and eight artists to accept and approve the project. Clearances for artists were received as follows: Rod Stewart (Mercury); Steve Winwood (Island); Ringo Starr (Capitol); Richie Havens (MGM); Graham Bell (Columbia); the Who (Polydor/MCA); and Maggie Bell (Polydor/Atlantic).

The affiliated artists all agreed to a 5 percent royalty with that royalty percentage based upon the time they worked in the performance of the LP. For instance, if an artist is heard in a total five minutes, that figure is prorated over the total performing time of all in the album. Reizner got only one turndown. That was from Joe Cocker.

Reizner first went to members of the Who, like lead singer Roger Daltrey and Peter Dinklage who encouraged his idea of a large (100-piece) orchestra integrated with the singers.

Harold Lawrence, then manager of the London Symphony, aided Reizner in obtaining the classical musicians under David Meacham to do the instrumental tracks. Lawrence and Reizner worked for Mercury in the sixties. Reizner used no rhythm section. He had the work orchestrated so that sections within the orchestra became the rhythm section.

In addition, Reizner used the English Chamber Choir of 100 voices. The sessions for the tracks alone occupied more than 70 hours at Olympic Studios, London, with Keith Grant acting as chief engineer. Reizner estimates the tracks cost between \$90,000 and \$100,000.

The principals were "a dream" to work with. They seemed to enjoy the musical experiment, Reizner feels. He points out that all of them except Starr participated two years in a row when "Tommy" was performed live in London as a onetime annual benefit.

Reizner and Machat contacted a number of labels trying to sell the concept and two-record set. Finally, a major label took it, offering an advance with option to record it. When the time limit ran out, the label returned the record. Reizner finally made the deal with Lou Adler of Ode, beginning at MIDEM in 1972.

Adler backed the project all the way. In order to create a package worthy of the records, he corralled a group of the U.S.'s top illustrators and packagers who worked out a mutual packaging idea.

Adler arranged for a simultaneous global release Nov. 20, 1972, air shipping the completed package worldwide to ensure all affiliates having it in quantity. The record went gold in the U.S. on first shipment.

Since the "Tommy" success, Reizner has continued to base in London, working on more ambitious projects. He is the "talent coordinator" on the recent Rick Wakeman A&M success, "Journey To The Center Of The Earth."

He has just completed what could be the grandest single in years for 20th Century Records, "Layla" by Australian singer Ronnie Charles, backed by the London Symphony and a 200-voice choir, which Russ Regan will release this month. The track cost \$10,000.

In addition, Regan has commissioned Reizner to do a "unique" treatment for a motion picture soundtrack which will be produced by 1976. Reizner is also representing Vangelis Papanathanas, the keyboard star, whom Reizner became acquainted with when he helped sing "Aphrodite's Child," of which he was a member, in 1968. He has turned over a rock musical, "Atlantis," to a group of American investors.

While in the U.S., Reizner has negotiated a reciprocal publishing agreement with Artie Wayne.

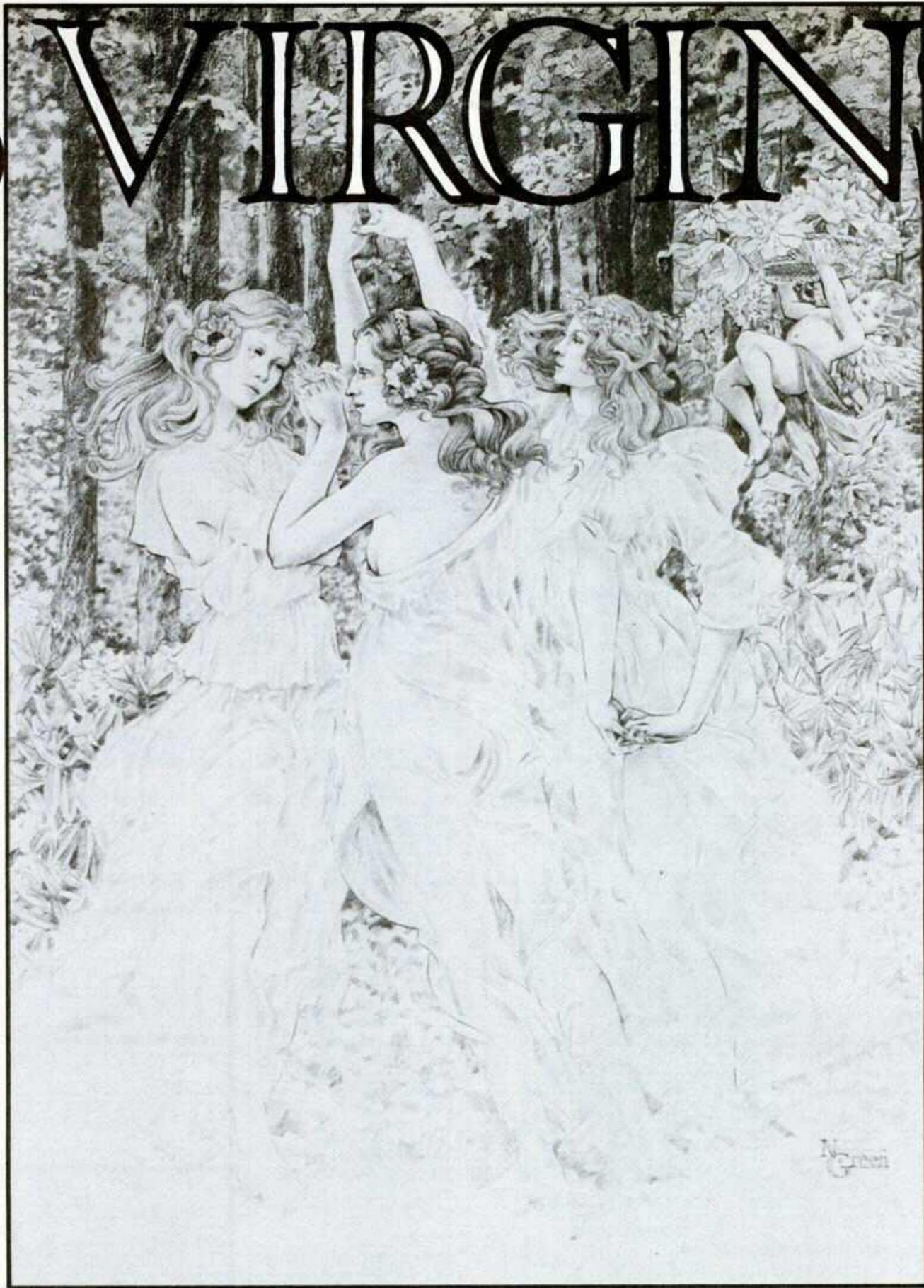
Tenor Tucker, 60, Dead In Michigan

NEW YORK—Richard Tucker, a leading tenor with the Metropolitan Opera for the past 30 years, died in Kalamazoo, Mich., Wednesday (8) at age 60. He suffered a heart attack prior to a scheduled concert appearance with baritone Robert Merrill.

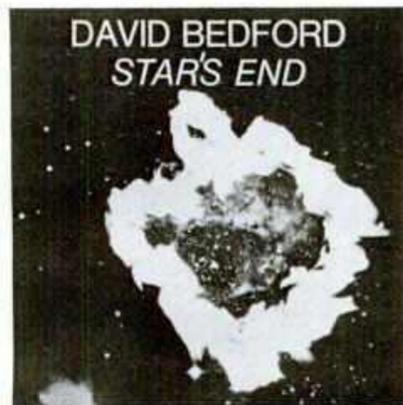
Tucker, rated as one of the most outstanding singers of the generation, had recorded for a number of labels during his long career before the public. Most recently he was featured on London and RCA Records, although most of his recordings were made for Columbia.

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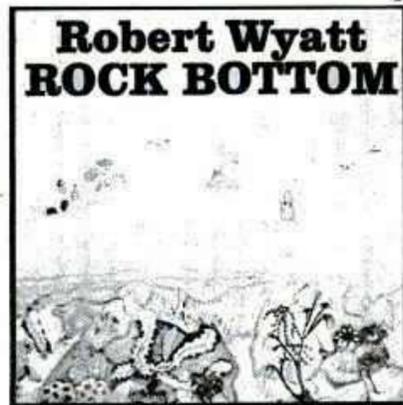


You don't know them until you've heard them.



DAVID BEDFORD
STARS END

"...this is the first notably successful fusion of modern and conventional instrumentation...it's an impressive work constantly interesting and surprising...and (Mike) Oldfield's very presence on the album, should bring it to the wide audience it deserves." *New Musical Express*
VR 13-114



Robert Wyatt
ROCK BOTTOM

"Not only is 'Rock Bottom' the album you've been hoping Robert Wyatt would make for years, it is one hundred percent better than you dared hope it would be. Welcome to critical overkill—bear with me—but for once I think it is justified." *Sounds*
VR 13-112



GONG

YOU

"When it comes to rock orientated improvisation there are very few outside of ye olde San Francisco school that can hold a candle to Gong in full flight. All told, easily their finest album to date and highly recommended." *Melody Maker*
VR 13-113

On Virgin Records and Tapes



Distributed by Atlantic Records

Billboard Singles Radio Action

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

Top Add Ons and Prime Movers are Determined by Radio Stations. Breakouts are Determined by Billboard's Chart Dept.

Based on station playlists through Thursday (1/9/75)

TOP ADD ONS - NATIONAL

- OHIO PLAYERS—Fire (Mercury)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- LINDA RONSTADT—You're No Good (Capitol)

PRIME MOVERS - NATIONAL

- DOOBIE BROTHERS—Black Water (W.B.)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- OHIO PLAYERS—Fire (Mercury)

BREAKOUTS - NATIONAL

- OHIO PLAYERS—Fire (Mercury)
- DOOBIE BROTHERS—Black Water (W.B.)
- LINDA RONSTADT—You're No Good (Capitol)

Pacific Southwest Region

Pacific Northwest Region

TOP ADD ONS:

- OHIO PLAYERS—Fire (Mercury)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- SAM NEELY—I Fought The Law (A&M)

PRIME MOVERS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- BARRY MANILOW—Mandy (Bell)
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea)

BREAKOUTS:

- OHIO PLAYERS—Fire (Mercury)
- EAGLES—Best Of My Love (Asylum)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)

TOP ADD ONS:

- MARIA MULDAUR—I'm A Woman (Reprise)
- BAD COMPANY—Movin' On (Atlantic)
- HELLO PEOPLE—Future Shock (ABC/Dunhill)

PRIME MOVERS:

- DOOBIE BROTHERS—Black Water (W.B.)
- LINDA RONSTADT—You're No Good (Capitol)
- CARPENTERS—Please Mr. Postman (A&M)

BREAKOUTS:

- DOOBIE BROTHERS—Black Water (W.B.)
- OHIO PLAYERS—Fire (Mercury)
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)

KHI—Los Angeles

- OHIO PLAYERS—Fire (Mercury)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- LINDA RONSTADT—You're No Good (Capitol) 20-13
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea) 27-20

K100 (KIQQ-FM)—Los Angeles

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- SAM NEELY—I Fought The Law (A&M)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 18-8
- BARRY MANILOW—Mandy (Bell) 12-6

KKDJ—Los Angeles

- EAGLES—Best Of My Love (Asylum)
- LABELLE—Lady Marmalade (Epic)
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea) 13-8
- NEIL SEDAKA—Laughter In The Rain (MCA) 5-3

KFXM—San Bernardino, CA

- CAT STEVENS—Ready (A&M)
- DOOBIE BROTHERS—Black Water (W.B.)
- BARRY MANILOW—Mandy (Bell) 17-5
- LINDA RONSTADT—You're No Good (Capitol) 24-17

KAFY—Bakersfield, CA

- FLASH CADILLAC—Good Times, Rock & Roll (Private Stock)
- HELLO PEOPLE—Future Shock (ABC/Dunhill)
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea) 19-10
- BARRY MANILOW—Mandy (Bell) 10-5

KCBQ—San Diego

- NONE
- ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 6-3
- HELEN REDDY—Angie Baby (Capitol) 9-6

KRUX—Phoenix

- OHIO PLAYERS—Fire (Mercury)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) HB-4
- JETHRO TULL—Bungle In The Jungle (Chrysalis) 23-10

KUPD—Phoenix

- OHIO PLAYERS—Fire (Mercury)
- BAD COMPANY—Movin' On (Atlantic)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 24-17
- BARRY WHITE—You're The First, The Last, My Everything (20th Century) 17-11

KQEO—Albuquerque

- BILLY PRESTON—Struttin' (A&M)
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- AMERICA—Lonely People (W.B.) 29-23
- EAGLES—Best Of My Love (Asylum) 26-21

KPOI—Honolulu

- CECILIO & KAPONO—A Song For Someone (Columbia)
- CAROL DOUGLAS—Doctor's Orders (Midland International)
- BARRY MANILOW—Mandy (Bell) 26-15
- HELEN REDDY—Angie Baby (Capitol) 17-14

KFRC—San Francisco

- OHIO PLAYERS—Fire (Mercury)
- EAGLES—Best Of My Love (Asylum)
- CARPENTERS—Please Mr. Postman (A&M) 13-4
- LINDA RONSTADT—You're No Good (Capitol) 17-9

KYA—San Francisco

- CAROLE KING—Nightingale (Ode)
- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 26-16
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 12-3

KIOI—San Francisco

- MARIA MULDAUR—I'm A Woman (Reprise)
- LABELLE—Lady Marmalade (Epic)
- LINDA RONSTADT—You're No Good (Capitol) 10-3
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 16-10

KSFJ—San Francisco

- STYX—Lady (Wooden Nickel)
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- LINDA RONSTADT—You're No Good (Capitol) 22-12
- OHIO PLAYERS—Fire (Mercury) 19-13

KSJO—San Jose

- HELLO PEOPLE—Future Shock (ABC)
- TIM MOORE—Charmer (Elektra)
- DOOBIE BROTHERS—Black Water (W.B.) 19-13
- LINDA RONSTADT—You're No Good (Capitol) 17-12

KLIV—San Jose

- DOOBIE BROTHERS—Black Water (W.B.)
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 15-1
- BARRY WHITE—You're The First, The Last, My Everything (20th Century) 17

KJOY—Stockton, CA

- LABELLE—Lady Marmalade (Epic)
- CHARLIE DANIELS Band—The South's Gonna Do It (Kama Sutra)
- OHIO PLAYERS—Fire (Mercury) 28-13
- EAGLES—Best Of My Love (Asylum) 19-10

KNDE—Sacramento

- JOHN LENNON—#9 Dream (Apple)
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell) 28-15
- BILLY JOEL—The Entertainer (Columbia) 24-13

KJR—Seattle

- JACKSON FIVE—I Am Love (Motown)
- MARIA MULDAUR—I'm A Woman (Reprise)
- DOOBIE BROTHERS—Black Water (W.B.) 24-17
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 19-14

KING—Seattle

- MARIA MULDAUR—I'm A Woman (Reprise)
- STYX—Lady (Wooden Nickel)

* CARPENTERS—Please Mr. Postman (A&M) 5-2

* GRAND FUNK—Some Kind Of Wonderful (Capitol) HB-18

KJRB—Spokane

- STARK & MCBRIEN—Isn't It Lonely Together (RCA)
- BAD COMPANY—Movin' On (Atlantic)
- DOOBIE BROTHERS—Black Water (W.B.) 26-5
- JETHRO TULL—Bungle In The Jungle (Chrysalis) 15-7

KTAC—Tacoma

- MARIA MULDAUR—I'm A Woman (Reprise)
- JACKSON FIVE—I Am Love (Motown)
- LINDA RONSTADT—You're No Good (Capitol) 29-20
- DOOBIE BROTHERS—Black Water (W.B.) 30-22

KGW—Portland

- DAVID GATES—Never Let Her Go (Elektra)
- HELLO PEOPLE—Future Shock (ABC)
- DOOBIE BROTHERS—Black Water (W.B.) HB-19
- JOHN LENNON—#9 Dream (Apple) HB-20

KISN—Portland

- BILLY PRESTON—Struttin' (A&M)
- JESSICA HARPER—Old Souls (A&M)
- GEORGE HARRISON—Dark Horse (Apple) 18-7
- LINDA RONSTADT—You're No Good (Capitol) 19-8

KTLK—Denver

- GEORGE HARRISON—Ding Dong, Ding Dong (Apple)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- DOOBIE BROTHERS—Black Water (W.B.) 23-13
- EAGLES—Best Of My Love (Asylum) 25-14

KIMN—Denver

- JONI MITCHELL—Big Yellow Taxi (Asylum)
- BAD COMPANY—Movin' On (Atlantic)
- JOHN LENNON—#9 Dream (Apple) 23-11
- PHOEBE SNOW—Poetry Man (Shelter) HB-29

KKAM—Pueblo, CO

- PHOEBE SNOW—Poetry Man (Shelter)
- DOOBIE BROTHERS—Black Water (W.B.)
- LINDA RONSTADT—You're No Good (Capitol) 19-10
- FLASH CADILLAC—Good Time Rock & Roll (Private Stock) 22-17

KYSN—Colorado Springs, CO

- LYNYRD SKYNYRD—Free Bird (MCA)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 10-3
- DOOBIE BROTHERS—Black Water (W.B.) 33-27

KCPX—Salt Lake City

- JOHN DENVER—Sweet Surrender (RCA)
- HELLO PEOPLE—Future Shock (ABC/Dunhill)
- CARPENTERS—Please Mr. Postman (A&M) 18-3
- POLLY BROWN—Up In A Puff Of Smoke (GTO) 29-20

KRSP—Salt Lake City

- STEVIE WONDER—Boogie On Reggae Woman (Tamla)
- SAM NEELY—I Fought The Law (A&M)
- LINDA RONSTADT—You're No Good (Capitol) 27-13
- DOOBIE BROTHERS—Black Water (W.B.) 10-6

Southwest Region

TOP ADD ONS:

- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- LINDA RONSTADT—You're No Good (Capitol)
- JACKSON FIVE—I Am Love Part I & II (Motown)

PRIME MOVERS:

- OHIO PLAYERS—Fire (Mercury)
- BARRY MANILOW—Mandy (Bell)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)

BREAKOUTS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- DOOBIE BROTHERS—Black Water (W.B.)
- LINDA RONSTADT—You're No Good (Capitol)

KILT—Houston

- JACKSON FIVE—I Am Love (Motown)
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea)
- AMERICA—Lonely People (W.B.) 37-27
- OHIO PLAYERS—Fire (Mercury) 15-6

KRBE—Houston

- DOOBIE BROTHERS—Black Water (W.B.)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- LINDA RONSTADT—You're No Good (Capitol) 16-7
- JETHRO TULL—Bungle In The Jungle (Chrysalis) 14-8

KLIF—Dallas

- CARPENTERS—Please Mr. Postman (A&M)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla)
- BARRY MANILOW—Mandy (Bell) 17-2
- NEIL SEDAKA—Laughter In The Rain (MCA) 9-4

KNUS—Dallas

- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- AMERICA—Lonely People (W.B.)
- OHIO PLAYERS—Fire (Mercury) 40-10
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 38-25

92-K (KAFM-FM) Dallas

- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- JOHN DENVER—Sweet Surrender (RCA)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 31-15
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) 29-17

KFJZ—Fl. Worth

- OHIO PLAYERS—Fire (Mercury)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
- CARPENTERS—Please Mr. Postman (A&M) 10-2
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 22-14

KXOL—Fl. Worth

- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- DOOBIE BROTHERS—Black Water (W.B.) 21-12
- LINDA RONSTADT—You're No Good (Capitol) 14-8

KONO—San Antonio

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- CAROL DOUGLAS—Doctor's Orders (Midland International)
- BARRY MANILOW—Mandy (Bell) EX-15
- JOHN LENNON—#9 Dream (Apple) 20-12

KELP—El Paso

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 15-8
- DOOBIE BROTHERS—Black Water (W.B.) 25-18

XEROK—El Paso

- SAMMY JOHNS—Chevy Van (GRC)
- JOHN LENNON—#9 Dream (Apple)
- EAGLES—Best Of My Love (Asylum) 16-3
- PAUL DAVIS—Ride 'em Cowboy (Bang) 12-5

KAKC—Tulsa

- DOOBIE BROTHERS—Black Water (W.B.)
- LINDA RONSTADT—You're No Good (Capitol)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 16-8
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 24-16

KELI—Tulsa

- DAVID BOWIE—Changes (RCA)
- CAT STEVENS—Ready (A&M)

* BARRY MANILOW—Mandy (Bell) 12-4

* DOOBIE BROTHERS—Black Water (W.B.) HB-23

WKY—Oklahoma City

- BAD COMPANY—Movin' On (Atlantic)
- SAMMY JOHNS—Chevy Van (GRC)
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 31-16
- OHIO PLAYERS—Fire (Mercury) 34-20

KOMA—Oklahoma City

- PHOEBE SNOW—Poetry Man (Shelter)
- JOHN LENNON—#9 Dream (Apple)
- CAROL DOUGLAS—Doctor's Orders (Midland International) HB-16
- POLLY BROWN—Up In A Puff Of Smoke (GTO) HB-29

WTIX—New Orleans

- LINDA RONSTADT—You're No Good (Capitol)
- JONI MITCHELL—Big Yellow Taxi (Asylum)
- BARRY MANILOW—Mandy (Bell) 9-2
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea)

KEEL—Shreveport

- JONESES—Sugar Pie Guy (Mercury)
- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 22-10
- JOE COCKER—You Are So Beautiful (A&M) 25-16

Mid-West Region

TOP ADD ONS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- LINDA RONSTADT—You're No Good (Capitol)
- JOHN DENVER—Sweet Surrender (RCA)

PRIME MOVERS:

- STYX—Lady (Wooden Nickel)
- EAGLES—Best Of My Love (Asylum)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)

BREAKOUTS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- LINDA RONSTADT—You're No Good (Capitol)
- EAGLES—Best Of My Love (Asylum)

WLS—Chicago

- CAROL DOUGLAS—Doctor's Orders (Midland International)
- EAGLES—Best Of My Love (Asylum) HB-10
- BARRY MANILOW—Mandy (Bell) 7-4

WCFL—Chicago

- JOHN DENVER—Sweet Surrender (RCA)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- STYX—Lady (Wooden Nickel) 39-22
- JETHRO TULL—Bungle In The Jungle (Chrysalis) 27-20

WOKY—Milwaukee

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- STYX—Lady (Wooden Nickel) 23-13
- EAGLES—Best Of My Love (Asylum) 12-9

WZUU—Milwaukee

- JIM WEATHERLY—I'll Still Love You (Buddah)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- EAGLES—Best Of My Love (Asylum) 15-9
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell) 19-14

WIFE—Indianapolis

- LINDA RONSTADT—You're No Good (Capitol)
- MINNIE RIPPERTON—Lovin' You (Epic)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 22-10
- ELVIS PRESLEY—Promised Land (RCA) 29-17

WIRL—Peoria, IL

- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea)
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- JOHN LENNON—#9 Dream (Apple) 30-20
- LYNYRD SKYNYRD—Free Bird (MCA) 34-25

WDGY—Minneapolis

- B.T. EXPRESS—Do It (Til You're Satisfied) (Scepter)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla)
- GEORGE HARRISON—Ding Dong, Ding Dong (Apple) 26-18
- STYX—Lady (Wooden Nickel) 12-5

KDWB—Minneapolis

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- OHIO PLAYERS—Fire (Mercury) 29-20
- AMERICA—Lonely People (W.B.) 21-14

KOIL—Omaha

- CAROLE KING—Nightingale (Ode)
- JOHN LENNON—#9 Dream (Apple)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 30-18
- DOOBIE BROTHERS—Black Water (W.B.) 27-16

KIOA—Des Moines

- AMERICA—Lonely People (W.B.)
- FANNY—Butter Boy (Casablanca)
- EAGLES—Best Of My Love (Asylum) 25-14
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 20-13

KKLS—Rapid City, SD

- BAD COMPANY—Movin' On (Atlantic)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- AMERICA—Lonely People (W.B.) 24-13
- JOHNNY RIVERS—Get It Up For Love (Atlantic) 23-15

KQWB— Fargo, ND

PAUL McCARTNEY AND WINGS HAVE A TWO-SIDED SMASH HIT!

SALLY G (1875)

is the hit single on the
other side of the hit single

JUNIOR'S FARM

is the hit single on the
other side of the hit single



Billboard Singles Radio Action

Top Add Ons and Prime Movers are Determined by Radio

Stations. Breakouts are Determined by Billboard's Chart Dept.

Playlist Top Add Ons ●

Playlist Prime Movers ★

Based on station playlists through Thursday (1/9/75)

Continued from page 8

BREAKOUTS:

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- LINDA RONSTADT—You're No Good (Capitol)
- DIAMOND REO—Ain't That Peculiar (Big Tree)

CKLW—Detroit

- JETHRO TULL—Bungle In The Jungle (Chrysalis)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- HELEN REDDY—Angie Baby (Capitol) 21-7
- BARRY MANILOW—Mandy (Bell) 17-4
- WGRD—Grand Rapids
- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- LINDA RONSTADT—You're No Good (Capitol)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 15-5
- EAGLES—Best Of My Love (Asylum) 8-7

Z-96 (WZZM-FM)—Grand Rapids

- JOHN DENVER—Sweet Surrender (RCA)
- MARIA MULDAUR—I'm A Woman (Reprise)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 20-9
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 25-15

WTAC—Flint, MI

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- DIAMOND REO—Ain't That Peculiar (Big Tree)
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 15-4
- BARRY MANILOW—Mandy (Bell) 2-1

WIXY—Cleveland

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- DIAMOND REO—Ain't That Peculiar (Big Tree)
- OHIO PLAYERS—Fire (Mercury) 23-13
- EAGLES—Best Of My Love (Asylum) 20-12

WGCL—Cleveland

- BILLY JOEL—The Entertainer (Columbia)
- CAROLE KING—Nightingale (Ode)
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 19-7
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) 26-17

13-Q (WKFQ)—Pittsburgh

- OHIO PLAYERS—Fire (Mercury)
- FANNY—Butter Boy (Casablanca) 22-16
- EAGLES—Best Of My Love (Asylum) 13-9

KQV—Pittsburgh

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- JOHN DENVER—Sweet Surrender (RCA)
- DIAMOND REO—Ain't That Peculiar (Big Tree) 22-14
- AMERICA—Lonely People (WB) 16-10

WKBW—Buffalo

- JOHN MAHONEY—If I Could Write A Love Song (Amherst)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 26-16
- EAGLES—Best Of My Love (Asylum) 28-17

WGRQ—Buffalo

- NONE
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 29-19
- OHIO PLAYERS—Fire (Mercury) 30-22

WSAI—Cincinnati

- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
- LINDA RONSTADT—You're No Good (Capitol)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 29-18
- CARPENTERS—Please Mr. Postman (A&M) 19-9

WCOL—Columbus

- JOE COCKER—You Are So Beautiful (A&M)
- JIM STAFFORD—Your Bulldog Drinks Champagne (MGM)
- DOOBIE BROTHERS—Black Water (W.B.) 28-13
- JONI MITCHELL—Big Yellow Taxi (Asylum) 34-20

WKY—Louisville

- BILLY PRESTON—Struttin' (A&M)
- DAVID GATES—Never Let Her Go (Elektra)
- BARRY MANILOW—Mandy (Bell) 26-10
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 21-14

WTUE—Dayton, OH

- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- BAD COMPANY—Movin' On (Atlantic)
- DOOBIE BROTHERS—Black Water (W.B.) 25-10
- LINDA RONSTADT—You're No Good (Capitol) 26-11

WBGW—Bowling Green, KY

- SAMMY JOHNS—Chevy Van (GRC)
- SAM NEELY—I Fought The Law (A&M)
- EAGLES—Best Of My Love (Asylum) 23-13
- TELLY SAVALAS—If (MCA) 10-5

WJET—Erie, PA

- BAD COMPANY—Movin' On (Atlantic)
- MARIA MULDAUR—I'm A Woman (Reprise)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 30-17
- LINDA RONSTADT—You're No Good (Capitol) 25-14

Southeast Region

TOP ADD ONS:

- STYX—Lady (Wooden Nickel)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- JONI MITCHELL—Big Yellow Taxi (Asylum)

PRIME MOVERS:

- OHIO PLAYERS—Fire (Mercury)
- DOOBIE BROTHERS—Black Water (W.B.)
- LINDA RONSTADT—You're No Good (Capitol)

BREAKOUTS:

- OHIO PLAYERS—Fire (Mercury)
- JOHN DENVER—Sweet Surrender (RCA)
- DOOBIE BROTHERS—Black Water (W.B.)

WQXI—Atlanta

- LOVE UNLIMITED—I Belong To You (20th Century)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- OHIO PLAYERS—Fire (Mercury) 16-6
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 14-4

WFOM—Atlanta

- OHIO PLAYERS—Fire (Mercury)
- DIAMOND REO—Ain't That Peculiar (Big Tree)
- MARIA MULDAUR—I'm A Woman (Reprise) 36-27
- CAROL DOUGLAS—Doctor's Orders (Midland International) 14-5

Z-93 (WZCZ-FM)—Atlanta

- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- LINDA RONSTADT—You're No Good (Capitol) 20-10
- JOHN DENVER—Sweet Surrender (RCA) EX-16

WBBQ—Augusta

- STYX—Lady (Wooden Nickel)
- DAVID GATES—Never Let Her Go (Elektra)
- DOOBIE BROTHERS—Black Water (W.B.) 18-2
- LINDA RONSTADT—You're No Good (Capitol) 27-14

SWGK—Birmingham, AL

- STYX—Lady (Wooden Nickel)
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- OHIO PLAYERS—Fire (Mercury) EX-19
- JOHN LENNON—#9 Dream (Apple) EX-20

WHHY—Montgomery, AL

- SAM NEELY—I Fought The Law (A&M)
- JONI MITCHELL—Big Yellow Taxi (Asylum)
- RINGO—The No No Song (Apple) 29-16
- DAVID BOWIE—Changes (RCA) 19-9

WTOB—Winston/Salem, NC

- MICHAEL HOLM—When A Child Is Born (Mercury)
- JONI MITCHELL—Big Yellow Taxi (Asylum)
- DOOBIE BROTHERS—Black Water (W.B.) 20-10

JOHN DENVER—Sweet Surrender (RCA) 25-15

WWSA—Savannah, GA

- JOHN DENVER—Sweet Surrender (RCA)
- BAD COMPANY—Movin' On (Atlantic)
- LINDA RONSTADT—You're No Good (Capitol) 17-12
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell) 30-25

WTMA—Charleston, SC

- DOOBIE BROTHERS—Black Water (W.B.)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 26-15
- OHIO PLAYERS—Fire (Mercury) 17-9

WKIX—Raleigh, NC

- STYX—Lady (Wooden Nickel)
- MARIA MULDAUR—I'm A Woman (Reprise)
- PHOEBE SNOW—Poetry Man (Shelter) EX-22
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell) 25-19

WORD—Spartanburg, SC

- MILLIE JACKSON—If Loving You Is Wrong (Spring)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 18-9
- OHIO PLAYERS—Fire (Mercury) 11-8

WAYS—Charlotte, NC

- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- CAROL DOUGLAS—Doctor's Orders (Midland International)
- EAGLES—Best Of My Love (Asylum) 23-10
- OHIO PLAYERS—Fire (Mercury) 24-11

KNOX—Knoxville, TN

- CAROLE KING—Nightingale (Ode)
- JONI MITCHELL—Big Yellow Taxi (Asylum)
- BILLY PRESTON—Struttin' (A&M) 42-29
- BARBARA MASON—From His Woman To You (Buddah) 43-30

WGOW—Chattanooga

- THREE DEGREES—When Will I See You Again (Philadelphia Int'l)
- CHARLIE DANIELS BAND—The Souths Gonna Do It (Kama Sutra)
- OHIO PLAYERS—Fire (Mercury) HB-4
- DOOBIE BROTHERS—Black Water (W.B.) 25-10

KAAY—Little Rock

- LOGGINS & MESSINA—Changes (Columbia)
- GARY BONNER—Should Anybody Ask (Atlantic)
- BARRY MANILOW—Mandy (Bell) 11-2
- PAUL McCARTNEY & WINGS—Sally G. (Apple) HB-11

WHBQ—Memphis

- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- EAGLES—Best Of My Love (Asylum)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 28-15
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 25-17

WMPK—Memphis

- JACKSON FIVE—I Am Love (Motown)
- DAVID BOWIE—Changes (RCA)
- EAGLES—Best Of My Love (Asylum) 18-13
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 19-15

WMAK—Nashville

- DOOBIE BROTHERS—Black Water (W.B.)
- JOHN DENVER—Sweet Surrender (RCA)
- LINDA RONSTADT—You're No Good (Capitol) 17-8
- EAGLES—Best Of My Love (Asylum) 23-17

WLAC—Nashville

- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)
- OHIO PLAYERS—Fire (Mercury)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 3-1

WQAM—Miami

- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- AMERICA—Lonely People (W.B.)
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 11-3
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 12-4

WFUN—Miami

- STEVIE WONDER—Boogie On Reggae Woman (Tamla)
- CAROL DOUGLAS—Doctor's Orders (Midland International)
- EAGLES—Best Of My Love (Asylum) 13-4
- LINDA RONSTADT—You're No Good (Capitol) 9-6

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

NONE

- OHIO PLAYERS—Fire (Mercury) 20-3
- NEIL SEDAKA—Laughter In The Rain (MCA)
- WLCY—Tampa
- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- LINDA RONSTADT—You're No Good (Capitol)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 34-9
- RINGO STARR—Only You (Apple) 26-8

WQPD—Lakeland, FL

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- DAVE MASON—Bring It On Home To Me (Columbia)
- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Col.) 29-20
- JOHN DENVER—Sweet Surrender (RCA) 27-19

Mid-Atlantic Region

TOP ADD ONS:

- OHIO PLAYERS—Fire (Mercury)
- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)

PRIME MOVERS:

- DOOBIE BROTHERS—Black Water (W.B.)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)

BREAKOUTS:

- OHIO PLAYERS—Fire (Mercury)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)

WFIL—Philadelphia

- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 14-9
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) 16-11

WIBG—Philadelphia

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- STYX—Lady (Wooden Nickel)
- DOOBIE BROTHERS—Black Water (W.B.) 27-19
- OHIO PLAYERS—Fire (Mercury) HB-23

WPGC—Washington

- DAVID BOWIE—Change (RCA)
- LYNYRD SKYNYRD—Black Water (W.B.) HB-12
- DOOBIE BROTHERS—Black Water (W.B.) HB-12
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 25-6

WRC—Washington

- OHIO PLAYERS—Fire (Mercury)
- CHEECH & CHONG—Three Little Pigs (Ode)
- DOOBIE BROTHERS—Black Water (W.B.) EX-13
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 20-15

WCAO—Baltimore

- OHIO PLAYERS—Fire (Mercury)
- JONI MITCHELL—Big Yellow Taxi (Asylum)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 15-10
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 20-15

WLPL-FM—Baltimore

- JIM STAFFORD—Your Bulldog Drinks Champagne (MGM)
- REUNION—Disco (RCA)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 16-9
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 21-14

WGH—Newport News, VA

- OHIO PLAYERS—Fire (Mercury)
- DAVID BOWIE—Changes (RCA)
- CAROL DOUGLAS—Doctor's Orders (Midland International) 31-16
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 18-32

WYRE—Annapolis, MD

- GEORGE HARRISON—Ding Dong, Ding Dong (Capitol)
- LYNYRD SKYNYRD—Free Bird (MCA)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 29-15
- DOOBIE BROTHERS—Black Water (W.B.) HB-19

WLEE—Richmond, VA

- JOHN DENVER—Sweet Surrender (RCA)
- MARIA MULDAUR—I'm A Woman (Reprise)
- OHIO PLAYERS—Fire (Mercury) 27-15
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell) EX-27

Northeast Region

TOP ADD ONS:

- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- OHIO PLAYERS—Fire (Mercury)
- LABELLE—Lady Marmalade (Epic)

PRIME MOVERS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- BARRY MANILOW—Mandy (Bell)
- EAGLES—Best Of My Love (Asylum)

BREAKOUTS:

- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- AMERICA—Lonely People (W.B.)
- LABELLE—Lady Marmalade (Epic)

WABC—New York City

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- OHIO PLAYERS—Fire (Mercury)
- EAGLES—Best Of My Love (Asylum) 53-28
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 44-31

WPIX-FM—New York City

NO NEW LIST

WBBF—Rochester, NY

- DAVID BOWIE—Star Man (RCA)
- TRAFFIC—Walking In The Wind (Asylum)
- STYX—Lady (Wooden Nickel) 20-12
- DISCO TEX AND THE SEX-O-LETTES—Get Dancin' (Chelsea) 31-23

WRKO—Boston

- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- LABELLE—Lady Marmalade (Epic)
- AMERICA—Lonely People (W.B.) 27-18
- BARRY MANILOW—Mandy (Bell) 18-10

WMEX—Boston

- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- JOHN LENNON—#9 Dream (Apple)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 16-4
- LABELLE—Lady Marmalade (Epic) 23-15

WVBF-FM—Framingham, MA

- OHIO PLAYERS—Fire (Mercury)
- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 19-7
- BARRY MANILOW—Mandy (Bell) 8-3

WPRO—Providence

- AMERICA—Lonely People (W.B.)
- GEORGE HARRISON—Ding Dong, Ding Dong (Apple)
- CAROL DOUGLAS—Doctor's Orders (Midland International) 20-3
- PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 22-7

WORC—Worcester, MA

- JIM WEATHERLY—I'll Still Love You (Buddah)
- LOGGINS & MESSINA—Changes (Columbia)
- AMERICA—Lonely People (W.B.) 18-12
- BARRY MANILOW—Mandy (Bell) 10-5

WDRS—Hartford

- MICHAEL HOLM—When A Child Is Born (Mercury)
- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 14-5
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 16-11

WPOP—Hartford

- LOGGINS & MESSINA—Changes (Columbia)
- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- CAROL DOUGLAS—Doctor's Orders (Midland International) 27-19
- BARRY MANILOW—Mandy (Bell) 13-7

WTRY—Albany

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- JONI MITCHELL—Big Yellow Taxi (Asylum)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 16-12
- BARRY MANILOW—Mandy (Bell) 10-6

WPTV—Albany

- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- MICHAEL HOLM—When A Child Is Born (Mercury)
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 20-14
- LINDA RONSTADT—You're No Good (Capitol) 23-19

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Richard Perry

a man who knows what he's talking about
talks about CD-4.

Richard Perry is one of the main men in the music business today. Not only is he the brilliant independent producer for Ringo Starr, Carly Simon, Barbra Streisand, Harry Nilsson and Ella Fitzgerald, he's also a twice-named producer of the year with 10 gold albums and 5 gold singles to his name. In other words, when Richard Perry talks about CD-4, he knows what he's talking about.

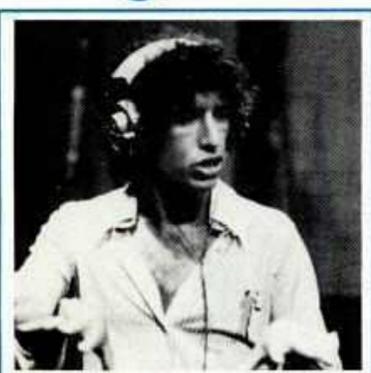


Photo: L. Emerine

"I think I can safely say I've been involved with virtually every kind of music that's being produced today. The more we get into four-channel recording, four-channel mixing, and creating special effects, the more we want the most faithful reproduction of our efforts. I'm confident when I say that CD-4 is the truest reproduction there is."



"I'm concerned with the total musical environment I create. I want my music to be as exciting visually as it is musically. The only way to achieve this potential today is to do the disc in CD-4."



"One of the highest moments I've ever experienced in a studio was the first time I heard my work back in four-channel. What I heard really made me believe that CD-4 is the only way to go."

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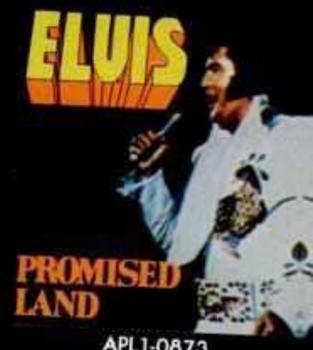
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DWL1-0673



APL1-0846



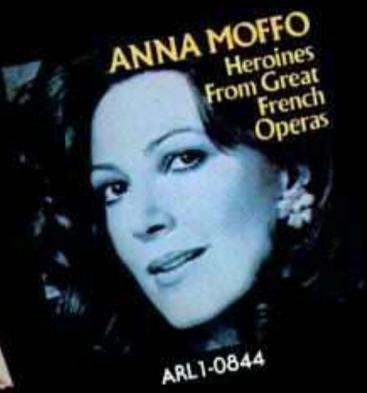
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APL1-0773



APL1-0819



ARL1-0844



BDL1-0829



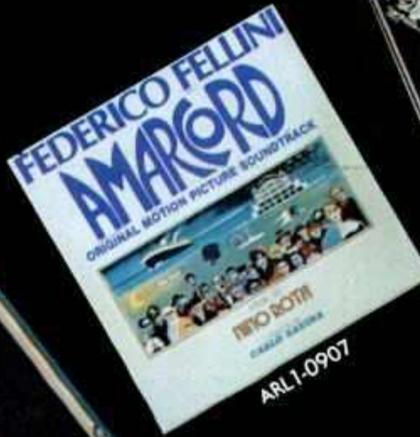
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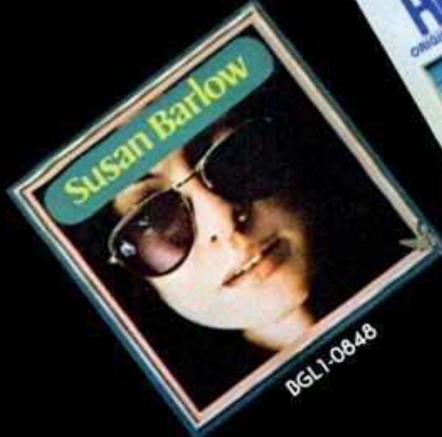
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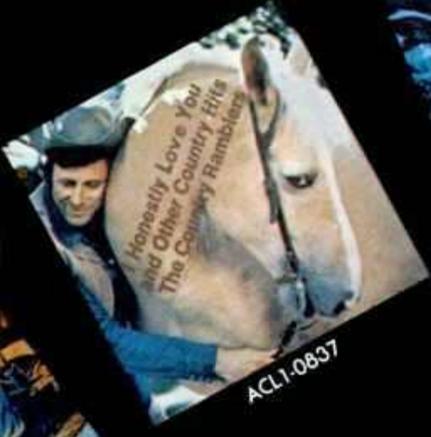
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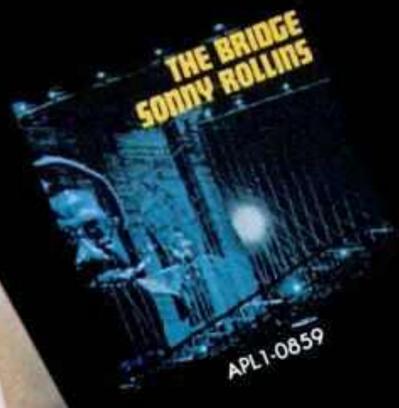
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DGL1-0848



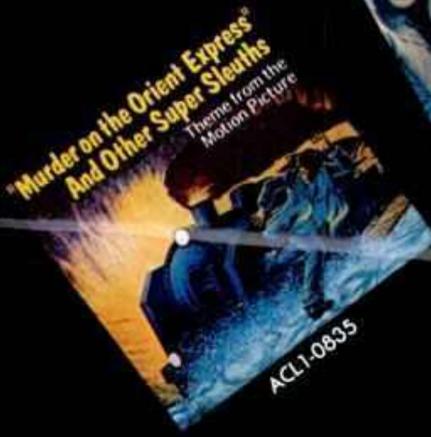
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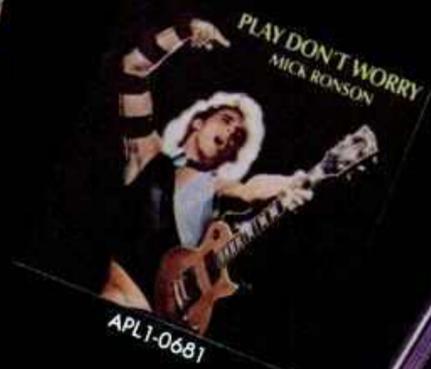
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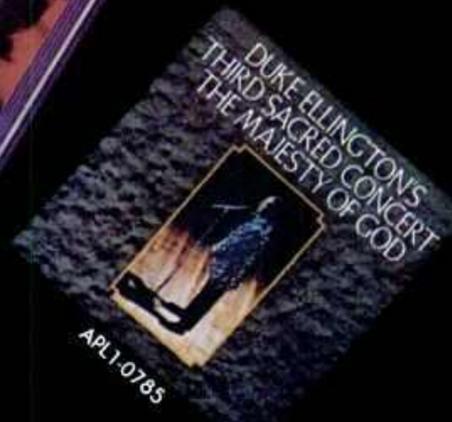
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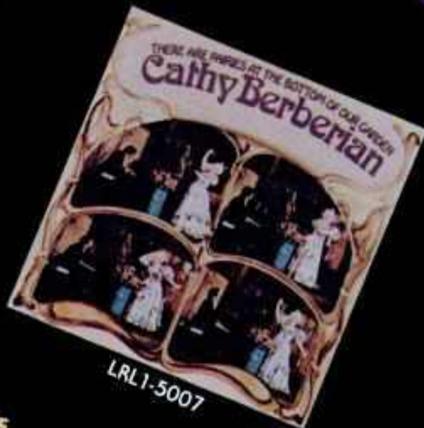
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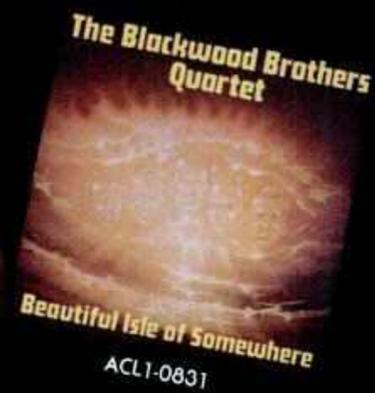
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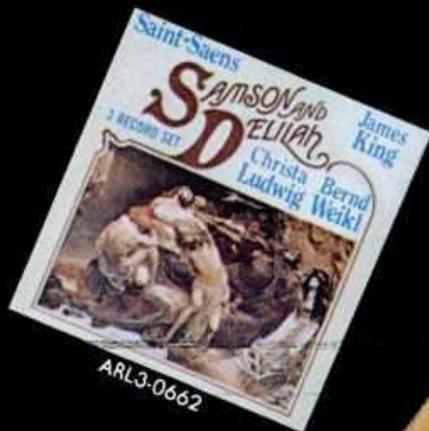
APL1-0845



LRL1-5007



ACL1-0831



ARL3-0662



CPL1-0754



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RCA Records and Tapes

Financial Storm Clouds Hover For Tape Equip. Manufacturers

LOS ANGELES—Financial storm clouds are on the horizon for tape equipment manufacturers, and many mass retail chains.

Most economists forecast a weak economy well into 1975, and many tape producers and retailers are already feeling slumping sales and narrower profits.

For example: Matsushita Electric Industrial Co., Tokyo, reported earnings of its parent company declined 35 percent despite a 3 percent sales increase for the six months ended Nov. 20.

Matsushita, which sells products under the National, Panasonic and

Quasar brands, expects lower earnings May 20.

Higher labor and material costs and a variety of other inflationary factors in the Japanese economy worked to cut Sony's earnings more than 18 percent in the six months ended Oct. 31.

While many manufacturers attributed profit declines to "unstable economic conditions," the same tale was evident at retail.

Retail sales fell in November for the third consecutive months, the U.S. Commerce Department reported. The nation's retail stores posted sales of a seasonally adjusted \$45.24 billion in November, down 1.3 percent from October.

Standard & Poor's supports Wall Street by stating that corporate earnings will drop 15 percent this year,

but inflation should ease to about 6 percent by the end of 1975.

Like Sony and Matsushita, other companies posting higher sales but lower earnings were Lafayette Radio and RCA. At RCA, earnings declined 17 percent in the third quarter despite a sales gain of 12 percent.

Major retail chains are also feeling the pinch. For example:

W.T. Grant Co. will close 92 stores this year after losing \$22.6 million during the first nine months of 1974 on sales of \$1.3 billion.

Interstate Stores expects to break even or show a slight profit for the year ending Feb. 2. In fiscal 1974 the company lost \$90 million on volume of \$203.7 million. Interstate, which disposed of more than 100 discount stores in the past year, is operating under Chapter 10 of the federal Bankruptcy Act.

Sears, Roebuck & Co. may layoff about 7,000 workers.

Schaak Electronics, a retail chain, received a \$4 million bank loan to meet its needs over the next nine months.

Daylin says it plans to reduce accelerating losses by closing 20 of its remaining 66 discount department stores. Cash generated by the closings will be used to reduce bank debt and will be directed to profitable operations.

Tandy recently disposed of several operations, including Allied Radio Store (to Schaak Electronics), Mitchell's and Leonards.

Wal-Mart Stores closed its Ben Franklin stores, and the McCrory Corp. has shuttered two stores of its unprofitable S. Klein Department Stores subsidiary.

There are, however, positive positions both at retail and at the manufacturing level.

Robert Dewar, S.S. Kresge board chairman, had anticipated a slow-down at retail, but adds: "We would expect in that environment a greater tendency to trade down and a greater value consciousness on the part of the shopping public—both factors providing Kresge (K-Mart) with a comparative advantage."

Tandy, parent company of Radio Shack, says earnings fiscal 1975 will be up about 50 percent or better from the \$20.4 million, or \$1.92 a share, in the year ended June 30, according to John Wilson, president and chief operating officer.

Wilson says Radio Shack expects to open 150 stores in the international market in the current fiscal year. The chain already has 102 stores overseas in addition to its 1,785 outlets in the U.S.

Mouse Acquires Europe Product

NEW YORK—Product from Metronome Records, Ohr Musik Produktions, Breeze Music and Slezack Publishing—all European firms—are being represented here by Mr. I. Mouse Ltd., following the completion of overseas negotiations by MIM president Ira Blacker.

Blacker says that his firm is also currently making arrangements for the 1974 American debuts of several German acts.

Market Quotations

As of closing, Thursday January 9, 1975

| 1975 | | NAME | P-E | (Sales 100's) | High | Low | Close | Change |
|------|--------|--------------------|-----|---------------|--------|--------|-------|---------|
| High | Low | | | | | | | |
| 20% | 11% | ABC | 4.5 | 543 | 13% | 13% | 13% | Unch. |
| 4% | 2 | Ampex | 2.5 | 317 | 3 | 2% | 2% | + 1/8 |
| 2% | 1 | Automatic Radio | 8.6 | 63 | 2 1/2 | 1% | 2% | + 1/8 |
| 9% | 4 1/2 | Avnet | 2.3 | 370 | 5% | 4% | 5% | + 1/8 |
| 25% | 9 | Bell & Howell | 3.3 | 312 | 11 | 10% | 10% | Unch. |
| 40% | 25 | CBS | 8.3 | 947 | 31 | 29% | 30% | - 1/8 |
| 4% | 1 1/2 | Columbia Pic | — | 619 | 3 | 2% | 2% | + 1/8 |
| 3 | 1 1/2 | Craig Corp. | 2.4 | 63 | 2 1/2 | 2 | 2% | Unch. |
| 6% | 2 | Creative Manage. | 6.0 | — | — | — | — | — |
| 52% | 17% | Disney, Walt | 14 | 3249 | 24 1/2 | 22% | 24% | + 2% |
| 3 | 1% | EMI | 3.8 | 31 | 1% | 1% | 1% | + 1/8 |
| 29% | 18% | Gulf & Western | 3.6 | 439 | 25% | 24% | 24% | + 1/8 |
| 8% | 2% | Handleman | 8.8 | 84 | 3% | 3% | 3% | - 1/8 |
| 12% | 5 | Harman Ind. | 2.7 | 107 | 8% | 8 | 8 | + 1 1/2 |
| 7% | 2% | Lafayette Radio | 3.5 | 92 | 4% | 3% | 3% | + 1/8 |
| 17% | 11% | Matsushita Elec. | 5.8 | 156 | 13% | 12% | 12% | - 1/8 |
| 29 | 19 1/2 | MCA | 4.8 | 269 | 29 | 28% | 28% | - 1/8 |
| 17% | 9 1/2 | MGM | 3.7 | 48 | 17% | 17 | 17% | Unch. |
| 80% | 43% | 3M | 15 | 3093 | 44% | 43% | 44% | - 1/8 |
| 8% | 1 1/2 | Morse Elec. Prod. | 3.1 | 196 | 2% | 1% | 2 | + 1/8 |
| 61% | 32% | Motorola | 11 | 1234 | 35% | 34 1/2 | 35 | - 1/8 |
| 23 | 11% | No. Amer. Phillips | 3.6 | 133 | 13% | 13% | 13% | + 1/8 |
| 19% | 5% | Pickwick Intl. | 3.6 | 200 | 8% | 7% | 7% | + 1/8 |
| 6% | 2 | Playboy | 4.4 | 105 | 3% | 2% | 2% | + 1/8 |
| 21% | 9 1/2 | R.C.A. | 5.2 | 2165 | 11% | 11% | 11% | - 1/8 |
| 10% | 4% | Sony | 10 | 1140 | 5% | 5% | 5% | - 1/8 |
| 25 | 8% | Superscope | 2.0 | 131 | 11% | 10% | 10% | + 1/8 |
| 26 | 10 | Tandy | 5.3 | 229 | 13 | 11% | 11% | - 1/8 |
| 6% | 2% | Telecor | 2.8 | 33 | 3% | 3 | 3% | + 1/8 |
| 4 | 2 1/2 | Telex | — | 304 | 2% | 2% | 2% | + 1/8 |
| 2% | .14 | Tenna | 4.9 | 1.06 | 1.02 | 1.04 | 1.04 | + .04 |
| 10% | 5% | Transamerican | 7.2 | 1348 | 6% | 6% | 6% | + 1/8 |
| 9 | 4 1/2 | 20th Century | 17 | 550 | 6% | 5% | 6% | + 1/8 |
| 1% | .05 | Viewlex | — | 45 | .11 | .09 | .09 | + .01 |
| 18% | 6% | Warner Commun. | 3.2 | 405 | 9 | 8% | 8% | - 1/8 |
| 31% | 9% | Zenith | 8.8 | 1176 | 13 | 11% | 11% | + 1/8 |

As of closing, Thursday, January 9, 1975

| OVER THE COUNTER* | VOL. | Week's Week's Week's | | | OVER THE COUNTER* | VOL. | Week's Week's Week's | | |
|-------------------|------|----------------------|-------|-------|-------------------|------|----------------------|-------|-------|
| | | High | Low | Close | | | High | Low | Close |
| ABKCO Inc. | — | 1/8 | 1/8 | 1/8 | Schwartz Bros. | 24 | 1/8 | 1/8 | 1/8 |
| Gates Learjet | 162 | 4% | 4% | 4% | Wallich's | — | 1/8 | 1/8 | 1/8 |
| GRT | — | 1/8 | 1/8 | 1/8 | Music City | — | 1/8 | 1/8 | 1/8 |
| Goody Sam | — | 1 1/2 | 1 1/2 | 1 1/2 | NMC Corp. | — | 1/8 | 1/8 | 1/8 |
| Integrity Ent. | — | 1/8 | 1/8 | 1/8 | Kustom Elec. | 25 | 1 1/2 | 1 | 1 1/2 |
| Koss Corp. | 68 | 5 1/2 | 4% | 5% | Orrox Corp. | 1 | 1/8 | 1/8 | 1/8 |
| M. Josephson | 22 | 6 | 4 1/2 | 6 | Memorex | — | 1 1/2 | 1 1/2 | 1 1/2 |

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

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Aneurysm Kills Paul Dixon, 56

CINCINNATI—Paul Dixon, 56, a legend in local radio and television circles for 30 years, died Dec. 28 at Christ Hospital here of a ruptured aneurysm, the main artery leading to the heart. He had entered the hospital 10 days earlier after suffering an attack during his TV show.

Dixon, until the time of his death, hosted "The Paul Dixon Show," which was syndicated by Avco Corp. in 1973. A half-hour version was carried by 12 cities in the country, while the full 90-minute seg was carried by WLW-T here and Avco affiliates in Dayton and Columbus, Ohio, and Indianapolis. It was one of the most highly-rated TV shows ever to originate here.

Dixon is survived by his widow Marge, a daughter Pam, and two granddaughters.

Blackburn Suit For \$4 Billion To New Court

LOS ANGELES—A spectacular class action suit in which composer John Blackburn asks \$4 billion from Mickey Goldsen's Capitol Songs publishing operation on behalf of himself and "all other composers who have signed similar contracts," drew a unanimous decision from the California State court of appeal last month.

The court ruled that Blackburn's case move to the state appellate court.

One of the composers of the standard ballad, "Moonlight In Ver-
(Continued on page 82)

"MAGIC MOUTH MUSIC Presents..."

A NEW HALF-HOUR TV-SPECIAL FOR RECORD PRODUCERS, PUBLISHERS AND AGENTS, Hosted by CLIVE KENNEDY, was aired on Tuesday, Jan. 14 at 8:30 PM on Channel "D"

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Internal. Intl Expansion ABC's Goal With New Boss

• Continued from page 1

marily through the acquisition of labels over the past several years. Now it will be more of an internal thing, building and acquiring artists. We are also going to be making some strong international moves."

Rubinstein, an attorney and certified public accountant, has a particularly strong background in the international areas of the music industry. Formerly affiliated with Segel, Rubinstein & Gordon, a Los Angeles business management and consulting firm, he has directed a wing of that company since 1967 devoted to managing the financial interests of artists (including Crosby, Stills, Nash & Young, Joni Mitchell, America, the Fifth Dimension and Harry Nilsson), songwriters such as Jimmy Webb, publishing and record companies (including Asylum before its sale to Warner Bros. and Rocky Road Records).

Rubinstein also, in his words, has a strong background internationally in "negotiating and monitoring sub-publishing deals, distribution deals, and concert and tour work for various artists I've handled."

"I think the international market is one of the major sources of growth for ABC and I do feel I know that market." Rubinstein has also represented a number of foreign publishers. (See separate story for complete profile on Rubinstein).

Concerning the change from Lasker to Rubinstein itself, which came suddenly (and surprisingly, considering the label had its best year in 1974). Pompadur says, "We have gone through an aggressive building process in the past few years. The question came up, did we want to enter into another long-term agreement with present management or make a change?"

"We had to make a decision of who was to take the company in the direction we want. Jerry became available, and we decided on him, though I emphasize that we have no criticism at all of what Jay or Howard Stark (executive vice president who exited with Lasker) did. They did fine jobs on all fronts."

Pompadur says that he became familiar with Rubinstein after "negotiating a number of deals with him, mostly with him on the other side of the table. He was part of the deal which brought Anchor Records to ABC for distribution."

Pompadur also emphasizes that "Jerry will have just as much responsibility as Jay did, even more so since Anchor now becomes part of the ABC family of labels. There will be no move of responsibility to the East Coast."

Lasker and Stark are reportedly talking to Pompadur about the possibility of a label or production deal, but Pompadur says that "nothing is set as of now."

Lasker was associated with ABC since April 1966, when Dunhill Records, of which he was one-third owner, was purchased by the broadcasting firm. He was also prominently associated with VeeJay Records earlier in his career. Under his guidance, ABC experienced its most rapid growth in all areas, particularly in the acquisition of labels, in the past two years.

In November of 1972 the firm purchased Nashville-based Cartwheel Records, marking its first major move into the country field. One of the label's artists, Billy "Crash" Craddock, has since developed into one of country's major superstars.

February of 1973 saw the purchase of Don Robey's Duke-Peacock Records, with three subsidiary labels, Back Beat, Sure Shot and

Song Bird, included in the deal. This gave ABC a strong base in the gospel and blues field and an even stronger base in the soul field.

The firm had opened an Atlanta

office headed by veteran producer Dave Crawford and had signed the likes of the Four Tops, B.B. King, Lamont Dozier, Freda Payne and Rufus. Last year saw several artists

from the Duke deal hit big, particularly Carl Carlton and Bobby Blue Bland.

In August of last year, ABC acquired the Famous Music Corp.

group of labels from Gulf + Western Industries for an estimated \$5.5 million. Labels acquired included Dot, Paramount, Neighborhood,

(Continued on page 18)

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EXTRA

ARISTA NEWS

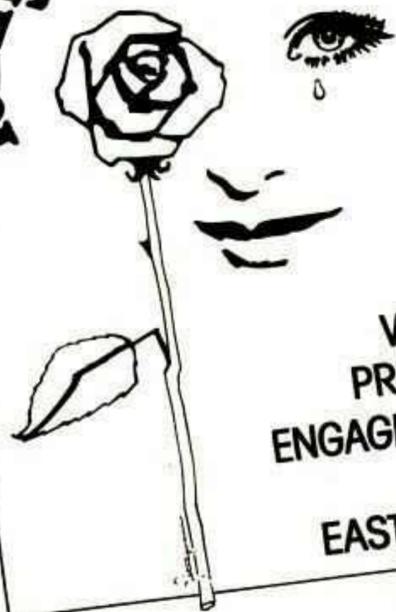
STREISAND'S "FUNNY LADY" IS COMING AND ARISTA'S GOT HER!

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Funny Lady



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BARRY MANILOW has opened the new year with a major best selling album **BARRY MANILOW II**. His brilliant album contains the #1 sensational hit "MANDY". Both the single and the album are destined to be gold in short order.



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The vibrant views of **MELANIE** have come alive on the charts with her stunning new album "AS I SEE IT NOW". Her visions in sound and song have never been sharper or more sensitive. By popular demand "YOU'RE NOT A BAD GHOST" is being rushed released as her first single from the album.

TOP CHART POSITIONS

JANUARY '75

| | |
|--|--------------------------------|
| BARRY MANILOW II | 21 . . . Record World |
| TONY ORLANDO & DAWN/Prime Time | 38 Billboard |
| GODSPELL/Original Cast | 58 Billboard |
| TONY ORLANDO & DAWN/New Ragtime Follies | 61 Billboard |
| GODSPELL/Movie Soundtrack | 90 Billboard |
| MARLO THOMAS AND FRIENDS/Free To Be... You and Me | 102 Billboard |
| TONY ORLANDO & DAWN/Tuneweaving | 130 Cashbox |
| MELANIE/As I See It Now | 167 Cashbox |
| TONY ORLANDO & DAWN II | 184 Billboard |
| TONY ORLANDO & DAWN/Knock Three Times & Candida | 189 Billboard |

And just watch the momentum behind this month's release of the **GIL SCOTT-HERON** and **MELISSA MANCHESTER** albums. They're gonna knock your socks off!

Internal, Intl Expansion ABC's Goal With New Boss

• *Continued from page 15*

Blue Thumb, Tara and Crested Butte. Dot, with its exceptional country roster (Roy Clark, Donna

Fargo, Don Williams, Ray Griff, Tommy Overstreet and others) was considered the plumb of the deal. The label is now ABC/Dot, while Blue Thumb, with the Crusaders

and Pointer Sisters as top stars, is now ABC/Blue Thumb. ABC also acquired Word Records and its subsidiary Myrrh (whose Ray Price currently has a top 10

country hit), thus giving them a strong base in the white sacred music field, as well as other areas of religious communication. In addition, the label acquired

distribution rights for Passport, Sire and Ray Davies' Konk Records.

Most of the acquisitions came after the label moved under the wing of the ABC Leisure Group, but Lasker has been considered one of the prime motivating forces. Long felt to be one of the industry's most successful and astute "record men," he was renowned at ABC for knowing all product and artists personally, taking a personal interest in everything that went on in the company and having excellent ears when it came to hearing potential hits. He also signed many artists (Three Dog Night, Joe Walsh, Steely Dan) who have become superstars.

Speculation in the industry is that Lasker will become involved with another label soon, possibly his own. Stark is expected to work with him.

In other moves of the company more directly involving the Leisure Group, plans were recently announced for market penetration in fronts including retailing, rackjobbing, international transactions and product acquisition.

More Wide World of Music retail outlets are expected to open. ABC is now taking over marketing and promotional activities in Canada from RCA and a strong look at international product and publishing licensing agreements with EMI and UA Music.

Pompadur recently projected an increase of some 300 percent in ABC product sales this year in the U.K. through Anchor. In this light, the hiring of Rubinstein, with his vast international experience, takes on more significance. Anchor will also be helpful, Pompadur feels in acquiring British rock talent. In other expansion, ABC recently opened a \$2 million studio next to its main offices in Los Angeles.

As for the future the exact direction of the firm is not yet known but current executives are expected to remain. Rubinstein says that "It is not time yet for me to set down any

(Continued on page 65)



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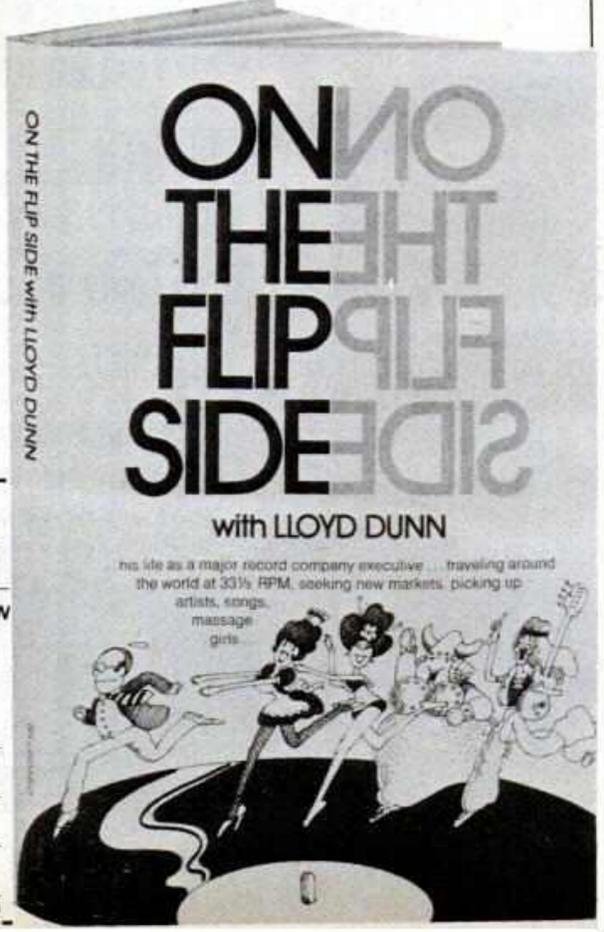
lishers, songwriters and recording artists have long verbally attacked both concepts.

Defendants in the complaint are ABC and Dunhill Records, who are charged with both practices in administering royalties on five songs, "Don't Bogart Me," "Field Day," "Last Call For Alcohol," "Just Doin' Our Job" and "Candy-Striped Lion's Tail," all of which were recorded on the defendant labels between Dec. 31, 1971 and Dec. 1, 1974.

The suit alleges that the defendant labels gave 16 no charge records with every 100 purchased, failing to pay royalties on the free goods and thus allegedly violating provision USC Section 1(e) of the Copyright Act.

The suit claims that others in the class have been wronged but are afraid to take action because of economic reprisals which the labels might take. It is further charged that the labels employed erroneous sales figures, royalty rates and "debited royalty accounts for promo records never credited in the first place."

The action seeks \$6 million for all class members excluding the plaintiffs; \$9 million for publishers who have been debited for promo goods; \$10 million for publishers whose royalties have been put into cash reserves and \$6,500 for the plaintiffs. They also seek to prove treble damages of \$75,019,500 for copyright violations.



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Billboard photos by Bonnie Tiegel
Composer/arranger Oliver Nelson is at work on a big band jazz-Latin LP for Flying Dutchman in Los Angeles. Top photo at TTG Studios shows producer Bob Thiele (left), Nelson and engineer Eddie Brackett. Among the top sidemen playing on the date are Willie Bobo (left) and Jerome Richardson (right). Oliver lends direction in center shot.

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French Protest

• Continued from page 1

If the right to use records is withdrawn from the French radio stations, the decision will also affect Radio Luxembourg, Europe No. 1 and Radio Monte Carlo. These stations have never made any payment to the record industry for the use of records.

It is the view of the French record industry that while it certainly gains considerable benefits from having its product played on the air, at the same time the radio stations could not survive without records.

Says CBS chief Jacques Souplet: "If the record industry produces 10,000 titles annually, the most that

(Continued on page 65)

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JANUARY 18, 1975, BILLBOARD

Wolf And Rissmiller Own Their Own Co.

LOS ANGELES—As of January 1975, Concert Associates, one of the most successful regional rock concert promoters in the country is no more. The firm is now named Wolf & Rissmiller, after co-principals Steve Wolf and Jim Rissmiller. It retains the same Beverly Hills offices where it has been for the past four years and the same small, tight-knit staff.

The main difference is that Wolf & Rissmiller's employment contract with Filmways has run out, five years after they sold the firm in 1969.

"We probably could have bought back the Concert Associates name from Filmways," says Rissmiller. "But we felt after all this time it would be advantageous to have our own names on the company, just to avoid any confusion about where we leave off and the company begins."

Wolf & Rissmiller took their experience as agents and managers to start Concert Associates in partnership with Bob Eubanks in 1967. The firm came in on the first big wave of Southern California rock shows and quickly prospered, to become a major force on the area's music scene.

The sale to Filmways came about in part because Eubanks wished to sell out his interest in order to concentrate on this TV host career. (He has since branched out from the "Newlyweds Game" again and founded the powerful new country music concert packager Concert Express.)

Last October, Wolf & Rissmiller presented four Elton John concerts at the 18,000-seat Los Angeles Forum and they will break this house SRO record early in February with a five-night stand by Jethro Tull. Other memorable shows produced by the pair were two-night Forum stands by Cream in 1968 and the Rolling Stones in 1969.

They put the Who and Leon Russell into Anaheim Stadium for Southern California's first big outdoors rock gala in 1971 and produced "Tommy" for a 17-week run at Hollywood's Aquarius Theater in 1972.

"There's nothing to stop Filmways from recruiting a new staff and opening another Southern California concert promotion operation called Concert Associates," says Wolf. "But Filmways is mainly involved with book and magazine publishing successes at this point and we don't expect them to return to the music business."

Despite a concert climate generally considered tight in 1974, Wolf & Rissmiller report another profitable year with dates increased nearly 20 percent. "We have always been selective and careful about the shows we put on," says Wolf, "even though we continue to book a lot of smaller events in 3,000-seat halls."

"We feel we must continue to take a chance on new acts in order to build relationships with tomorrow's

(Continued on page 21)

Talent WB TOUR: Party Of 120 Including Six Rock Acts Leave For Europe Trek

By NAT FREEDLAND

LOS ANGELES—For a concert tour that they expect to lose \$100,000, the label is really going all out for the Warner Bros. Music Show. The showcase tour, designed to break six WB acts in Europe, includes a traveling party of 120, most of whom are flying the Atlantic Sunday (12) in a chartered 707 jet; 25,000 pounds of sound equipment being transferred between nine cities in two semi-trailer trucks; 30 shuttle buses, 12,000 pounds of personal luggage and two miles of cable.

Since the American party embarks on the day of the Superbowl game, Warner will even air-freight a videotape of the pro football championship, for replay on the video unit to be set up in the 24-hour hospitality suite at hotels in each of the tour's nine cities.

As previously reported in Billboard, the Warner Bros. Music Show will transport to England, France, Germany, Holland and Belgium the following groups: Doobie Brothers, Little Feat, Tower of Power, Graham Central Station, Montrose and newcomers Bonaroo.

The basic show format is two performances in each city, with three acts on each bill. Most of the halls being played hold about 3,000.

All four English dates, 12,000 tickets in all, sold out within several days. At deadline, tickets for the continental dates were going on sale and appeared to be moving quickly.

The actual concert dates are only the spearhead of an unprecedented



Warner Bros. photo

WHAT'S UP DOC?—Some of the 25,000 pounds of sound equipment to Europe on the Warner Bros. Music Show tour gets ready for packing into two big semi-trailer trucks emblazoned with a cartoon of Bugs Bunny wielding a guitar.

European merchandising saturation campaign. Warner has assembled a sampler album with two songs from each of the six acts on the tour.

The LP will sell for each nation's local currency equivalent of \$1.15, and will be available at record stores as well as the concerts.

In addition, two mass-circulation European pop music magazines have bound flexible vinyl sampler disks of the tour acts into their current issues. Warner did not have to pay for the manufacture of these two-sided flexi-disks as the magazines picked up the cost.

Along on the tour will be life-sized costumes of familiar WB cartoon characters Bugs Bunny, Porky Pig and Tweety Bird. The garb will be worn at each concert by persons handing picture-biography cards of the touring acts to all in the audience.

Warner Bros. is financing the tour in partnership with its continental European licensees. The visual symbol for the entire package is a design of Bugs Bunny striding along with a guitar. This will be seen on all print

advertising for the jaunt, whose dates run from Jan. 15 to Feb. 4 and can play to a total of 42,000 persons.

The Warner Bros. Music Show is the product of WB's artist relations and development department, headed by vice president Bob Regehr. He and key staffers Carl Scott and Jo Bergman have been in effect working on the tour organization full-time since September.

Brain Croft's English sound-and-light company will be technical director for the tour with Chris Ehring as American road manager. Muriel Hodler of WEA International in Montreaux is European merchandising coordinator. Publicity is in charge of Anne Marie Micklo of WB's international creative services dept. and WB London press officer Moira Bellas.

"The Warner Bros. Music Show will hopefully sell a lot more albums in Europe for the artists involved," says Regehr. "That's what we'll all be watching for in the coming months. But we know it will also establish Warner's European identity far more strongly than ever before."

JANUARY 18, 1975, BILLBOARD



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Talent In Action

VIKKI CARR

Los Angeles Music Center

Performing in her own hometown, Vikki Carr attempted what no other headliner had done—eight shows in six nights at the prestigious Dorothy Chandler Pavilion. That she carried it off is a tribute to her as a singer and drawing power.

The Las Vegas-type act, with its costume changes, 38-piece orchestra and choral background, was a definite winner. But there were minor drawbacks as well.

Ms. Carr is undoubtedly one of the top distaff singers in the pop field. She introduced tunes from a forthcoming Spanish album, captivated the audience with some of her old favorites, and did some new numbers in English.

But there were a few times Dec. 30 when the wonderful Carr voice sounded a bit strained, probably a result of too many shows in a row. But that is nitpicking at a performer who knows how to hold a crowd.

As a singer, Vikki Carr has few peers. But someone should tell her that her fans want to hear her sing, not tell stories about her back-

ground or personal adventures. Other than that, a flawless performance. **FRANK BARRON**

PAPA JOHN CREACH BOBBI HUMPHREY

Troubadour, Los Angeles

Two fine exponents of smooth instrumental rock-jazz added up to a most satisfying club evening Jan. 4. Away from the cosmic bombast of Jefferson Starship, Papa John is free to emphasize his root funkiness.

Backed by a soulful rhythm section, Creach's fast-moving violin gave out with music as fleet and satisfying as a blend of r&b with bluegrass. Discovered late in life by the rock world, Papa John made a wholly entertaining stage presence as he put on his delightfully deadpan expressions while ripping off one super-fast riff after another. The uptempo originals which made up most of the set were admirably changed off with lush explorations of ballad standards rarely heard in rock clubs today.

Bobbi Humphrey, diminutively pretty young
(Continued on page 21)

K.C. Op Cites Selectivity

KANSAS CITY—Mike Waggoner of Cowtown Productions here says his concert promotion company has just completed its most profitable quarter in four years of operation by doing fewer dates and being more selective about artists.

"We only promote the dates we believe in," says Waggoner. "We'll possibly do only two or three shows a month until the economy starts rising again."

The firm recently stopped operating its low admission Cowtown Ballroom facility here but still pro-

motes shows at Midland Theater, Memorial Hall, Municipal Auditorium and Music Hall. Cowtown Productions is run by Stan Plesser, Paul Peterson and Bonnie Harney along with Waggoner.

"Secondary markets are now becoming key tour stops and top groups will have to start playing these as fill-in dates to make money and to keep facilities open," says Waggoner. "Booking agents are working more closely with us, and putting on less pressure, than ever before."

VETERAN MILLER ENTHUSES

Far East a Booming Mart For U.S. Acts

By DAVE DEXTER JR.

LOS ANGELES—The demand for American talent in the Far East and Australia will accelerate in the coming months and provide all-time high fees for acts willing to undergo the arduous travails of touring far from home.

That's the educated prediction of Henry Miller, personal manager and booking consultant, who for 30 years has specialized in sending acts outside the U.S. on highly lucrative contracts.

"The world shrinks every year," says Miller, who is now president of General Artists Corp., having been with the firm once before as well as working for Creative Management Associates (CMA) here.

"A chart-topping record in the U.S. almost immediately becomes a chart-topper in a score of other countries," Miller says. "And that sets up a massive domino movement among youth in foreign lands. They will pay even more than American kids to see their record heroes in person."

Miller serves as personal manager of the venerable Mills Brothers, Herbert, Harry and Donald, who work 40-45 weeks annually for a minimum fee of \$17,500 a week. He also guides the careers of the Ventures, who will play about 100 dates in Japan in 1975; Tom Mack, independent disk producer, and promising singer Marva Broome, already clicking in France and England and soon to undergo a buildup in the U.S.

But it is as head of the reorganized General Artists Corp. that the dapper Miller, in his youth a guitarist and singer in Kansas, dominates the tricky business of supplying talent overseas.

He represents, as a consultant who lines up tours and is paid a generous retaining fee, Jiro Uchino's Kyodo Tokyo, Sejiro Udo's Udo Artists and music publisher Tats Nagashima, the three most active firms in Japan in importing U.S. talent.

Miller also works closely with Amado and Jorge Araneta in Manila, with Capitol artists in Hong Kong and with 28-year-old Paul

Dainty in London and Melbourne. In New Zealand, it is Stewart Macpherson of Stetson Productions who retains Miller to send to New Zealand the best talent available.

Miller also handles much of the U.S.-Mexico interchange with Rene Leon, who operates a deluxe night club and promotes concerts in Mexico City.

"In Guadalajara the government books the acts," Miller says, "and they have a beautiful 12,000-seat civic auditorium. But there are difficulties, too. We have to spend \$2,500 just to truck sound equipment there from San Antonio."

Irv Weled in Honolulu has long worked closely with Miller in bringing acts from stateside to Oahu.

"Ticket prices have risen recently and will almost certainly continue to rise," Miller says. "Still, the demand rises too. Right now I'm working on tours to Australia and New Zealand for Joe Cocker, War, Rick Wakeman, Roxy Music, Bad Company and Yes and we think we'll wrap up a Neil Diamond itinerary within the next two weeks."

"The first time I went to Japan was on a concert tour I set up for the late Nat Cole in 1955," Miller recalls. "It was then a daring move. Today it's almost routine except for visas and paper work."

Miller leans on his secretary, Fudji Nakamura, for help in obtaining visas for acts and complex transportation logistics.

Miller began his booking career at the University of Kansas in 1936, worked in Kansas City with the Tom Drake Agency until 1941, then migrated to California.

"For a time I doubled as a cocktail lounge agent for Tom Rockwell's General Artists and as a purchasing agent in an airplane plant," he says. "But with the war's end I turned to booking full time."

"But never did I envision the worldwide scope my job would cover. Music is bigger than ever. So long as records are cut it's going to grow even more."

New L.A. Rock Club Opens With Dr. Hook's Medicine

LOS ANGELES—The city's first new rock club in at least a year, 300-capacity Little Wings in North Hollywood at the intersection of Vanowen St. and Lankershim Blvd., opens Friday (17) with Dr. Hook & the Medicine Show.

Little Wings is owned by Lou and Rick Franzini, a youthful brother team who previously operated nightclubs on Long Island. At first the club will operate Friday-Saturday-Sundays for two shows nightly with an average admission of \$3.50. Within a few months the Franzinis hope to increase capacity to 400 and stay open six nights weekly.

Wolf And Rissmiller

• *Continued from page 20*
superstars. We started with both Elton John and Jethro Tull at the 3,000-seat Santa Monica Civic Auditorium."

Wolf & Rissmiller predict continued 1975 success. They promote concerts in metropolitan Los Angeles, San Diego, Sacramento, Fresno, Phoenix, Tucson and Albuquerque. NAT FREEDLAND

The club claims top-quality sound and lighting, with large dressing rooms, full security and ample parking capacity. The design motif is old Spanish with a Mexican menu and general liquor licensing. The building was previously the Lazy X country music club.

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• *Continued from page 20*

mother and dynamite master flutist, is Blue Note's latest crossover prospect. As on her new "Satin Doll" LP, her act provides lots of mind-tripping space with softly catchy instrumental jams. She and her rhythm section did a bit of perfunctory unison singing, but nothing that interfered with the percussively ethereal world of the Humphrey flute. NAT FREEDLAND

MICHAL URBANIAK
ANDY BEY,
WELDON IRVINE
Village Gate, New York

In recent months WRVR, New York's only full-time jazz radio station has been presenting the best in live jazz, and this Dec. 23 concert was certainly one of the finest packages the station has produced so far.

Headlining the show was the innovative Polish violinist Michal Urbaniak with his wife-vocalist Urzula Dudziak. While Urbaniak's playing was consistently excellent the spotlight was stolen by his wife's electronically-augmented vocals and by the bass work of young Anthony

Talent In Action

Jackson. Jackson is one of the most creative new bass men to come along in years and he has become a legend among New York's hard-core jazz freaks.

Andy Bey's segment of the show highlighted his strong voice and inventive singing style. Bey's voice is so strong that he blew out the microphone several times, yet most of the audience was unaware due to the power of his voice. Bey is also an accomplished electric pianist though the highlight of his show were the last two songs he sang accompanied only by a bass and drums.

It would be difficult to assemble a more talented jazz-rock ensemble than the one Weldon Irvine opened the show with. The group had just the right mix of youth and age featuring established, though underrated talent such as trumpeter Charles Sullivan and saxophonist extraordinaire Sonny Fortune plus great young local talent like bassist Cleveland Freeman and guitarist Henry Grate. Keyboardist-leader Irvine gave everyone a chance to show his wares and the result was cooking music from start to finish. ROBERT FORD

ILLINOIS JACQUET
QUINTET

Buddy's Place, New York

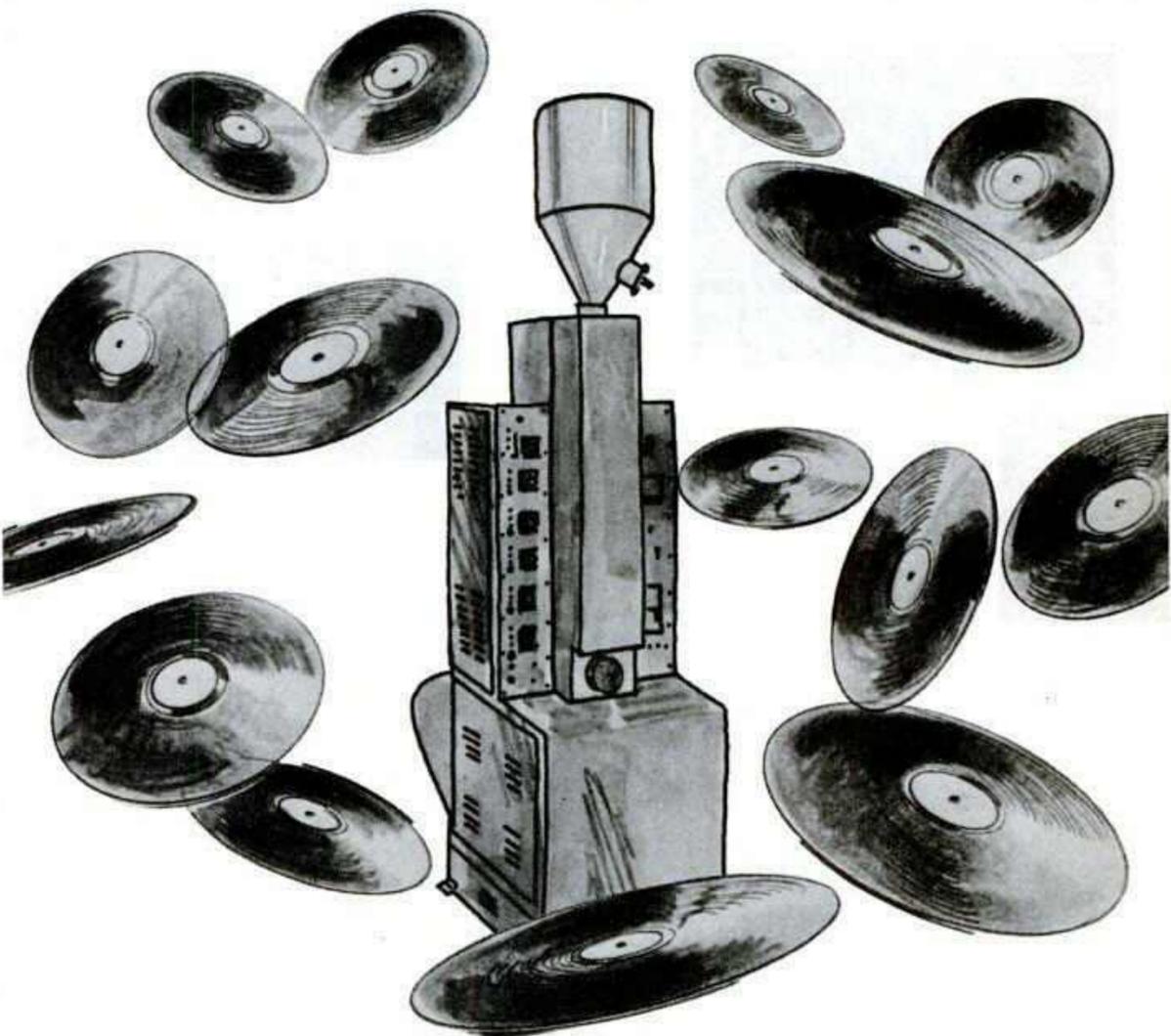
Anyone thinking contemporary jazz is on the way out would be totally dissuaded after one listening to this group. Jacquet is still one of the greatest exponents of tenor sax in the world and he has done a service to this city by choosing a group comprised of four all-star musicians. Pianist Hank Jones has a magic touch and the ability to play soft and pretty or hard and heavy, as does guitarist Tiny Grimes.

The latter has a special technique that left the crowd in awe, especially on the blues-and-jazz standard, "Everyday I Have The Blues," which featured an exciting vocal rendition by Jacquet. Filling out the rhythm section are two jazz stalwarts, bassist Percy Heath, of the recently disbanded MJO and drummer Panama Francis.

The set was composed of many old favorites unlike many bands that play in a functional-disinterested manner, this group abounds with personality, as each member usually smiles and

• *Continued on page 22*

RECORD PROFITS



JANUARY 18, 1975, BILLBOARD

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Talent In Action

• *Continued from page 21*

verbally urges on his compatriots. Another interesting part of the evening was the way the audience became so involved in Jacquet's rendition of his famous "Flying Home." He had the bandstand jumping in a sudden rebirth of the way things used to be in the 1950s on 52nd St.

If all of this wasn't enough, Jacquet also brought tears to the eyes with his very passionate version of Thelonius Monk's "Just Around Midnight" performed on the bassoon. He has taken this instrument and made it another orchestral extension into jazz and as the set came to an end, the crowd rose to its feet and cheered.

JIM FISHEL

pete with or to complement the splendid mounting.

For this reason 20th Century Records, which has the album rights, may find the LP a hard sell. Nevertheless, a few of the tunes, such as "To Be Able To Feel," "No Bad News" and "Believe In Yourself," have single potential. But actually this is the kind of show which must be seen to be fully appreciated. Its visual effects, its very original choreography, its tasteful costumes, the novel staging and the rest are of superior quality.

Blessed, too, with the skilled mind of director Geoffrey Holder, who doubles in brass as costume designer, an outstanding cast headed by young Stephanie Mills as Dorothy, "The Wiz" becomes an evening to enjoy.

Miss Mills, who records for ABC/Dunhill, exhibits an extremely fine voice, with a far range, and her dancing and acting are always professional. Her role does not contain much personality, unlike the juicy film role, closeups and all, afforded to Judy Garland.

Hinton Battle's Scarecrow is a feat all by itself, as he shows a nimbleness and buoyancy that fairly jumps with its own honesty. Tiger Haynes (of "Open The Door, Richard" fame) plays the Tin Man with skill; and Ted Ross as the Lion is not only cowardly but also offers some funny moments.

The Wiz, played by Andre De Shields; Evillene, performed by Mabel King as a combination of Bette Davis, Sophie Tucker and Pearl Bailey; and Dee Dee Bridgewater (Thad Jones & Mel Lewis orchestra vocalist), portray their roles superbly as does the rest of an exceptionally talented cast.

Best of all, the show never really takes itself seriously—except when it counts. Maybe that's why it all works so well.

ROBERT SOBEL

THE WORLD'S GREATEST JAZZ BAND

Rainbow Grill, New York

What has four horns, 88 keys, four skins, cat gut, 14 feet and plays fantastic jazz? The World's Greatest Jazz Band, of course. Looking more like bank executives, the ageless group of ex-big band stars and studio musicians opened to an enthusiastic crowd Dec. 16.

Co-leaders Yank Lawson and Bobby Haggart head an aggregation that reads like a jazz Who's Who. Featured are Bob Wilbur and Al Klink on soprano and tenor saxes respectively; Benny Morton on trombone; Bobby Rosengarten, drums, and Red Richards on piano. Their vocalist, Connie Haines, whose pedigree dates back to the bands of Harry James and Tommy Dorsey, is performing her last club date before she becomes an ordained minister.

Musically, this group does no wrong. Each tune is like a nostalgic romp because the player performing actually set the pattern in the early years of big bands. Standouts: Haggart's "Big Noise From Winnetka" which he originally performed with Bob Crosby and drummer Ray Bauduc; Yank Lawson's "That's A Plenty," and the ubiquitous grandmother, Connie Haines' "I'll Never Smile Again" and "Will You Still Be Mine?" Ensemble standouts included "Doodly Doo" and "St. Louis Blues" from their World Jazz album "Massey Hall."

Because of contractual commitments, personnel in the band changes from time to time but the quality is maintained. There are only so many musicians around capable of performing with the band and they seem to have cornered the market.

JIM STEPHEN

Signings

Jimmy Maeulen to Michlin & Hill Productions. Maeulen's debut single for the firm will be completed shortly.

Pavlov's Dog, St. Louis-based rock group of seven members including electric violin and mellotron, to ABC Records. . . . Vitale's Madmen, Atlantic act, to Mike Belkin Productions for management. Leader Joe Vitale was original drummer of Joe Walsh's Barnstorm and most of the other four Madmen also are from Barnstorm.

Four German recording groups: Atlantis, Eloy, Randy Pie and Tea, to Ira Blacker's 1. Mouse Ltd. for U.S. management. Each group is on an American label for stateside distribution.

San Carlos' Circle Star a Unique House

By JACK McDONOUGH

SAN FRANCISCO—The Circle Star Theater in suburban San Carlos, south of this city, has just completed its fourth and most successful season with a New Year's bill that headlined the Temptations along with Graham Central Station.

Circle Star, according to its usual procedure, will take off the January-March quarter. Marquee Enterprises, however, operators of the Circle Star, will not be resting.

After a successful experiment booking and producing six shows at New York's Radio City Music Hall last summer, they will open there again Thursday (16) with Sly and the Family Stone, launching seven weeks of Marquee activity there. They will do another seven weeks at the Music Hall in the summer. Shows already booked include Ray Charles and Gladys Knight.

Since it opened on March 16, 1971 with Sammy Davis, Jr. the Circle Star has become the most popular lounge-type concert hall in the metropolitan San Francisco area. One factor in its success is the broad range of entertainment offered: as general manager Jim Waters puts it, "Everything from Frank Zappa to Totie Fields."

"We try to vary it," says Waters, "because we know the same people don't come back week after week. If we have regular customers who come every three to four weeks we're happy."

The season just concluded hosted the major Bay Area appearances of such superstars as Johnny Cash, Mac Davis, Al Green, Richard Pryor, Wayne Newton, B.B. King and Bill Cosby.

Another factor in the success of the Circle Star is its ideal location equidistant from San Francisco and Oakland to the north and San Jose to the south—the largest population concentrations in Northern California. Waters notes that people often will come from as far away as Sacramento and Monterey to see shows.

Circle Star engagements usually will run for a Friday-Sunday weekend. Extremely popular acts will back up into the Tuesday or Wednesday of the week as opening night. Al Green, for instance, did 10 shows here recently in six nights, selling out every show. Because the

Circle Star seats 3,700, this meant that Green could play to 37,000 people in a comfortable setting and come away with a handsome gross.

As Waters says in referring to the space crunch many club operators are now feeling: "We don't have that problem of space. We can pay the money the entertainers ask for and still charge only \$7.50 for the best seat on a weekend. A person can see a show here for as little as \$3.50 during the week."

Marquee spent \$150,000 when it took over the Circle Star for sound and lighting equipment and for its most famous feature, the revolving stage. The Circle Star originally served as a theater-in-the-round for musical comedy, but to afford all seats a view of a straight musical performing act the stage was converted. It can rotate as fast as one turn per minute but for most performers the speed is a gentle revolution every 7-10 minutes.

"Many of the entertainers," says Waters, "tell us this is the best equipped theater they've ever worked in. Some of them are apprehensive if they haven't worked revolving before, but all end up liking it. For some performers like Bill Cosby, who wanders all over the stage anyway, we don't revolve it."

Marquee Enterprises is operated by owner Dan Medlevine and board chairman Gerald Kauffman. Booking is done by Mel Green from the firm's Los Angeles office.

Marquee Enterprises also runs the Mill Run Theater in Chicago, its original venture and an operation similar to the Circle Star; the Front Row Theater in Cleveland; the Nanette in suburban New York; and the aforementioned shows at Radio City Music Hall.

New on The Charts



Big Tree photo

DIAMOND REO
"Ain't That Peculiar" ★

As a new group on the scene, Diamond Reo leaves the starting gate with some good momentum. Their debut single, "Ain't That Peculiar," has been on the Billboard Top 100 chart for two successive weeks now.

While the group, comprised of Robbie Johns, drums; Norm Nardini, bass; Frank Czuri, keyboards and vocal, and Bob McKeag, lead guitar and vocals, was formed some five months ago at Fox Studios in Pittsburgh through the efforts of their manager Dave Shaffer, each individual member is a veteran of the performing scene—all having played with several bands in the past.

At present, Diamond Reo is completing an album, which will feature "Ain't That Peculiar," along with several other original tunes. Their label, Big Tree, has not set a release date on the LP yet. Plans also call for an upcoming tour.

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Nat Cole Movie Set To Go

LOS ANGELES—Long in the rumor stage, a motion picture based on the life of singer Nat "King" Cole will finally be produced this year in Los Angeles.

Working closely with the widow of the singer, Maria Cole, the script is being developed by Mike Frankovich and William Self under the aegis of EMI in London. Participating will be Capitol Records, to whom Cole was under contract from 1943 until his death in 1965 of cancer.



WGN photo

AMATEUR—B.B. King plays air personality on the Roy Leonard show on WGN-AM, Chicago. King even selected the music for the program and the tunes ran from Tommy Dorsey's "Boogie Woogie" to tunes by Blood, Sweat and Tears and Eric Clapton.

UCLA Offers 4 Jazz Dates

LOS ANGELES—The first of a series of four jazz concerts begins Jan. 28 in Royce Hall at UCLA when the Thad Jones-Mel Lewis Orchestra appears for the first time on the Westwood campus. All four are open to the public.

"Two Generations Of Brubeck" will follow Jan. 31 with father Dave working with his sons Darius, Dan and Chris. On March 16, a new group, the L.A. Four, comprising Ray Brown, Shelly Manne, Bud Shank and Laurindo Almeida will make their UCLA debut. The series ends April 20 with Cal Tjader's combo.

Bookers here say that of all the universities and colleges on the West Coast, UCLA buys the most live talent. The home of the Bruins consistently offers rock, jazz and classical talent as well as dance troupes, lecturers, folk singers and specialty acts, many imported from abroad.

Texas Trio To Record Kodaly

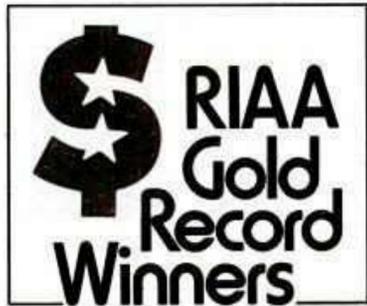
AUSTIN, Tex.—Three chamber music works by the late Hungarian composer Zoltan Kodaly will be recorded by faculty members of the University of Texas Music Department for release by the Musical Heritage Society of New York.

The label will release the album in the spring of 1975.

The UT performers are cellist Paul Olefsky, violinist Leonard Posner and pianist John Perry. Hanns-Bertold Dietz, UT musicologist, will prepare the program notes. The Kodaly works to be recorded were performed by the UT trio in a Nov. 17 concert on the campus. The works are "Sonata Op. 4 for Cello And Piano," "Duo Op. 7 for Violin And Cello" and "Sonata For Cello."

Fun Grosses Big

LOS ANGELES—David Forest's Fun Productions, concert promotion firm here, reports a total 1974 gross of \$1.3 million for 47 shows in 12 Southwestern cities.



Albums

"Here's Johnny ... Magic Moments From The Tonight Show" on Casablanca.

Bobby Vinton's "Melodies Of Love" on ABC.

The Who's "Odds & Ends" on MCA; disk is the group's fifth gold LP.

Ringo Starr's "Goodnight Vienna" on Apple; disk is his second gold LP.

Helen Reddy's "Free And Easy" on Capitol; disk is her fourth gold LP.



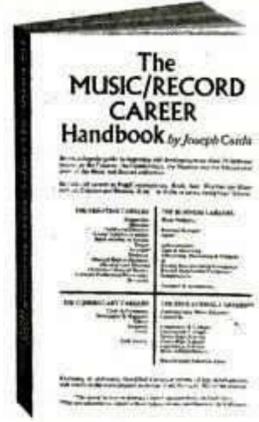
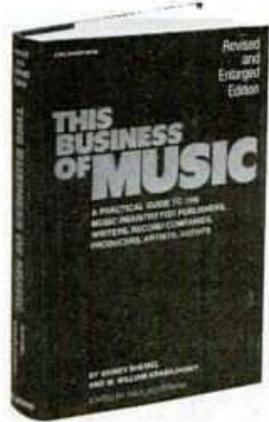
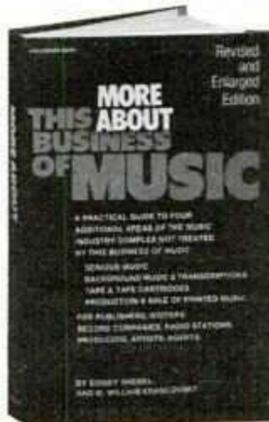
Always Sunshine Inc. has been formed in New York by Ron Sunshine. The new firm will deal in personal management and clients include The Stampeders, Babe Ruth, and King Biscuit Boy.

Geo-Lyn Communications Group, a multi-media company, has been formed in New York. The company is headed by George Bookhard, and is embarking on a service of jazz-oriented packaging. Services include radio and television production, concert presentations, speakers and lecture bureau, publishing and management. The first project is a weekly jazz radio program covering some of the giants of jazz, which is being syndicated to college stations.

Tyre Clark & Associates management firm opens in Memphis to specialize in black acts. Principals include David Tyre president; Elliott Clark vice president and William Bell artist relations vice president who operates out of Atlanta.

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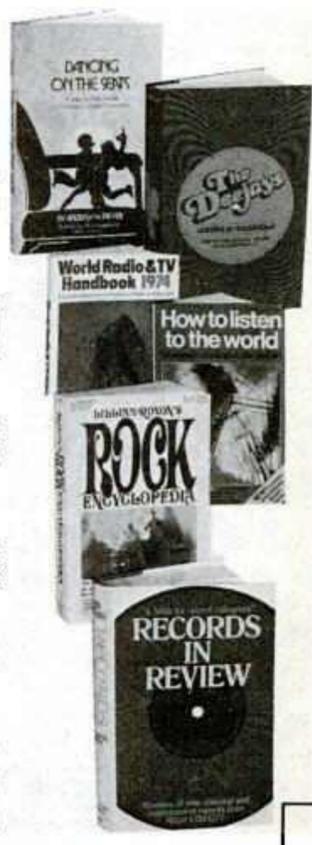
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Studio Track

By BOB KIRSCH

The New Year is beginning to look encouragingly busy in recording studios around the nation, with a number of new studios opening their doors.

One of the more interesting of the new facilities is the **Glen Arbor Roller Mills Recording Studio** in Glen Arbor, Mich. The studio is a 100-year-old grist mill on the side of the Crystal River. The studio itself is 35 by 30 feet and will accommodate 25 persons. Equipment includes Altec A-7 and Electro-Voice Sentry studio monitors, a number of microphones including Neumann and Sony, 42 mike inputs and 28 headphone jacks, a Cetec 2000 quadra-sonic console with 16 in and 16 out, Electrodyne graphic equalizers, Ampex 16, 4 and 2-track recorders, DBX noise reduction and Crown amplifiers.

Other features include a Yamaha grand piano, Hammond B-3 organ, Arp 2000 synthesizer, Fender Rhodes piano, Ludwig drum set, guitars and guitar amps, four matched acoustic echo chambers, CCTV and a kitchen and shower in the control room.

* * *

It looks like a busy beginning for the **Record Plants** in Los Angeles and San Francisco this year. The **Eagles** will be in with **Bill Szymczyk** producing and engineering. Other artists due in the Los Angeles facility are: **Michael Bruce**, guitarist with Alice Cooper, cutting an LP with ex-

Rascal guitarist **Gene Cornish** handling production and **Dave Palmer** working the control boards; **Frank Zappa** cutting his next, producing himself with **Bob Hughes** engineering; new artist **John LePonte** producing himself with **John Henning** engineering; **Appaloosa** producing themselves with **Gary Ladinsky** at the boards; **James Last** working on another LP, with **Wes Farrell** handling the production and producer/engineer **Gary Kelgrin** at the control boards; British quartet **Badfinger** are with **Kenny Kerner** producing and **Warren Dewey** engineering, and the same pair will be handling the work for **Zygel**; **Pure Prairie League** are finally heading back into the studio, with **John Boyle** producing and **Paul Grupt** engineering; and **George Martin** producing and **Jeff Emery** at the boards.

Up at Record Plant San Francisco, America will be doing some additional work with the same production and engineering team. **Crosby, Stills, Nash & Young** are set to work, producing themselves with **Ron and Howie Alpert**, usually associated with **Criteria** in Miami, in to do the engineering. And **Elvin Bishop** will be in with **Johnny Sandlin** producing and **Sam & Carolyn** engineering.

* * *

In short news from around the country: **Terry Woodford and Clayton Ivey**, who produce for **Wishbone Inc.** have just finished masters on some **Supremes** tracks in **Muscle Shoals**; **Pacheco** has cut his first GRC LP at the label's **Sound Pit Studio** in Atlanta, with **Peter Travis** producing and top drummer **Hal Blaine** working the sessions; GRC's **John Edwards** is also at the **Sound Pit**, cutting his second LP for the label with **Floyd Smith** producing.

Arranger/conductor **Jimmie Haskell** is beginning the new year in a busy way, serving up horn and string arrangements for **T. Rex** at **M.R.I. Studios** in Los Angeles, working with group leader **Marc Bolan** as producer. Haskell also did the same work for the **Dillards** at **Devonshire Studios** in Los Angeles, with **Denny Diante** and **Spencer Proffer** producing.

At the **Record Plant** in New York, **Return To Forever** featuring **Chic Corea** has cut an LP with **Corea** producing and **Shelly Yakas** engineering. The LP, "No Mystery," is due for a February release. And at **Cavern Sound** in Independence, Mo., the **Jerry Wood Brotherhood** has finished an LP.

* * *

Columbia artists are working hard around the country, with **John McLaughlin** finishing an LP dubbed "Visions Of The Emerald Beyond." **Paul Rothchild** is getting together a double LP of **Janis Joplin** material taken from the upcoming movie based on the late singer. The album will include a 12-page booklet of **Janis**.

Wayne Shorter, one of the **Weather Report** members, is cutting his first solo effort for Columbia, while ex-Santana members **Gregg Rolie** and **Neal Schon** are working with ex-David Bowie drummer **Aynsley Dunbar** in a new group called **Journey**. **Rick Springfield** is working in New York, with **Hank Madress** producing. **Michale Urbaniak** is in New York's **Electric Lady Studios** working with **Larry Coryell** and **John Abercrombie**. **Sky King** is in Columbia's New York studios with producer **Martin Ford**, cutting its debut set for the label, with **Aerosmith** and **Herbie Hancock** other artists due to start cutting soon.

8 Jazz Festivals Set For Early '75 In Missouri

LOS ANGELES—When it comes to presenting jazz festivals in the first quarter of the new year the musicians of Missouri are living up to their "show me" reputations.

No fewer than eight fests are firmed, a canvass of dates throughout the 50 states reveals.

The first and most ambitious is the **University City Festival** in St. Louis Jan. 27-Feb. 1, a six-day program embracing lectures, symposiums, clinics, demonstrations and live concerts spilling over into rock and blues. Dr. John Kuzmich is the founder and director of the event, now in its third year. Participating will be **David Baker** and his sextet from **Indiana University** and **Jim Petercsak** of the **Crane School of Music** at **State University College**, **Potsdam, N.Y.**

Other Missouri activity includes: Feb. 22—**Battlefield Festival**, **Missouri State University**, **Springfield**.

Feb. 22—**Central Methodist College Fest**, **Fayette**.

March 1—**Seventh annual Phi Mu Alpha Jazz Festival**, **Northeast Missouri State University**, **Kirkville**.

March 8—**Fourth annual Public School Festival**, **Springfield**.

March 15—**Lebanon Jazz Festival**, **Lebanon**.

March 21-22—**Missouri University Festival**, **Columbia**.

April 19—**Drury College Festival**, **Springfield**.

All events are being conducted in conjunction with the **National Assn. of Jazz Educators** headed by **Matt Betton**, executive secretary, at **Manhattan, Kan.** The **NAJE** president is **Clem DeRosa** of **New York**.

K. C. Ellington Concerts Firmed

KANSAS CITY—A **Duke Ellington Memorial Concert** by the **Kansas City Philharmonic** conducted by **Maurice Peress**, trumpeter, is scheduled for the **Music Hall** here Feb. 25, the first of its kind ever to be presented by a major classical organization.

The program will be repeated Feb. 26 at the **Music Hall** and Feb. 27 at the **Plaza Theater**. Billed as an extra attraction at all three performances is the **Modern Jazz Quartet**, which recently "disbanded" but which occasionally accepts engagements.

L.A. WEBS AGREE ON AFM TV PACT

LOS ANGELES—Local **CBS**, **ABC** and **NBC** TV outlets have agreed on a new contract with the **American Federation of Musicians** running for the next three years and covering employment of musicians.

AFM Local 47 membership still must approve the binder.

The new pact will give the three webs a break in scale rates as a stimulant to use more music on shows originating from **Los Angeles**.

In the complicated agreement, the union will now allow news broadcasts to feature one minute and 15 seconds of continuous music to be played. That's 15 seconds more than allowed previously.

Programs without commercials receive the biggest break, a **Local 47** spokesman reports.

Campus

Music Makes History Fun On This Campus

CHICAGO—Dr. J. Fred MacDonald of **Northeastern Illinois University** here has transformed his **American History** course into a fun-filled experience by incorporating a fact-filled venture into the realm of popular American music. Instead of teaching the "usual" traditional history of jazz, MacDonald has broken his course into five segments that brings in all types of popular music.

Another twist that makes his course more lively is the inclusion of many teaching devices like extensive use of audio/visual techniques. Videotaped interviews with several important artists such as **Bud Freeman**, **Edith Wilson** and **Little Brother Montgomery** are often augmented by live jazz and blues performances, according to **MacDonald**.

"This course was not set up as a musical course; instead it was intended to teach students the historical side of music," he says. "Through a series of 42 lectures, I try to teach and entertain the students at the same time."

The response has been so great that it has been expanded by the

school to include room for 180 students instead of the usual class of 30 students.

During the course of the semester students are requested to turn in a series of three papers. These projects encompass a paper on the influence of black culture on music from 1900 to 1930; a critical review of an album released between 1930 and 1955, reviewed from a historical and cultural perspective; and a paper based on rock and its performers after reading **Rolling Stone Magazine's** two volumes of in-depth interviews.

In addition to these projects, students are also encouraged by **MacDonald** to go out after interviews with the many musicians that live and work here.

"I set up this course one-and-a-half years ago and received nothing but encouragement from the other department members and they gave me a free hand at breaking it down my own way," he says. "Since I was a cultural enthusiast and found music to be the most pervasive thing in society, I included every imaginable area into the course."

Campus Briefs

The third annual **Brookridge Radiothon** sponsored by **WBKX** at **Northern Michigan University** in **Marquette, Mich.**, was held the first weekend in December and received support from a variety of record manufacturers. **Atlantic**, **A&M**, **Columbia**, **Chess/Janus** and **United Artists** all contributed promotional albums for this drive, as did local establishments. The radiothon benefits the **Marquette Residential Treatment Center** for the **Emotionally Disturbed Child**.

* * *

WNYU at **New York University** presented highlights of the **1974 Montreux Jazz Festival** Monday (23) for five days. The stereo recordings, produced by and presented in cooperation with **Swiss Radio and Television**, were made live at the musical event held during the summer. Artists featured on the series of programs include **Billy Cobham**, **Earl Hines**, **Gil Evans**, **Cecil Taylor**, **Mahavishnu Orchestra**, **Flora Purim**, **Thad Jones/Mel Lewis**, **Van Morrison**, **Muddy Waters**, **Woody Herman**, **Sonny Rollins**, **Roland Hanna**, **Charles Earland**, **Soft Machine**, **Larry Coryell**, **Buddy Guy**, **Junior Wells** and many others. **Denis McNamara**, music director of the station and producer/host of the station's weekly live concert series "From The Bottom Line" has been hired by **WLIR** in **Garden City, N.Y.** He will continue with **WNYU** until graduation, in addition to his new professional venture.

* * *

Jim Hashek, a junior at the **University of Wisconsin-Eau Claire**, has been elected director of the **Wisconsin Inter-Campus Radio Network** for the coming year. He was elected at the network's annual meeting, held at **UW-Green Bay**, last month. Responsibilities of the network director include coordination of the network's newly-expanded audio tape news and program sharing functions. In addition, he will be responsible for the institution of a formal structure for the organization, developed through cooperative efforts over the past two years. Membership includes **UW** system radio

stations at **Green Bay**, **Eau Claire**, **Stevens Point**, **Whitewater**, **Platteville**, **Oshkosh**, **Superior** and **Menomonie**.

* * *

WUPJ, a new radio station at the **University of Pittsburgh** in **Johnstown, Pa.**, has been operating since early September over a closed circuit system with hopes of going educational FM soon, but has been desperately searching for albums. The station's format is a combination of progressive rock, jazz and mor, according to program director **Warren Cohen**.

* * *

Barbara Silber of **Brooklyn College's** television department taped a half hour program with singer **Lori Lieberman**, and it will be shown on **WNYC-TV** in **New York** on three separate occasions.

Kole Trio Performs With N. O. Orchestra

NEW ORLEANS—The **New Orleans Philharmonic-Symphony** crossed over into jazz Saturday (4) to perform with the **Ronnie Kole Trio** in the **University of New Orleans' Physical Education** building on the **Lakefront** campus.

Conducted by the assistant conductor **Carter Nice**, the orchestra performed pop tunes with the threesome, which features **Cole's** piano, **Richard Taylor**, drums, and **Everett Link**, string bass. **Kole's** combo recently toured **South America**.

Mancini Pays Off, Double Or Nothing

LOS ANGELES—When two **UCLA** students tied last week for the **Henry Mancini Scholarship** For **Film Music Composition** for 1974, **Mancini** solved the dilemma quickly.

He wrote out two checks for \$2,500 to the winners, **Katherine Quittner**, 22, and **David Spear**, 21, who wound up in a dead heat for the honor.

Mancini also offers funds, grants and scholarships at the **University of Southern California** and the **Juilliard School of Music**.

New N.F.E. Theater To Bare Talent

NEW YORK—The **N.F.E. Theater**, formerly the **Fillmore East**, will begin a weekly talent night Tuesday (14), and winning bands will perform as opening acts for future concerts. Each talent show will consist of approximately six bands and be held each Tuesday before a live audience.

To qualify for the show, a studio tape must be sent to the **N.F.E.** for review, and bands will be notified within two weeks whether or not they will be auditioned for a show. Auditions will be held in the theater on the Wednesday preceding the week of performance.

The theater's management hopes for nationwide participation, and in instances where a group must travel extensively to participate, special arrangements will be made.

Audience response cards will be distributed at each talent show and public opinion will play a major part in the choice of the weekly winner. All types of music including jazz, rock and soul will be showcased during these shows and representatives from the press, record companies and booking agencies will be invited.

Under Hammer: Riley's Studio

MEMPHIS—In a foreclosure sale, the entire recording studio formerly operated by **Tim Riley** and associates here was sold at auction last Wednesday (18).

Equipment included a 24-input mixing console and a 20 input console, both with 16 channel **Dolby** equipment. In addition to all of the technical equipment, which included an **Arp synthesizer**, office furniture and supplies also were sold.

Easy Listening

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

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|-----------|----------------|--|
| 1 | 3 | 8 | PLEASE MR. POSTMAN The Carpenters, A&M 1646 (Jobete, ASCAP/Stone Agate, BMI) |
| 2 | 1 | 9 | ONLY YOU Ringo Starr, Apple 1876 (Capitol) (Tro-Hollis, BMI) |
| 3 | 4 | 8 | MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond, MGM 14765 (Warner Bros., ASCAP) |
| 4 | 5 | 5 | ROCK 'N ROLL (I Gave You The Best Years Of My Life) Mac Davis, Columbia 3-10070 (Trec, BMI) |
| 5 | 2 | 11 | MANDY Barry Manilow, Bell 45613 (Arista) (Screen Gems-Columbia/Wren, BMI) |
| 6 | 10 | 6 | BEST OF MY LOVE Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP) |
| 7 | 7 | 7 | WHEN A CHILD IS BORN Michael Holm, Mercury 73643 (Phonogram) (Beechwood, BMI) |
| 8 | 6 | 11 | MY EYES ADORED YOU Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP) |
| 9 | 15 | 6 | LOOK IN MY EYES PRETTY WOMAN Tony Orlando & Dawn, Bell 45620 (Arista) (ABC/Dunhill, BMI) |
| 10 | 8 | 10 | ONE MAN WOMAN/ONE WOMAN MAN Paul Anka With Odia Coates, United Artists 569 (Spanka, BMI) |
| 11 | 9 | 10 | DREAM ON Righteous Brothers, Haven 7006 (Capitol) (ABC/Dunhill, BMI) |
| 12 | 14 | 8 | LOVING ARMS Petula Clark, ABC/Dunhill 15019 (Almo, ASCAP) |
| 13 | 20 | 7 | GEE BABY Peter Shelley, Bell 45614 (Arista) (Screen Gems-Columbia, BMI) |
| 14 | 25 | 4 | SWEET SURRENDER John Denver, RCA 10148 (Walt Disney, ASCAP) |
| 15 | 11 | 12 | ANGIE BABY Helen Reddy, Capitol 3972 (Warner Bros., ASCAP) |
| 16 | 12 | 13 | RIDE 'EM COWBOY Paul Davis, Bang 712 (Web IV) (Web IV, BMI) |
| 17 | 22 | 7 | SALLY G Paul McCartney & Wings, Apple 1875 (Capitol) (McCartney/ATV, BMI) |
| 18 | 13 | 10 | NEVER CAN SAY GOODBYE Gloria Gaynor, MGM 14748 (Jobete, ASCAP) |
| 19 | 16 | 13 | WISHING YOU WERE HERE Chicago, Columbia 3-10049 (Big Elk, ASCAP) |
| 20 | 18 | 8 | ISN'T IT LONELY TOGETHER Stark & McBrien, RCA 10109 (Star Spangled/American Wordways, ASCAP) |
| 21 | 32 | 4 | LONELY PEOPLE America, Warner Bros. 8048 (Warner Bros., ASCAP) |
| 22 | 26 | 7 | LIKE A SUNDAY MORNING Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP) |
| 23 | 28 | 6 | THE DOOR OF THE SUN (Alle Porte/Del Sole) Al Martino, Capitol 3987 (April, ASCAP) |
| 24 | 19 | 11 | FAIRYTALE Pointer Sisters, ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI) |
| 25 | 27 | 7 | RUBY BABY Billy "Crash" Craddock, ABC 12036 (Hill & Range/Quintet/Freddy Binstock, BMI) |
| 26 | 21 | 9 | EVERYBODY NEEDS A RAINBOW Ray Stevens, Barnaby 610 (Chess/Janus) (Ahab, BMI) |
| 27 | 24 | 10 | FOUR OF FIVE TIMES Peter Dean, Buddah 434 (Miller, ASCAP) |
| 28 | 31 | 5 | SHA-LA-LA (Makes Me Happy) Al Green, Hi 2274 (London) (Jac/Al Green, BMI) |
| 29 | 33 | 6 | THAT GREAT OLD SONG George Fischhoff, GNP Crescendo 491 (George Fischhoff, ASCAP) |
| 30 | 34 | 3 | I'M A WOMAN Maria Muldaur, Reprise 1319 (Yellow Dog, ASCAP) |
| 31 | 36 | 3 | YOU'RE NO GOOD Linda Ronstadt, Capitol 3990 (Edwin H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP) |
| 32 | 37 | 5 | THE ENTERTAINER Billy Joel, Columbia 3-10064 (Home Grown/Tinker Street Tunes, BMI) |
| 33 | 38 | 6 | SAD SWEET DREAMER Sweet Sensation, PYE 71002 (ATV) (Leeds/Jacktone, ASCAP) |
| 34 | 30 | 8 | BABY, HANG UP THE PHONE Carl Graves, A&M 1620 (Tiny Tiger, ASCAP) |
| 35 | 40 | 5 | HOPPY, GENE AND ME Roy Rogers, 20th Century 2154 (Peso/Lowery, BMI) |
| 36 | 41 | 2 | NIGHTINGALE Carole King, Ode 66106 (A&M) (Colgems, ASCAP) |
| 37 | 44 | 2 | NEVER LET HER GO David Gates, Elektra 45223 (Kipahulu, ASCAP) |
| 38 | 43 | 3 | PLEDGING MY LOVE Tom Jones, Parrot 40081 (London) (Lion/Wemar, BMI) |
| 39 | 48 | 2 | LOVE SAID GOODBYE Andy Williams, Columbia 10078 (Famous, ASCAP) |
| 40 | 42 | 3 | HIGH ON LOVE Jim Weatherly, RCA 10134 (Keca, ASCAP) |
| 41 | 39 | 6 | IT'S A SIN WHEN YOU LOVE SOMEBODY Glen Campbell, Capitol 3988 (Canopy, ASCAP) |
| 42 | 49 | 2 | I'LL STILL LOVE YOU Jim Weatherly, Buddah 444 (Keca, ASCAP) |
| 43 | NEW ENTRY | | CHICO AND THE MAN (Main Theme) Sammy Davis Jr., 20th Century 2160 (J & H, ASCAP) |
| 44 | NEW ENTRY | | WE MAY NEVER LOVE LIKE THIS AGAIN Maureen McGovern, 20th Century 2158 (Fox Fanfare/Warner-Tamerlane, BMI/20th Century/Warner Bros., ASCAP) |
| 45 | 45 | 5 | RAIN Kris Kristofferson & Rita Coolidge, Monument 8630 (CBS) (First Generation BMI) |
| 46 | 47 | 4 | WIND ME UP Vikki Carr, Columbia 3-10058 (Music Of The Times/Thunder's Roar, ASCAP) |
| 47 | 46 | 4 | SHE DOESN'T LIVE HERE ANYMORE Jack Jones, RCA 10025 (Dramatics/New York Times, BMI) |
| 48 | 50 | 2 | DAY TRIPPER Anne Murray, Capitol 4000 (Maclean, BMI) |
| 49 | NEW ENTRY | | BIG YELLOW TAXI Joni Mitchell, Asylum 45221 (Siquomb, BMI) |
| 50 | NEW ENTRY | | POETRY MAN Phoebe Snow, Shelter 40353 (MCA) (Parka, ASCAP) |

SANTO DOMINGO

Dominican musician/composer **Rafael Solano** recorded a new LP in Miami on the Kubaney label. ... **Papa Molina** (Discolor) and his group recorded a new single with songs: "Cascabel," a Christmas theme and "El Poromponpon," a rumba flamenco.

Dominican singer **Fausto Rey** (Montilla) gave his first concert at the Town Hall in New York together with the Chilean group "Los Angeles Negros" on the International label. Rey's backup orchestra was under the direction of Dominican orchestra leader and arranger **Bienvenido Bustamante**. The singer

Latin Record Reviews

Pick LPs

JOSE JOSE—Vive, Arcano DKL1-3276. Jose Jose is without a doubt one of Latin America's best male singers. He has a unique romantic singing style which appeals to everyone; boys and girls, young and old. This album proves it! So many extraordinary songs in this album that it would be hard to choose one as a standout.

Best cuts: "Viva," "Dejame Conocerme," "Cada Manana," "Cuando El Amor Se Va De Casa" and "Tu Eres Todo Para Mi."

Dealers: A must in all Latin bins.

LATIN DIMENSIONS—Latin Dimensions Vol. 11, Mericana XMS-126. One of the hottest Salsa groups around. This Vol. 11 is really "out of sight." It is an album for dancing and listening pleasure—you'll be amazed by the new sound of Latin Dimension.

Best cuts: "Ay Cuajira," "Oiga Senor," "La Vida Entera" and "El Que Tenga Sabor."

Dealers: Place in Latin Jazz bins.

VICENTE FERNANDEZ—El Idolo de Mexico, Caytronics CYS 1420. "The Idol of Mexico" is back with one of his most exciting albums ever. Vicente is and will continue to be the superstar loved and admired by the public.

Best cuts: "Que Te Vaya Bonito," "La Ley De La Vida" and "Las Llaves De Mi Alma."

Dealers: Centerfold should definitely be displayed.

CARLOS MIRANDA—Carlos Miranda, Bego BGLP 1120. Miranda is from San Antonio. On this album he is backed by his own orchestra. It is his first LP for the Bego label. He and his orchestra are one of the top Salsa groups on the market, very popular on TV and radio and personal appearance tours.

Best Cuts: "Por La Radio," "Ambicion" and "Echenme En La Tierra Encima."

Recommended LPs

ALEGRES DE TERAN—Bodas De Plata 25 Anos, Falcon F3LP-01. A special set of albums of Alegres de Teran. In honor of and to celebrate their 25 years recording for Falcon Records. The Alegres de Teran were the group that opened the doors for the Musica Nortena in the United States and are the No. 1 group in popularity. They are known worldwide. This three-record set contains their top hits of rancheras and corridos.

FREDDIE FENDER—El Roble Viejo, ARV International ARV-1020. Freddie Fender comes from Corpus Christi. This is his second time around in recording after some years of semi-retirement. It is his first LP on ARV label.

CAMILO SESTO—Camilo Sesto, Pronto-PTS 1011. One of the most exciting singers from Spain brings us his latest recording for Pronto Records. The arrangements and the vocals are superb. Truly a hit album! "Ayudadme" and "Quieres Ser Mi Amante" have been released as singles.

SILVANA DI LORENZO—Silvana Di Lorenzo, Arcano DKL1-3273. Another album from this popular singer featuring "Que Locura Inmensa Tengo Por Ti," "Amigos, Amigos" and many other great songs. Silvana is establishing herself as one of the best-known female singers in Latin America.

JUANELLO, Juanello, Caytronics CYS 1418. A brand new artist from Mexico, Juanello has become very popular in a matter of months. This, his first album, contains the smash hit "Espesjismo" which is No. 1 in most of the charts on the West Coast.

Latin Scene

will be returning to give performances at the El Conquistador night club.

Dominican recording artist **Johnny Ventura** and his group on the Discolor label were featured at the Dinner Key Auditorium and Miami Date in Miami. ... Singer **Charitin Goico** (Alhambra) has her own TV show in Puerto Rico. Ms. Goico's show will be presented here and in Miami on video. The songstress has been selected as the number one female singer of the year and her recording and composition "Amigo" as the number one song.

Puerto Rican singer **Chucho Avellanet** (UA Latino) had dates at the El Conquistador night club and presentations on TV show "Solano En Domingo." ... Argentinian singer **Leo Marini** (Kubaney) also gave performances at the El Con-

quistador and on TV program "Nosotros a Las Ocho" on Channel 4.

Wilfredo Vargas (Karen) and his group **Los Beduinos** have been booked for presentations in New York at the Happy Hills Casino by agent **Alvarito Ortiz** of Happy Ortiz Productions Inc. of New York. Los Beduinos were chosen the number one group of 1974.

New disks on the market and also getting heavy airplay are **Johnny Ventura's** single "Mama Tingo" which he interpreted with his group at one of the concerts of the Festival Internacional de La Nueva Cancion; Spanish singer **Raphael's** (Parnaso) recording of "Ya No Hay Locos"; Tomame O Dejame" (Borinquen) by Spanish group Mecedades and "Esta Es La Primera Vez" by **Sonia Silvestre** (Karen).

FRAN JORGE

Billboard Special Survey Hot Latin LPs

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IN CHICAGO

| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|---|-----------|---|
| 1 | VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420 | 9 | JUAN TORRES A Borinquen, Musart 1640 |
| 2 | ROSENDA BERNAL La Esposa Olvidada, Latin International 5027 | 10 | LOS HUMILDES Un Probe No Has, Fana 524 |
| 3 | ANGELICA MARIA Angelica Maria, Sonido Internacional SI-8009 | 11 | LUCHA VILLA Los Discos De Oro, Musart 1636 |
| 4 | CELIA & JOHNNY Quimbars, Vaya XVS-31 | 12 | EDDIE PALMIERI The Sun of Latin Music, Coco 109XX |
| 5 | LOS MUECAS Roguera De Amor, Caytronics 1413 | 13 | CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX |
| 6 | LOS FREDDYS Epoca De Oro, Peerless 10041 | 14 | NELSON NED Nelson Ned, United Artists 1550 |
| 7 | LOS BABYS Como Sufro, Peerless 1769 | 15 | LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271 |
| 8 | FREDDIE MARTINEZ Pure Gold, Freddie 1021 | | |

IN TEXAS

| | | | |
|---|---|----|--|
| 1 | LOS UNICOS Los Unicos, URL 1001 | 9 | LOS CACHORROS Simplemente, CRC 001 |
| 2 | ANGELICA MARIA Donde Estas Videta Mia, Sonido Internacional SI-8009 | 10 | SAKON AYALA La Nueva Zenaida, TexMex 7017 |
| 3 | LOS CLASICOS Los Clasicos, GC 110 | 11 | RAMON AYALA Ramon Ayala, TexMex 7020 |
| 4 | YOLANDA DEL RIO Ay, Mama Los Que Te Dije, DKL1 3271 | 12 | TORTILLA FACTORY Tortilla Factory, PLP 4063 |
| 5 | LATIN BREED Minus One, CC 111 | 13 | JULIO IGLESIAS A Flor De Piel, Alhambra 19 |
| 6 | VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420 | 14 | LOS GAVILONES Cuando Paso Por Tu Casa, EZ 1099 |
| 7 | ANGELICA MARIA Tonto, Sonido Internacional SI-8006 | 15 | FABULOSOS FOUR Fabulosos Four, FLP 4061 |
| 8 | VICENTE FERNANDEZ Me Casa El Sabado, Caytronics 1405 | | |

CAYTRONICS



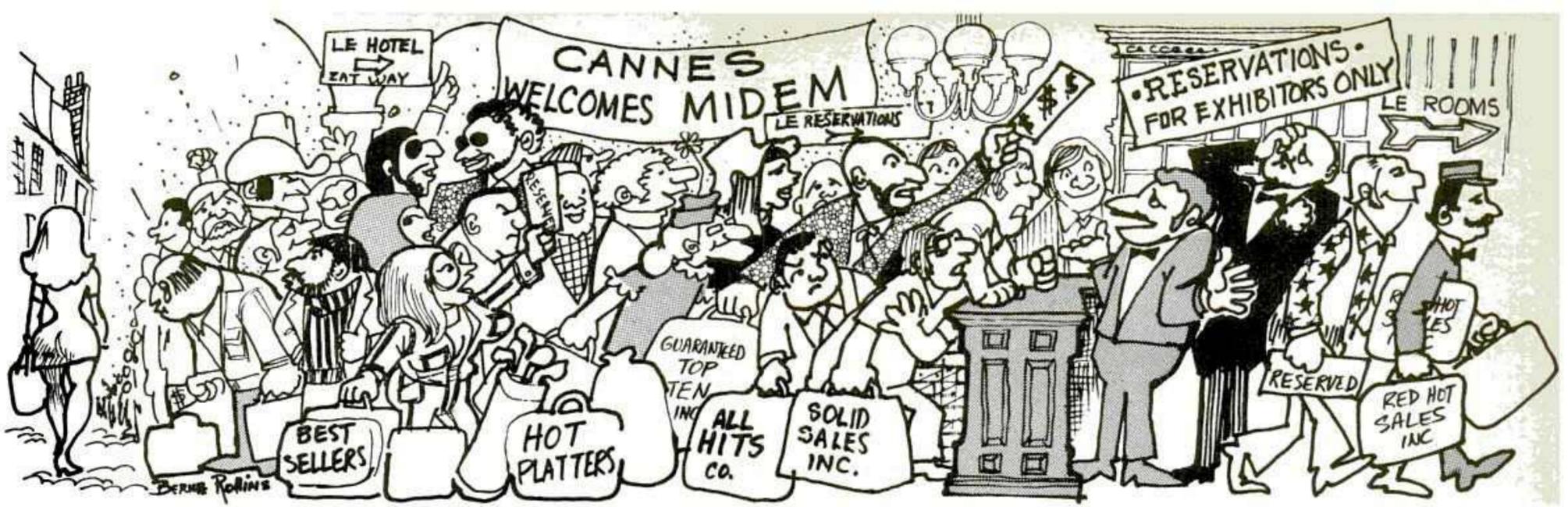
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MIDEM NO PARADISE

Drab Room, Long Walk Bugs Some Attendees

MIDEM, the international record and music publishing market, now in its ninth year, has established itself as an invaluable annual meeting point for the international music industry. A regular MIDEM participant, who prefers to remain anonymous, has a great deal of praise for Bernard Chevry's initiative and organizational flair, but he is frankly critical of the control which, he claims, MIDEM exercises over hotel accommodations in Cannes.

There has long been a popular fantasy about the Marche Internationale de Disque et de l'Edition Musicale which contrasts the fate of those rich enough to take stands at the event with those who elect to eschew exhibition space and go with the idea of doing business in their hotel rooms or over a nice plate of escargots and chips in a local bistro.

The general principle is that if you take a stand in the Palais des Festivals, red carpets are provided all the way from Nice airport to the Croisette, your suite at the Carlton is assured, waiters throng round your lunch table pressing free cigars and champagne on you, and that Spanish record company director with a suitcase full of money puts you high on his list of people to pay huge advances to.

Contrast this with the stand-less participant who gets a drab room overlooking the engine sheds by the Cannes railway station, with its peeling wallpaper and its heady smell of garlic. Your underprivileged MIDEM participant will then walk the three-quarters of a mile from his hotel to the Palais, only to find that they've inadvertently mislaid his identity photographs—so it's two hours in a queue for the photographer—just enough time to prevent him getting any tickets for the gala.

That's the general view among old MIDEM hands—and while some aspects are perhaps a little exaggerated—a certain additional credence was lent to it this year when participants not actually planning to exhibit at MIDEM were sent the following communication from the official travel agents:

"Dear Sirs:
We regret to advise you that the Paris office of MIDEM had turned down your request for accommodation at the Majestic/Carlton/Martinez/Mediterranee Hotel(s). As you will see by the attached letter, accommodation at these top hotels is only being given to those companies who take a stand at MIDEM. . . ."

I have a great deal of praise for the virtues of this event. There were, of course, always small imperfections and annoyances—but given the monumental task of organizing such manifestation, involving an industry not exactly noted for low-profile egos, it has to be said that, on the whole, Chevry and his team have done a prodigious and professional job.

Of course there have been electrical breakdowns, bad telephone communications within the Palais itself and a few gala disasters—but the basic role for which MIDEM was created has, over the last eight years, been pretty impressively fulfilled and Chevry can take a lot of credit for helping to stimulate business among music companies from countries all over the world. He has proved

beyond any doubt that the industry needs an annual market place and, despite plenty of initial set-backs, he has persevered and pioneered an idea which has now become an indispensable aid to international licensing and various other industry transactions.

But whereas I am the first to congratulate Bernard Chevry on his success I feel that his latest gambit in the matter of restricting the best accommodation to companies taking stands oversteps the mark of reasonable business practice.

No other trade fair in the world assumes this sort of control over hotels in a town playing host to an exhibition—I cannot conceive of any other trade fair organizer daring to adopt this attitude.

How long will it be before non-stand participants will be refused entry into the shops and restaurants of Cannes?

I don't think the industry will long stand for this "no stand—no top hotel" kind of sanction.

FIDOF's Alive And Kicking; Randall Sees Big Future

By CHRIS WHITE

Alive and kicking, with a promising future ahead—that's the verdict of Ron Randall (general manager of Acuff-Rose Music, London) on FIDOF, the organization which aims at promoting cooperation between organizers of music festivals throughout the world.

The presence of FIDOF—the International Federation of Festival Organizations and Organizers—will again be felt at MIDEM this year; since its institution it has become a vital part of the make-up of the proceedings, as indeed it is at every major music festival throughout the world.

Randall, an active member of FIDOF's administration council, comments: "I feel that it is just beginning its work, although certainly in the past FIDOF has done a tremendous amount of work in creating a foundation that all festival organizers throughout the world can turn to. It has provided a means of acquiring the accumulated experience of other festival organizers, each of whom in their formative years has come up against various trials and tribulations.

"But what I would really like to see in 1975 is an increase in membership of FIDOF by composers, artists and agents, as well as more involvement by people from record companies and music publishers."

FIDOF was born in January 1969 as a federation of festival organizers and the first members were all either directors or organizers of worldwide festivals. Its aim then, as it is now, is to promote cooperation among festivals, the only condition being that the festival—whether organized on an international, national, regional or local level—should exist to promote cultural exchanges between people.

5,000 FROM 45 NATIONS

Chevry Aides Do Fine Job Handling The Mob

Billboard's Paris man Henry Kahn talks to MIDEM's international manager Xavier Roy and gets his answers to some oft-heard complaints about the event.

A total of 27 countries attended the first MIDEM in 1967; this year 45 countries will be represented.

This means that organizer Bernard Chevry has to employ a couple of itinerant ambassadors floating around the globe for a large part of the year. Their job is to ensure that the visitors from abroad, who come to Cannes at considerable cost, take stands, are satisfactorily accommodated and leave MIDEM at the end of the week sufficiently content to insure a return visit the following year.

This arduous job falls upon the shoulders of international manager Xavier Roy and his assistant Christian Jallabert. Roy crosses the Atlantic almost as often as most people cross the road and Jallabert probably covers around 30,000 miles a year.

They look for friends of MIDEM—and they also keep a perceptive eye open for complaints. No international festival or market—call it what you will—with an intake of visitors in excess of 5,000, can expect a facile and trouble-free ride to success. There just have to be hitches and snags but, on the whole, they do not arise too often.

Explains Roy: "As soon as the curtain falls on one MIDEM, work starts in preparing the next. Each exhibitor receives a questionnaire about the running of the event and all observations, complaints and suggestions are carefully examined."

The two major problems involve space—exhibition space and hotel accommodations. This year the auditorium of the Palais des Festivals is not being used for the galas but will be used to accommodate additional exhibition stands. By 1977, the Palais will have been enlarged yet again and the space problem should cease to exist as far as the market itself is concerned.

Communications within the Palais have also been improved. This year 100 automatic telephones have been installed for those exhibitors who are constantly making calls—and this will clearly save them a great deal of time and irritation.

The second space problem—that of hotel rooms—is less easily resolved. Cannes has good hotels, but not enough of them. All the top industry people—and most people in this industry regard themselves as just that—want suites, or, at the least, a room with a view of the bay. Well, there are about 25 suites available and dividing 25 by 5,000 makes for very crowded rooms.

Roy admits that there are problems every year over hotel accommodations, but even he cannot create half a dozen more top class hotels overnight.

When I put it to him that a number of participants had expressed dissatisfaction over the fact that MIDEM seems to exercise too much control over the allocation of hotel rooms, Roy points out that MIDEM had a duty to safeguard the interests of its exhibitors. He thinks it reasonable that exhibitors should be able to count on top class accommodations—and this is assured by reserving a number of rooms to meet the requirements of each exhibitor.

The actual allocation of the rooms is left to the exhibitor himself. Clearly if a multi-national company arrives with a block booking for 70 rooms, they cannot all be in one top class hotel. "We give them 70 rooms, spread among various hotels according to the booking situation at the time, and it is up to them to share the rooms out as they think fit," says Roy.

And what of the participants who do not take stands? This is certainly a bone of contention. They may quite properly decline to take a stand simply because they have nothing to sell and have come to MIDEM to buy. Why should they be disfavored? If there were

Another innovation recently involved the decentralization of administration and the first experiment in this direction has taken place in the U.K. where subscriptions to FIDOF are collected and paid into a British bank

(Continued on page 36)

(Continued on page 36)

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First Time In Cannes For Czechs, Slovaks And Irish

For the first time this year all three Czech and Slovak record companies and music publishers will be represented at MIDEM. And for the first time Ireland will be represented with a stand. The youngest of the Slovak firms, Opus, is sending director Ivan Stanislav, who is also director of the Bratislava Lyre Song Festival; commercial director, Alexius Aust; a&r manager Marian Juric and copyright and license manager, Oldrich Horak.

Opus has recently concluded license deals with Vitor, Japan; Tiresa, Spain and Jupiter Schallplatten in Germany, as

well as publishing contracts with Acuff-Rose in London, Siegel Musikverlage, Dureco in Holland, Intersong Basart and exclusive publishing deals with Rondor and Page Full Of Hits.

Panton, the record company and publishing house for the Czechoslovak Union of Composers, also recently signed a contract on co-production with RCA Victor in Japan. At MIDEM, director Vladimir Sevcik and a&r manager Jiri Malasek will be looking for new outlets, especially for classical product.

Recently appointed director of Supraphon, Viktor Kasak, will be attending for the first time, accompanied by copyright

and license manager, Jiri Vinaricky. Also in the party will be Sbynek Macha for the music department of the Czech Ministry of Culture.

Most license deals on records for Czech companies are concluded through Artia, exporters and importers of cultural goods, which also acts as exporters and importers of records and negotiates for custom pressing. Attending will be deputy director, Dr. Jaroslav Svoboda, deputy manager of the records and equipment division, Mrs. Jirina Koncelikova, and Miss Jirina Ostatnicka, an executive in the same division.

Ireland's newly formed Irish Music industries has some 15 members using a combined Irish stand.

Included are Release, Hawk, EMI, Polydor, Irish Record Factors, Gael-Linn, Release, Hawk, Claddagh, Bardis Music, Demesne Records and Chyme Tapes. A meeting for all interested parties resulted in Michael O'Riordan being elected IMI chairman.

The Irish Board of Trade has agreed to give a substantial subsidy towards Ireland's participation at MIDEM.

Says O'Riordan: "Most of the money collected for Irish composers has to be channeled through England. We're now trying to bypass England and get to the markets of the world that we feel will take Irish material—places like South Africa, Canada, New Zealand and Australia."

New MCPS Has Negotiation Powers For U.K. Publishers

Agreement has now been reached in principle for the British Mechanical Right Society Ltd. to take full control of the Mechanical Copyright Protection Society Ltd. The effect of this move will be that the MRS will disappear and its council will become the MCPS council, replacing the existing board.

The new MCPS will be a non-profit-making body with no shareholders. In this article, Mike Hennessey looks at the background of the mechanical rights set-up in the UK.

In taking control of the MCPS by purchasing the shares from the 16 shareholders—of whom the largest by far is EMI—the MPS will not only be transforming the MCPS into a non-profit-making body; it will also endow it with the power to negotiate terms and licensing agreements with major users on behalf of its member copyright owners, as is the case with organization like GEMA and SACEM.

The profit element which has existed in the MCPS since its foundation in 1910 has been the subject of adverse criticism from certain quarters and MCPS managing director Bertram Pratt is not in the least dismayed to contemplate the Society's being brought into line in this matter with other licensing and collection societies such as the PRS and the continental authors' societies.

Says Pratt: "In the last few years profits have increased, largely due to the increase in interest rates, and there has been some criticism of this situation."

The last dividend paid out to shareholders was 50 percent and amounted to just over \$22,500 gross. Total fees distributed to members in 1973/74 amounted to around \$7.5 million.

Pratt emphasises that income from major users such as the BBC and the ITV companies is placed in a special account and the interest earned is shared among all members in an annual payment. The money paid out to shareholders as dividends comes from commission earnings. Royalties collected from numerous other sources are held on deposit or invested for short-term periods. A large part of the interest is distributed to the copyright owners either directly or by reduction of commission charged.

For example, although the MCPS operates on a 15 percent commission basis, it was able to reduce this last year to 13 percent—even though costs had risen to 16.4 percent of its income.

The MCPS was founded by British music publishers in 1910 in order to administer the collection and payment of mechanical royalties. With the exception of radio and television fees, which are allocated once a year when the final program returns have been received and analyzed, general fees are distributed every four months.

Although the vast majority of MCPS members are publishers, the Society does have composers and lyricists among its members and Pratt emphasises that a copyright owner who appoints the Society to act as his agent in collecting mechanical fees due to him in no way compromises his membership of the PRS.

Whereas the PRS protects its members in the matter of public and broadcast performance rights, the MCPS takes care of mechanical fees; and membership can be particularly

(Continued on page 30)

Music Pubs Come All Shapes, Sizes

The following views of MIDEM belong to Sal Chiantia, head of the American National Assn. of Music Publishers.

Music publishers were at one time a very limited fraternity consisting of relatively few publishers centralized in the two capitals of the world. Today, the music publisher is everywhere and comes in all shapes and sizes.

For example, the American music publisher is no longer headquartered exclusively in New York. He's found in many of our cities and MIDEM affords him the opportunity to meet together and to exchange not only material but friendship and ideas.

If MIDEM is looked on as only a market publishers of the world miss a most significant aspect of MIDEM.

Publishers have a responsibility to their authors and com-
(Continued on page 32)

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New MCPS Has Negotiation Powers For U.K. Publishers

• Continued from page 28

beneficial in ensuring that lyricists and composers get their proper share of mechanical royalties from continental users.

Except where otherwise authorized, the MCPS pays all fees and royalties 100 percent to the publisher member who, by virtue of the normal form of assignment from the composer/lyricist, becomes the mechanical right owner. Some publishers, however, authorize the Society to make direct accounting to the composer/lyricist for their contracted share of mechanical fees and royalties.

As well as the four-monthly distribution of general fees and the annual allocation of radio and television fees, the MCPS makes special distributions in respect of mechanicals deriving from the compilation albums marketed by K-Tel, Ronco and Arcade. These distributions are made within 14 days of receipt of the royalties at a special commission rate of 7½ percent. Other large fees, such as those for synchronization use are also cleared by special distributions within days of settlement by the user.

By direct membership agreements with individual copyright owners in the U.K. and Commonwealth countries and the U.S.A., and by reciprocal agreements with certain foreign mechanical right societies such as GEMA (Germany), Mechanizen (Switzerland), JASRAC (Japan), COPS (Ghana-Nigeria-Sierre Leone), Intercor (Hong Kong and Far East), SARRAL (South Africa), CCO (West Indies), IPRS (India), the Harry Fox Agency (U.S.A.) and various Central and South American organizations, the MCPS represents a large repertoire of copyright music in the U.K. and elsewhere.

Thus the American publisher's failure to indicate the territorial limitations of his rights gave rise to two conflicting claims in the U.K. As a result no royalties were paid to either the U.K. or the American publisher for a period of two years—the time it took to sort out the confusion and establish correct ownership.

The MCPS index of title information currently numbers more than one million cards and is being augmented at the rate of several hundred a week. In addition there are constant amendments to the original information supplied with each title declaration.

Because the Society, as presently constituted, is not actually assigned the copyright of the works it protects, it is not in a position to take direct legal action against copyright in-

fringements—in contrast to many continental societies. But the MCPS has nevertheless worked very closely with the British Phonographic Industry in combating the importation of pirate product and other unlicensed material into the U.K. It has also been successful in reaching working agreements with major importers resulting in the payment of considerable sums in royalties. In the first ten months of last year these amounted to more than \$220,000.

In seeking to defend the interests of its members abroad, the MCPS sometimes runs into difficulties. Says Pratt: "The exercise of the mechanical copyright in overseas countries, where there is no established society, can prove to be an immense problem. In fact, where there is a lack of local legislation on the subject, it is frankly impossible.

"However, the Society can take credit for the initial formation and continued support of SARRAL (South Africa) and the sponsoring of the Copyright Owners' Protection Society (Ghana-Nigeria-Sierra Leone). More recently the Caribbean Copyright Organization has been set up with financial aid from the MCPS to represent copyright owners in the British and Dutch West Indies. And, of course, the MCPS has reciprocal agreements with these new societies.

"In addition, the Society's repertoire is now represented in Hong Kong."

While the MCPS acts as the appointed agent of its members in collecting and distributing mechanical fees, it is the Mechanical Right Society, the MRS, which determines policy, negotiates licenses and lays down schedules of fees.

Formed in 1952, the MRS is administered by a council consisting of elected representatives of the music publisher and composer members. The council meets every month to discuss and decide matters of policy, particularly in regard to new technological developments such as videocassettes.

The MRS council also negotiates with such music users as the BBC, IBA radio and television companies, background music operators, education authorities and others to decide the terms and conditions of their mechanical licences.

It is then the job of the MCPS to collect the license fees and allocate them on the basis of programme analysis or some other approved procedure.

The exception to this rule is the general agreement entered into by MRS with the British Phonographic Industry Copyright Association. By this agreement publisher members have

Finnlevy, Love, Reeb Representing Finland

Finnish companies attending this year's MIDEM include Finnlevy, Love Records and Reeb, though none will have their own stands.

As Finland's leading record company, Finnlevy has attended each year since MIDEM started and believes in the value of personal contact with its many international friends.

Love Records is another veteran MIDEM visitor. The label has had considerable success recently as an exporter of Finn rock, and many of the major acts, including Tolonen, Tasavalan Presidentti, Hurriganes, Wigwam and Warren Schatz were initiated at MIDEM.

Reino Backman, managing director of Reeb, first visited MIDEM as managing director of EMI Suomen Osasto. Now, as head of his own firm, he says it is necessary to work hard to get results, so the "vacation feel" of the old days is gone. Last year, Backman captured rights for Intercord (West Germany) and Melodiya (U.S.S.R.) Product. He has established ties with the Soviet Union and recently produced an album by Bruno O'ya, called "The Sheriff From The East." O'ya is a well-known Russian actor, for whom Backman is now seeking export markets.

elected to enter into direct dealings with the record producers. This general agreement is kept under constant review in the light of new technological developments.

Says Bertram Pratt: "It is worth noting that the MRS council has removed all concessions of a financial nature in its general agreement with the record industry and this is important in view of the current MRS pressure on the Department of Trade and Industry to increase the statutory royalty rate from the current level of 6¼ percent."

Membership of the MRS is open to all British music publishers for a modest annual subscription. Since this revenue does not meet the Society's operating costs, further income is obtained by a two percent levy on the annual license fees paid by the BBC and ITV companies.

When the MRS takes over the MCPS, the policy-forming and negotiating function of the former and the administrative function of the latter will be merged in the one society.

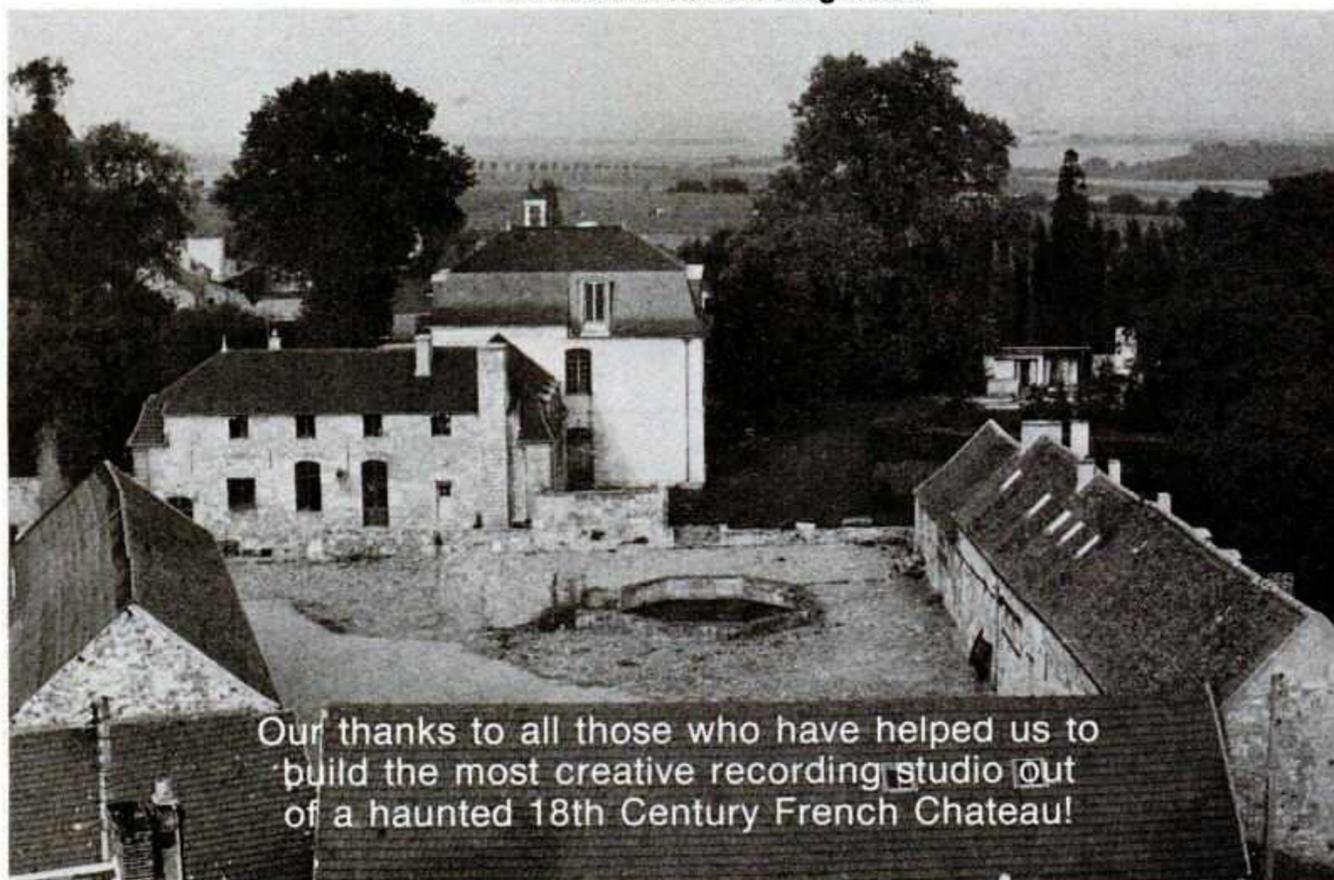
In response to certain cynically irreverent songwriters who see the Society as a sort of publishers' mafia, Bertram Pratt says:

"Of course it is publisher orientated—this is inevitable in a

(Continued on page 36)

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Gigi l'amoroso

Spain

Gigi l'amoroso

(Allega Gigi)

Japan

Paroles paroles

and Il venait d'avoir 18 ans

(in Japanese)

Canada

Il venait d'avoir 18 ans

Gigi l'amoroso

Benelux

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on January 13, 1975

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(1974)

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4 million records sold in France since
Dalida is distributed by this Company).

for Germany

a Gold Record

for the record's achievement in the

Benelux

a Platinum Record

for Spain

the Golden Gigi Award.

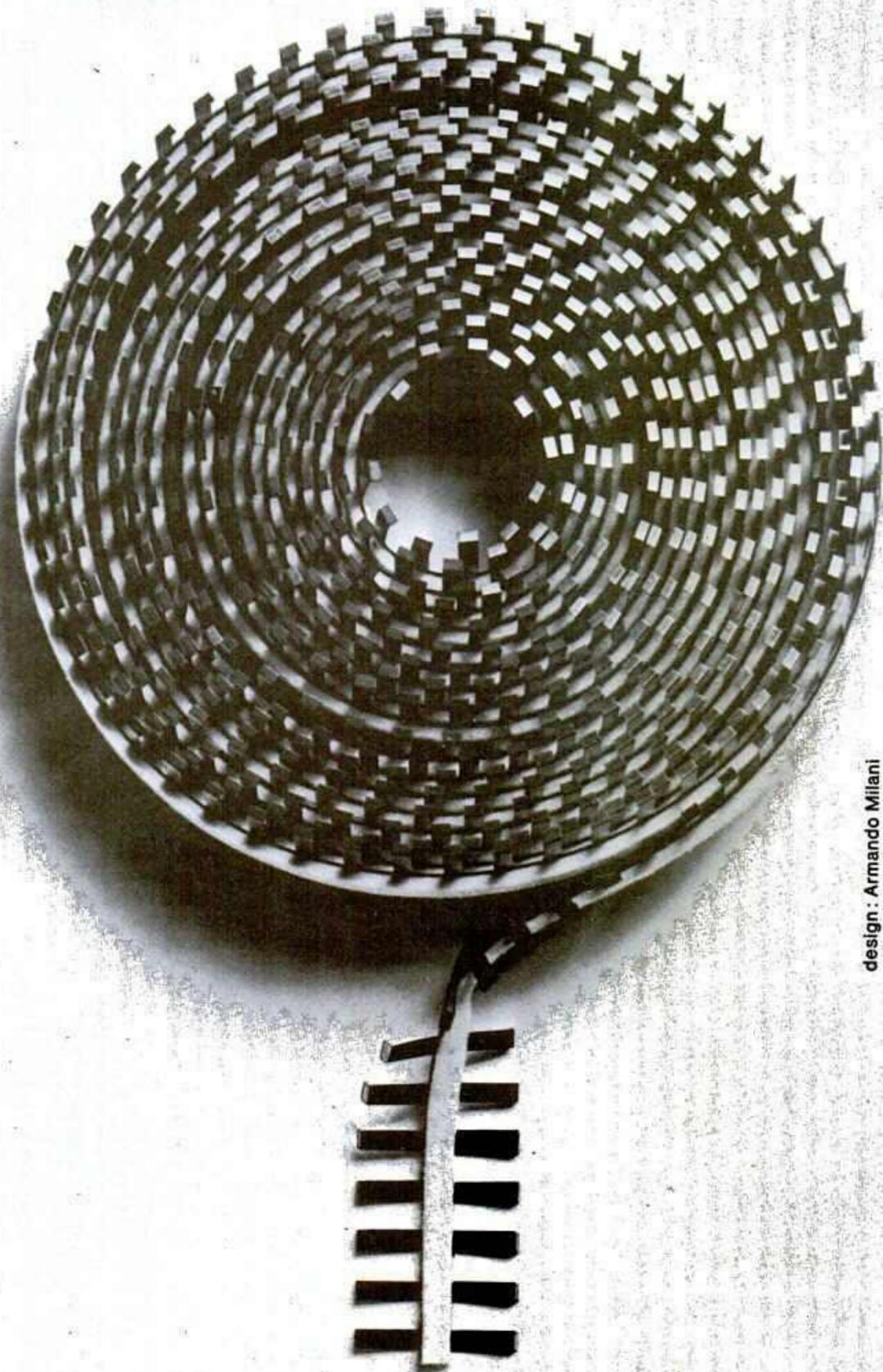
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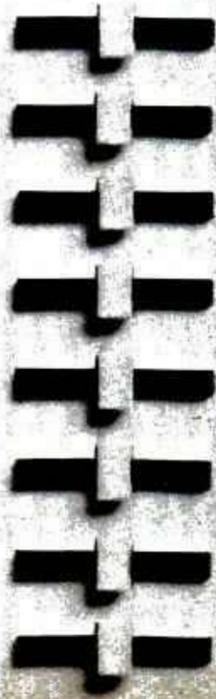


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MIDEM '75

Swedish Say This Year Best Of All Conclaves

The ninth MIDEM could very well turn out to be the busiest yet for Swedish companies. Since last year's event several Swedish acts have scored big internationally and increased the demand for Swedish products.

The year has seen the continuing success story of Polar recording act Abba on both sides of the Atlantic. Following its victory in the Eurovision Song Contest they hit the charts in the U.S. and U.K. plus many in Europe. Other artists who have done well are Blue Swede, who had two Top 10 singles in the States, and Sylvia Vrethammar, who had a hit in England.

Among the Swedish companies attending MIDEM is Sweden Music/Polar, whose president Stig Anderson is also Abba's recording manager. He will be attending along with Jorgen Mortensen and Anders Noren (professional managers) and Gorel Johnsen and Marie Anderson.

Sonet will be represented by its president Gunnar Bergqvist, general manager Dag Haggqvist and the professional manager of Sonet Music, Ove Hansson. Polydor is represented by president Ivan Nordstroem who hopes to place the soundtrack master tape from the cartoon movie "Dunderklumpen" which has been composed by Toots Thielemann.

Menetrome's publishing division Multitone is representing Sven-Olof Bagge together with Borje Ekberg and Anders Burman. Ekberg and Burman will also attend the WEA meeting along with label managers Rolf Lundstrom and Hans Englund.

Air Music is represented by Sture Borgendahl and Lars Wiggman while EMI has three people at MIDEM, each representing different divisions. They are Anders Holmstedt, president of EMI Scandinavia, Rolf Pettersson, general manager of EMI Svenska AB, and Bengt Sundstrom, EMI publishing, IMUDICO.

Nordiska Musikforlaget will be represented by its president Lennart Desmond and professional manager Ragnar Blomstrom. Notes Desmond: "Together with Norsk Musikforlag in Norway and Wilhelm Hansen of Denmark we will act as a Scandinavian unit at MIDEM. We have just introduced Nordic Songs which will handle all the international pop material for Scandinavia through the Stockholm office."

Among other Swedish companies visiting MIDEM this year are music publishing firm Lundquist AB, Play Music AB, George Dahlberg AB, tape software and hardware distributors, and Amigo Music.

Fors and Forss AB, rack producer and distributor, is the only Swedish company with its own stand and is represented by its president, Hakon Fors.

Barclay Tees a New Label Devoted To Jazz And Blues

For most of the French industry MIDEM is used as a flag-waving exercise. Foreign arrangements already exist and the conference is used as a time to renew old acquaintances and form new ones.

But not so for Eddie Barclay, chief of the Barclay label. This year Barclay will use the exhibition to launch a new label, Blue Star, a collector's label of jazz and blues material. Each album will have a hand-painted sleeve.

Initial release includes product from Memphis Slim, Buddy Guy, Professor Longhair, Canned Heat, Furry Lewis and Roosevelt Sykes.

RCA also makes an effort. Last year the RCA stand was for local product and chief executive Francois Dadla did not attend. This time he will attend, and there will be special emphasis on the South American market. And CBS is holding a conference headed by Peter de Rougemont, European Operations president, and attended by directors from Germany, Holland, Israel, Spain, Sweden, Switzerland, the U.K. and U.S.

Pubs Come All Shapes

• Continued from page 28

posers beyond selling and promoting the song. They must work together to promote and foster those conditions which best serve the author, composer and the publisher.

They must face the new problems and challenges together and set about to create an international body to deal with their common problems and promote their mutual welfare.

When publishers met together in previous MIDEM's they resolved a number of problems and made their views known very strongly with some results. One of these significant achievements was the adoption of a resolution providing that the adapter of a foreign song is entitled to be paid whenever his adaptation is used.

Another problem faced by publishers was the rule which had been adopted by BIEM which provided that mechanical royalties were to be collected in the country of the manufacture rather than in the country of the sale. This worked a great injustice to the subpublisher in a particular country and, as a result of the understanding by publishers of the problems of each other, they were able to pass a resolution which prompted BIEM to reconsider its decision.

I, personally, would like to see publishers recognize this need for an international association of some kind and I would sincerely like to at least get publishers to recognize the need and do something about setting one up.



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Italian Executives Sharing Their Stands With Numerous Affiliate Cos.

Italian executives from RCA, Decca, Phonogram, EMI, CBS and Ampex will share stands available to affiliates from multinational companies of comparable size. Sugarmusic, Ariston, Durium, Fonit-Cetra, Ducale, Ecofina and Curci-Carosello have their own independent stands, and participation is also expected from Rifi, Senza Fine and ATB.

Ducale is to complete a new machine for cassette production, to be sold at a price reportedly far lower than that currently quoted by U.S. manufacturers. The machine should be in operation at MIDEM all this week.

Ampex Italiana managing director Renzo Bracco says: "We shall be reviewing our international links, but we don't expect to do great business, because of the general economic atmosphere."

Carosello general manager Paolo Ruggeri anticipates a big international launch via MIDEM for Argentine-born bandoneon player-composer-conductor Astor Piazzolla, who is included in the international gala. Ruggeri adds that his company will also offer several soundtracks from movies—notably "Gruppo Di Famiglia Per Un Interno," "otherwise known as "Conversation Piece," directed by Luchino Visconti; "Identikit," "Sapropita," as well as the soundtrack from the television production of "Anna Karenina."

The general theory in Italy is that MIDEM is not regarded as a place where you necessarily need to do business to make participation worth while. But it is a place where you can ini-

tiate business, finalize it later, or continue an already started business.

EMI-Italiana marketing manager Marco Bignotti says: "I would say that this year, because of the world economic problems, both sales and purchases will be much more selective than usual."

Last Of 38 Bartok Disks Realized By Three-Label Hungarian Company

This is the seventh year at MIDEM for the Hungarian State Record Manufacturing Co. which embraces the Qualiton, Hungaroton and Pepita labels.

Company director Jenő Bors notes this year "we want to attract international attention to the complete works by Bela Bartok. This fall will be the 30th anniversary of this genius' death, and we shall then be issuing the last three LPs of his work—thus rounding off the complete edition of Bartok material on disk, 38 records in all, interpreted in the most authentic fashion exclusively by Hungarian artists."

1975 marks, too, the seventh visit to MIDEM for the record division of Kultura, which represents the Hungarian Record Company. Many of Kultura's contacts have originated from

Austrians Show Without Stands

Although no Austrian music company is taking a stand at MIDEM this year, a number of companies will be represented. Bellaphon Austria will be represented at the German Bellaphon stand, along with its Swiss affiliate. Gunther Zitha, general manager of Bellaphon Austria hopes to sell Austrian country music at MIDEM, along with local artists Wolfgang Ambros and Tschick to Australia and the U.S.

The Austrian branch of the Weinberger music publishing group will also be represented in Cannes, together with the London office.

Cannes in years past, and the company recognizes the particular importance of its French agent, Disc' Az-Discodis, for export business.

Kultura also hopes to generate new business in the Middle East, Asia, South America and Africa. The company has recently scored in the rock field with exports of acts like Locomotive GT and Omega.

For the Hungarian state music publisher, Edition Musica of Budapest, MIDEM means "the best opportunity for everyone involved in light music to get together and exchange ideas and views," says director Laszlo Sarlos. "People are aware of the fine composers we have in the classical world, but we are not so well-known, or indeed so well appreciated, in the pop field." Sarlos hopes to change this, and points to recent pop success for Hungary with "It Would Be Nice To Be With You Again," a song by Cleffers which took one of the first prizes at the Castlebar Song Contest, and with "How Many Evenings" by Gabor Huszar, which won the Golden Guitar Award at Tokyo's Yamaha Festival.

Composer Nagy Szenes, too, did well for Hungary at the Malta Peace Song Festival with his "Where Is The Girl."

'Contacts' Goal Of Portuguese

Companies from Portugal attending the 1975 MIDEM include Arnaldo Trindade, Valentim Carvalho, Radio Triunfo, Tecla, Imavox and Sassetti. Mostly the business will be centered around making contacts with delegates rather than seeking new labels or product.

Smaller German Representation This Year But Those Who Attend Expect Heavy Action

German representation at MIDEM will be on a lower scale than in previous years. Concern over the economic situation in Europe has resulted in some companies deciding against booking stands.

Nevertheless, there will be a strong turnout of leading firms, some of which will use the event as an opportunity for a full meeting of affiliated companies. Polygram's publishing subsidiary Intersong is using MIDEM as an international rendezvous.

Ariola-Eurodisc will have an office at the gathering while Siegel Music will be seeking international deals for the Jupiter

Records catalog. Metronome of Hamburg will be sharing a stand with its Swiss company.

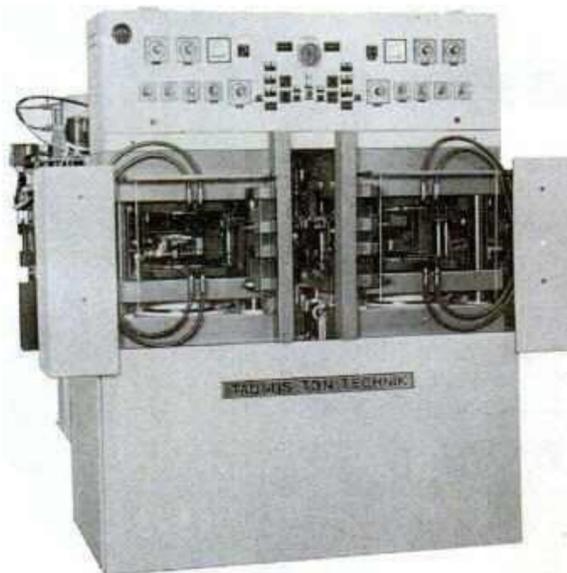
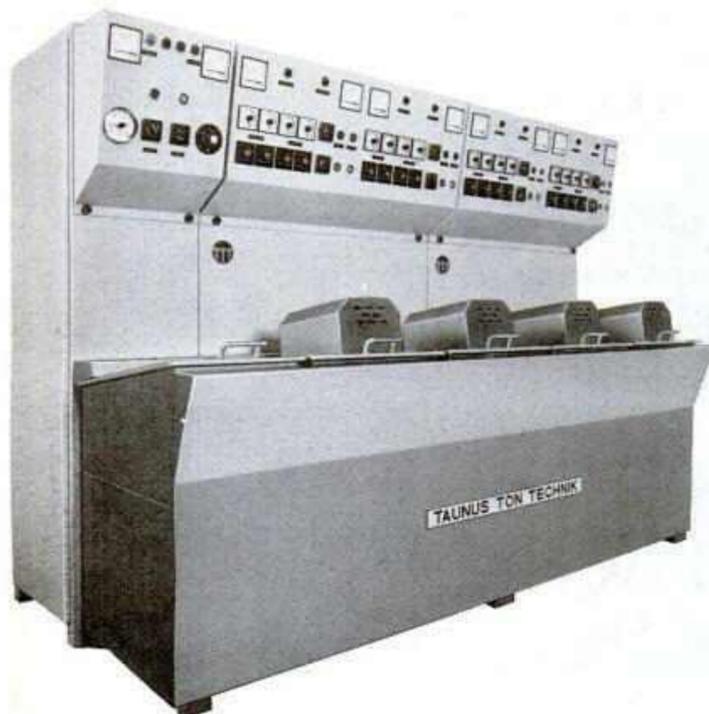
Successful trading at past events has encouraged Intercord to register again. Notes marketing director Ingo Kleinhammer: "We've been able to place masters with most European countries as well as make interesting overseas licensing deals, so MIDEM remains an important contact meeting for us."

Holger Muessner, a&r manager of Deutsche Grammophon, says the company's international contacts are already widespread, but he will be looking for deals with independent producers from America.

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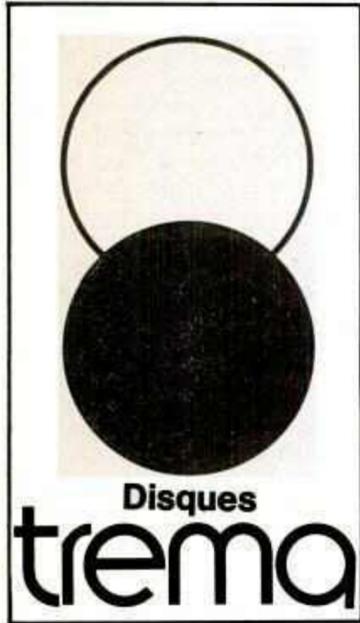
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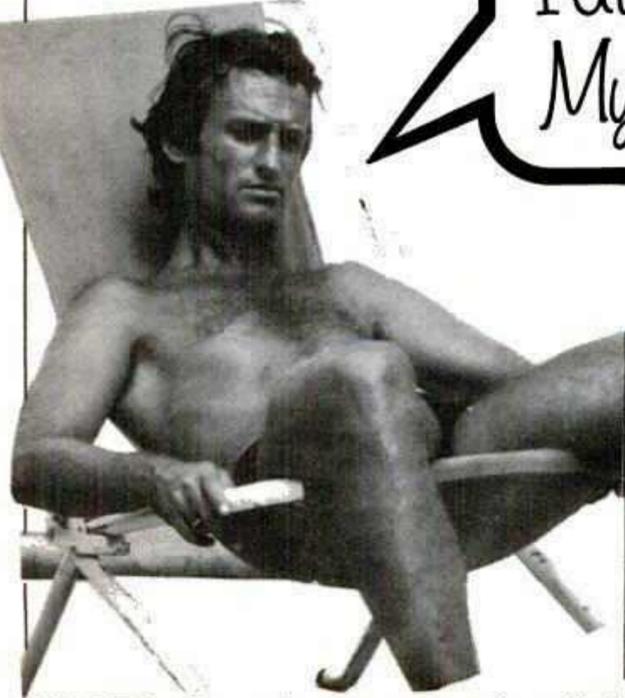
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Chevy Aides Handle

• Continued from page 26

nothing but sellers at MIDEM, there'd be no business done and the event would collapse.

Roy admits this is a difficult problem. But he says that if the rooms allocated to these participants give the impression that they are regarded as second-class visitors, this is totally false.

Clearly an exhibitor with a large retinue must be comfortably accommodated. It is not a question of picking and choosing, but rather the old proverbial one of pouring a quart into a pint pot.

"But, in any case," Roy insists, "complaints are few."

Then there is the irritating regulation forbidding the use of record and tape players in hotel rooms. There has been considerable resentment about this, but Roy points out that there are two sides to the question. While he appreciates that some exhibitors dislike being told that they cannot invite their clients to listen to product in the comfort and seclusion of their own hotel room, he points out that people who have taken space to exhibit their product naturally feel indignant if potential customers are kept out of the Palais by a hundred "mini-MIDEMS" going on in various Cannes hotels.

"We do our best to make every comfort and assistance available in the Palais," says Roy. "If MIDEM is to be effective for all, then it cannot avoid having some basic regulations. MIDEM is one show—it cannot be allowed to dissipate itself into a string of little events held in various hotels. And, in any case, the complaints we have received about this particular regulation amount to no more than four of five."

One of the most important elements in this year's MIDEM will be a special stand for VAAP, the Soviet copyright organization. This follows the decision by the Soviet Union to respect the Universal Copyright Convention. It seems likely that this will be one of the busiest stands in the Palais.

And, finally, the galas. For the first time the public will be admitted. A vast marquee with accommodation for 5,000 will be erected at the Palm Beach and something up to 2,000 seats will be available free to the public. There will be a British gala, a Brazilian gala and a final international gala.

"We would have liked to have an American and a Russian gala," says Roy, "but our invitations were not taken up."

Bernard Chevy is keeping a sharp eye on the galas this year to make sure they are polished and professional. He is well aware that this is the part of the MIDEM event which has attracted the most bitter criticism in the past.

FIDOF's Future

• Continued from page 26

account by the 34 member groups. A similar experiment is also being carried out in Australia.

"The intention is to create local territory chapters for an exchange of ideas and useful information," Randall says. "I see FIDOF as a means of building bridges of communication rather than walls between the music cultures of all countries and people. Anyone who has attended a major international festival will tell you how an audience of thousands in the host country will show a welcoming response to visiting artists."

"The FIDOF statutes lay down certain principles for the organization of any festival so that people cannot be accused of bringing political or professional bias into the proceedings. The sole objective is to promote friendship and the exchange of songs and artists between the countries of the world."

New MCPS Has Negotiation Powers For U.K. Publishers

• Continued from page 30

situation where the writers have assigned the full and complete mechanical copyright to a publisher. But this does not necessarily operate against the best interests of the writers, since both the publisher and the organization which represents him are more than anxious to obtain the best financial return possible from the exploitation and management of the mechanical right. The greater the fees received by the publisher, the greater the share of the writer."

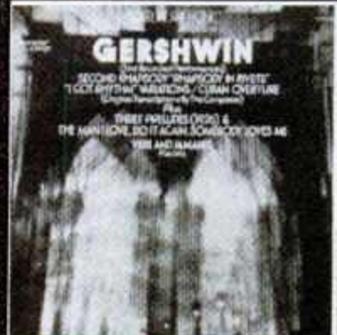
14 Dutch Firms Participating

The majority of Dutch record companies and publishers are attending MIDEM this year. Included are: Ariola, Bovema, Barsart, CBS, CNR, Dureco, Inelco, Negram, Polydor, Phonogram, Phonogram International, Telstar, New Dayglow, Vip.

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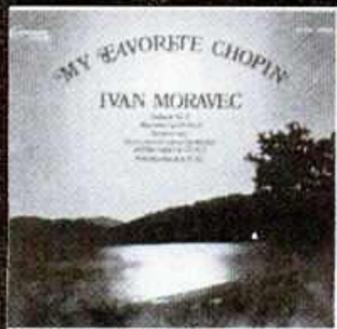
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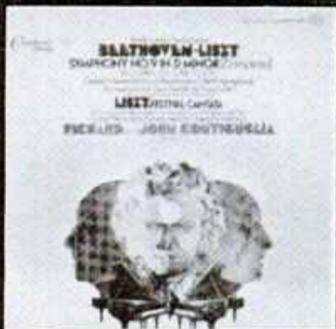
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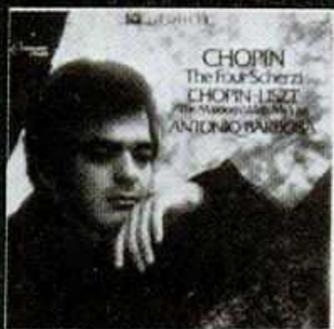
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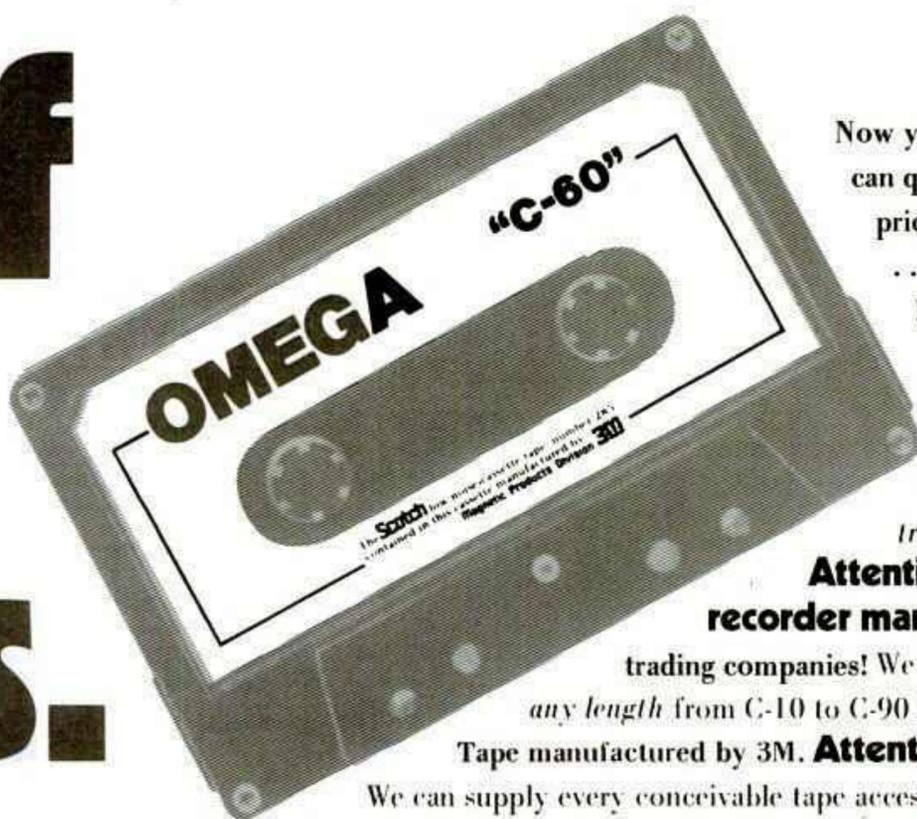
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Classical

WTMI Marks Yule With Record Revel

NEW YORK—WTMI, Miami, gave its listeners an early Christmas present this year. Florida's only full-time classical music station cleared 12 hours of its broadcast day from 12 noon through 12 midnight on Dec. 23 for what Dean Drury, WTMI's operations director called "The First Annual WTMI Record Revel." The programming was devoted exclusively to new classical releases.

"Every label in and out of the country has inundated us with releases designed for Christmas, and because we program up to eight weeks in advance for printing purposes, we

looked for a way to introduce the Miami/Ft. Lauderdale audience to these disks," Drury explained, "and the Record Revel seemed the most interesting and attention-catching idea to come along."

The day's program was chosen from over 100 disks that made up the November-December release schedule of virtually every major company that handles classical product. The label and label number were included at the conclusion of each selection.

"The reaction was tremendous," Drury continues, "the listeners literally didn't know what was coming next, and the free-wheeling format allowed WTMI to program works that otherwise would have been impossible due to commercial considerations—like the Bach B Minor Mass (DG) and a complete performance of Verdi's 'Aida' (Angel). It was the first time in 15 years of classical programming that we played a complete opera in the evening. Talk about breaking with tradition."

De Waart New Guest Conductor

NEW YORK—The San Francisco Symphony Orchestra has appointed Edo de Waart as permanent guest conductor of the orchestra. The term of the appointment is for three years and begins with the 1975/76 season. De Waart is currently music director of the Rotterdam Philharmonic and will retain that position in addition to that in San Francisco. De Waart and the Rotterdam Philharmonic will be touring the U.S. in March and April, 1975, and will perform in many major American cities.

De Waart is an exclusive Philips artist and has an extensive catalog of recordings. His newest recording, the Mussorgsky/Navel "Pictures at an Exhibition," was made with the Rotterdam Philharmonic and will be released to commemorate the orchestra's U.S. tour.

Youth's The Thing For KC The Next Few Months

KANSAS CITY—Conductor Maurice Peress, the trumpeter who once worked as an assistant to Leonard Bernstein with the New York Philharmonic and who now conducts the Kansas City Philharmonic, faces an unconventional series of concerts with the group in the next few weeks.

The KCP will be concentrating on youth because, Peress says, "that's where the future in music is."

Only in Kansas City are Lollipop Concerts presented. They are played for children of kindergarten age and younger. In January and February Lollipop events are set for the Plaza Theater and Wyandotte High School in Kansas City, Kan. In addition, Peress and his musicians will perform—in addition to their regular subscription concerts—for audiences of youngsters at Marymount College, the University of Missouri in Kansas City, the Kansas City School District and again at Wyandotte High School.

Col Sampler To Dealers

NEW YORK—Columbia Records' first classical sampler under the label's new program of dealer education moved out to the trade last week. The disk was sent directly to key dealers as well as to Columbia branches for additional distribution.

The sampler contains excerpts from upcoming Masterworks albums to be released later this month. Among them are selections from Mahler's "Das Lied von der Erde,"

(Continued on page 63)

Moore Work Set By 2 Conductors

NEW YORK—Composer Carman Moore has an unprecedented display of his symphonic composition coming up this month.

Quite coincidentally, Seiji Ozawa of the Boston & S.F. Symphony Orchestras and Pierre Boulez of the New York Philharmonic not only commissioned Moore to compose new works for the 74-75 season but, due to the exigencies of schedule, they scheduled the world premieres of each work for the same week, a day apart from each other.

In San Francisco, Jan. 22 to Jan. 25, Ozawa will conduct the S.F. Symphony, a gospel quartet led by Cissy Houston and a small ensemble featuring soprano saxophonist Sam Rivers, in Carman Moore's "Gospel Fuse," major symphonic work featuring gospel music.

On Jan. 23, 24, 25 & 28th in Avery Fisher Hall, Boulez and the New York Philharmonic Orchestra will perform Moore's "Wild Fire's and Field Songs."

Panel Is Chosen To Help \$\$-Troubled Miami Unit

MIAMI—A steering committee was appointed last week to try to save the financially troubled Miami Philharmonic Orchestra.

The Philharmonic became involved in financial difficulties when Maurice Gusman, its president, resigned last week. He had been able to cover deficits for the last two years

by borrowing funds. At present, the Philharmonic owes more than \$4 million to a Miami bank, is in debt to the orchestra and has other unpaid bills.

The steering committee, which consists of seven members, said it was concerned over the current season because at least \$650,000 would be needed to complete it.

During a meeting of the board of the Greater Miami Philharmonic, Richard Wolfson, a member of the new committee, said that it would be "morally wrong to ask the community for money until we totally reorganize the orchestra." Wolfson said he would recommend that the contract of the conductor, Alain-Marie Lombard, be terminated.

Gusman and Lombard had been involved in a dispute over the payment to the conductor of \$50,000, as an advance on his \$43,000 annual salary. The advance was to be deducted from his salary over a period of the next five years.

The committee plans to assess the Philharmonic's financial situation and map future strategy during 10 days, which began Jan. 3.



London Records Photo

RACKING IT UP—Opera stars Pilar Lorengar and James King stand in front of display racks promoting their London releases during a break in recent autographing session at Discount Records on Sutter Street in San Francisco. Miss Lorengar autographed copies of her latest release, a special release to celebrate the anniversary of her San Francisco opera debut. The cover features a portrait of Miss Lorengar against a background of the San Francisco skyline. The two were starring together in the San Francisco Opera production of Verdi's "Otello."

Billboard

Best Selling

Classical LPs

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| This Week | Last Report | Weeks on Chart | TITLE, Artist, Label & Number |
|-----------|-------------|----------------|---|
| 1 | 6 | 27 | SCOTT JOPLIN: PIANO RAGS, VOL. 1 & 2 Joshua Rifkin, Nonesuch HB-73026 (Elektra) |
| 2 | 3 | 31 | SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY Isao Tomita, RCA Red Seal ARL1-0488 |
| 3 | 1 | 80 | SCOTT JOPLIN: THE RED BACK BOOK New England Conservatory Ragtime Ensemble (Schuller), Angel S-36060 (Capitol) |
| 4 | 2 | 80 | SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra) |
| 5 | 7 | 80 | SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra) |
| 6 | 9 | 80 | BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia) |
| 7 | 8 | 31 | BERLIOZ: SYMPHONIE FANTASTIQUE Chicago Symphony Orch. (Solti), London CS 6790 |
| 8 | 34 | 5 | PAVAROTTI IN CONCERT Luciano Pavarotti Orchestra, di Teatro Comunale Bologna (Bonyngé) London OS 26391 |
| 9 | 4 | 72 | PIANO MUSIC BY GEORGE GERSHWIN William Bolcom (piano), Nonesuch H 71284 (Elektra) |
| 10 | 17 | 5 | R. STRAUSS: Also Thus Sprach Zarathustra Concert Gebouw Orchestra of Amsterdam (Haitink) Philips 6500 624 (Phonogram) |
| 11 | 5 | 14 | MOZART: Così Fan Tutte (Complete) Lorengar, Berganza, Berbie, Davies, Krause, Bacquier, London Philharmonic (Solti) 1 London OSA 1442 |
| 12 | 38 | 5 | BRITTEN: Death in Venice Pears, Tenor; Aldeburgh Festival Orchestra (Bedford) London OSA 13109 |
| 13 | 10 | 27 | HANDEL: SONATAS FOR FLUTE & HARPSICHORD (Complete) Rampal, LaCroix, Odyssey Y2-32370 (Columbia) |
| 14 | NEW ENTRY | | SCOTT JOPLIN: Piano Rags Vol. 3 Joshua Rifkin, Nonesuch H-71305 (Elektra) |
| 15 | 20 | 5 | HANDEL: Messiah London Symphony Orchestra (Davis) Philips SC71AX300 (Phonogram) |
| 16 | 12 | 14 | MOSTLY MOZART: Alicia de Larrocha London CS 6866 |
| 17 | NEW ENTRY | | PUCCINI: Madame Butterfly Vienna Philharmonic (Karajan) London OSA 13110 |
| 18 | 21 | 52 | THE CHRISTOPHER PARKENING ALBUM Christopher Parkening, Angel S-36039 (Capitol) |
| 19 | 11 | 10 | NEW RECORDINGS OF CHOPIN Vladimir Horowitz, Columbia M 32932 |
| 20 | NEW ENTRY | | STRAVINSKY: Rite Of Spring Chicago Symphony (Solti) London CS 6885 |
| 21 | 26 | 52 | KING OF THE HIGH C's Luciano Pavarotti, London OS 26373 |
| 22 | 28 | 5 | VERDI: Un Giorno di Regno Royal Philharmonic Orchestra (Gardelli) Philips 6703.055 (Phonogram) |
| 23 | 18 | 14 | CHARLES IVES: 100th Anniversary Bernstein/Schuller/Biggs/Smith/Stokowski-Kirkpatrick/Ives, Columbia M4-32504 |
| 24 | NEW ENTRY | | TCHAIKOVSKY: The Nutcracker (Complete) National Philharmonic (Bonyngé) London CSA 2239 |
| 25 | 19 | 16 | FANTASY FILM WORLD OF BERNARD HERRMANN National Philharmonic/Bernard Herrmann, London SP44207 |
| 26 | 13 | 35 | SCOTT JOPLIN: PALM LEAF RAG Southland Stingers (Sponhaltz) with Grierson (piano), Angel S-36074 (Capitol) |
| 27 | NEW ENTRY | | WELL: THREE PENNY OPERA Lotta Lenya/Sender Freies Berlin Philharmonic (Bruckner-Ruggeberg) Odyssey Y2-32997 (Columbia) |
| 28 | 32 | 39 | ALBENIZ: IBERIA (complete) Alicia de Larrocha (piano), London CSA 2235 |
| 29 | 25 | 27 | MAHLER: SYMPHONY NO. 5 Chicago Symphony Orchestra (Solti), London CSA 2228 |
| 30 | 36 | 5 | HOLST: The Planets London Symphony Orchestra (Previn) Angel S 36991 (Capitol) |
| 31 | NEW ENTRY | | THE KING'S SINGERS SING OF COURTLY PLEASURES Angel S 37025 (Capitol) |
| 32 | 14 | 10 | PUCCINI: La Bohème London Philharmonic Orchestra RCA ARL2-0371 (Solti) |
| 33 | 15 | 23 | THE ART OF JUSSI BJOERLING Album 2 Seraphim SR 60219 (Capitol) |
| 34 | 16 | 10 | VERDI: Simon Boccanegra RCA Italiana Opera Orchestra & Chorus (Gianandrea Gavazzeni) RCA Red Seal ARL3-0567 |
| 35 | NEW ENTRY | | ENGBERT HUMPERDINCK: HANSEL AND GRETEL Anna Moffo, Fischer-Dieskau Bavarian Radio Orchestra (Eichhorn) |
| 36 | NEW ENTRY | | TEN GREAT VIOLIN CONCERTOS Jascha Heifetz RCA CRL6-0720 |
| 37 | 24 | 23 | DELIUS SEA DRIFT: A Song Of The High Hills Royal Liverpool Philharmonic Orch (Groves), Angel S 37011 (Capitol) |
| 38 | 29 | 14 | SHOSTAKOVICH: Symphony No. 8 London Symphony Orchestra (Previn), Angel S-36980 (Capitol) |
| 39 | 35 | 80 | BACH: BRANDENBURG CONCERTOS Chamber Orchestra of the Saar (Ristenpart), Nonesuch HB-73006 (Elektra) |
| 40 | 40 | 16 | MY FAVORITE SPANISH ENCORES Andres Segovia, RCA ARL1-0485 |

Austin's KOKE-FM New Music Sound And Format Catching On

AUSTIN, Tex.—Seldom has one radio station been so instrumental in music as KOKE-FM, the nation's first progressive country music station that has resulted in not only a "new music sound" but a format that seems to be catching on elsewhere and even books.

KOKL-FM, however, doesn't take itself too seriously, as general manager Ken Moyer points out. "Our Goat Roper logo is symbolic of our not-too-serious approach to programming." This logo graces the station's belt buckle, which proclaims: "KOKE-FM, Austin, Texas, Progressive Country" and features a cowboy roping a goat.

And Moyer adds: "We've had a lot of fun with the Statler Brothers' recording of 'Lester Roadhog Moran And His Cadillac Cowboys Alive At The Johnny Mack Brown High School' and played something from the album almost daily. It's just the kind of 'put-on' which KOKE-FM has come to be known for. We don't take ourselves too seriously and we always have a good time."

Still, the station was honored by Billboard with a Trendsetter Award for "innovating a progressive country format and allowing a new form of country music to gain a public platform."

The new form of music, of course, is that kind being spun now by such as Jerry Jeff Walker, Willie Nelson, Waylon Jennings and B.W. Steven-

son, among others. These kinds of records are the staples of the format. "What determines the records we play," according to program director Rusty Bell, "is more the sound than the artist. There are hardly any no-no's, but we do shy away from Glenn Campbell and other super-slick Nashville and West Coast products."

The music is programmed in sets, usually averaging seven-and-a-half minutes per set with records back-announced. "We play a lot of 'Theme Sets', such as bluegrass and newgrass contrasted. Out of the 15 records per hour, we usually have eight new and seven older records," says Bell.

Out of the 11 records per hours in the categories of progressive country, soft rock and up-tempo rock, eight are usually new and three are older records.

Moyer says the station began programming progressive country "formally" on New Year's Eve 1972 with only one full-time air personality. He was on 8 p.m.-2 a.m. "We were simulcasting during the daytime with KOKF-AM, a regular country music operation."

Slowly, the station evolved into the progressive format it now features—one which is dramatized highly in the book "The Improbable Rise of Redneck Rock."

A typical programming hour on KOKE-FM would be comprised of 15 records like this:

- Three records—standard country, recent or new. George Jones,

Tammy Wynette, Johnny Cash, Merle Haggard, Charley Pride, Johnny Rodriguez, Loretta Lynn, etc.

- One record—early country. Jimmie Rodgers, Hank Williams, or early bluegrass artists such as Bill Monroe.

- Seven records—progressive country. Michael Murphy, Jerry Jeff Walker, Waylon Jennings, Kris Kristofferson, Kris and Rita, Willie Nelson, New Riders of the Purple Sage, Commander Cody, Jimmy Buffett, Doug Sahm. These are usually three LP cuts and three or four singles.

- Two records—soft rock. "Please Come To Denver" by Dave Loggins, America, Joni Mitchell, Maria Muldaur.

- Two records—up-tempo rock. The Band, Beatles, Byrds, the Grateful Dead, Rod Stewart, Leon Russell.

Commercial content is held to eight minutes per hour with four breaks and a maximum of two minutes per break. The station programs five minutes of locally-originated news.

One of the most popular features on the station, according to Moyer, is the "Austin Scene," aired twice daily, which is a complete listing of all the acts at all of the clubs in town for that night. "We even list the clubs which don't advertise with us. There are still a few."

One thing for sure... the station has been a major factor in the devel-

(Continued on page 45)

Programming Comments

PAUL WARD, Program Director
KEZS, Sacramento, Calif.

We started our country format on July 31 and Sacramento is rated only twice a year by ARB. Obviously, we've had a problem. Our general manager, then Ken Thompson, voiced a 60-second promo explaining this situation to our listeners, and asked for letters and postcards indicating their support.

Thirty-five announcements were broadcast over a period of eight days. We received 88 replies. Listener response came from Lake Tahoe, Santa Rose, Marin County, Contra Costa County, Redding, Chico and even Carson City.

Twenty-five percent of the replies were typed. And nearly all were well-written, which tends to dispel some stereotypes about the typical country music listeners. Certain of the replies were from legislators and government officials in Sacramento, who probably would not like it known that they are "closet" country listeners.

Honest, this station is growing faster than Topsy. We are playing a sweep of three tunes in a row, ranging from original Jimmie Rodgers to Bob Dylan and it is all holding together.

New York's WNBC Listens To Listeners

By JIM MELANSON

NEW YORK—WNBC-AM, adding a new twist to the playlist scene here, has introduced what it terms as a "total listener response" music format.

The move, which became effective Jan. 1, was preceded by a week of on-the-air encouragement to listeners to phone their requests into the station daily from seven in the morning until 11 p.m.

According to John Lund, station program director, the campaign resulted in some 10,000 listener response cards being filled out for use as a basis for the new format. Ten

operators were assigned for the period to handle the in-coming calls on a specially designated telephone line.

Why the alteration in format? Lund says: "We felt that we needed to ascertain the musical tastes of our listeners, and believed that this was the best way to do it."

The campaign also took on the aspects of a station survey as listeners were asked their age and preference of commercials being aired by NBC. Information gathered during the period has been fed into computer banks and will be used to better meet the tastes of the station's audience, says Lund.

Even with the new format, Lund says that the station does not expect to use a playlist of more than 30 songs. Notably, the listener canvass resulted in oldie product dominating the requests by a healthy 99 percent.

Lund says that WNBC, rather than having an oldie list of several hundred selections, is compiling a master list of several thousand songs to be used on the air. The station will still program current product, continues Lund, with a repeat frequency on top selections every 3-4 hours. Oldie records will be repeated every 3-4 weeks.

"If anything," says Lund, "we intend to play familiar records, both current and old."

The station will reinforce the listener response activity with a similar telephone campaign "possibly every four months," according to Lund.

Complementing the move, the outlet has also created all new NBC jingles advertising the station's new direction.

TURNTABLE SPEEDS STUDY

Fast Disks Old Stuff In Denver

By KEN PALMER, President, Palmer Investment Co.

LAKEWOOD, Colo.—I do not know that KIMN in Denver, when I owned it, was the first station or not to use the technique of speeding up records, but I think we utilized it quite effectively (and with some misgivings) in a special way not usually associated with the term... I mean, speeding up a record.

In late 1964, I heard of a German-built machine called a "Tempo and Pitch Regulation." This remarkable instrument could alter the tempo (or speed) of a record without changing the pitch and vice versa. The secret was three carefully-match revolving heads which moved with or against the movement of the tape recording of music to create this (then) unusual effect.

After considerable research, I bought one for KIMN in early 1965. At the time I was advised that ABC had purchased one for its New York news originations (to compress more news into five minutes), but there was no other station using the equipment for music. Our purpose in buying this machine was to see if we could speed up music without detection and play more records in an hour. My theory was that a 10 percent compression of the time on each record would allow us six more minutes of music each hour.

Upon receiving the machine, we began experimenting and found that not all records could be uniformly compressed by 10 percent. Some could not be compressed at all because singers acquired a "billy goat" vibrato. In other cases, the background tended to "fuse" and clarity was lost. However, a significant number of records could be compressed by 5 percent to 12 percent.

Gradually, we began to phase in the use of the equipment, which required that all records be dubbed to tape and then to cartridge for use on the air. First, however, we decided to test listener reaction by doing the worst thing possible. The No. 1 song at the time was "Help" by the Beatles. It had been No. 1 for some time. We compressed the record by a preposterous 20 percent. Though vibrato and background problems were negligible on the record, it still sounded as if the Beatles had cut the side on the way to the mens' room.

We expected the heavens to split and, amidst a mighty crash of thunderous protest, we would be struck dead at once. All those Beatles fans, the record store salespeople and local distributors would undoubtedly level the station before we could put the correct record back on the air.

So, we had a phone call from one guy who said our turntable was running "fast." Nothing more. Nothing. Gradually, we began to test every record before putting it on the air.

(Continued on page 45)

At Indianapolis' WIRE, Music Blended Into News For Smooth Programming

INDIANAPOLIS — Produced news "outros" blending in current hits or tunes that accent the last news item are helping WIRE here achieve a smoother programming flow.

Don Nelson, general manager of the country music station, says, "We became concerned that—though we had quite a number of hard-working journalists in our news department—we are coming off sounding like The New York Times. We wanted, instead, to achieve a warm, friendly, communicative approach.

"So, we brought in news consultant Jay Paul Huddleston from Los Angeles to work with our news department for a few days."

The result was a change of direction for the news and "one of the most exciting things that has hap-

pened to news outside of what Chuck Blore was doing at KIIS in Los Angeles," believes Nelson.

"In the past, when the news came on, the whole station screeched to a halt for five minutes. With this new concept, we've been successful in adding to the flow of the sound hour."

For instance, in a produced item about a policeman being shot and killed, the news part started with Eddy Arnold singing "Someone Killed A Policeman Today and A Part Of America Died," segued into the news item, then segued back into the music to close.

The air personality on duty, of course, merely goes from that particular tune into his next record or a

(Continued on page 45)

Bubbling Under The HOT 100

- 101—DEVIL IN THE BOTTLE, T.G. Shepard, Melodyland 60021 (Motown)
- 102—BELIEVE HALF OF WHAT YOU SEE (And None Of What You Hear), Leon Haywood, 20th Century 2146
- 103—BUTTER BOY, Fanny, Casablanca 814
- 104—GOOD TIMES ROCK & ROLL, Flash Cadillac & The Continental Kids, Private Stock 45006
- 105—LOVE IS WHAT YOU MAKE IT, New York City, Chelsea 3008
- 106—WOLFGANG JACK, Todd Rundgren, Bearsville 0301 (Warner Bros.)
- 107—THE BERTHA BUTT BOOGIE, Jimmy Castor, Atlantic 3232
- 108—WE MAY NEVER LOVE LIKE THIS AGAIN, Maureen McGovern, 20th Century 2158
- 109—DO YOUR THING, James & Bobby Purify, Casablanca 812
- 110—GRAB IT, Olympic Runners, London 216

Bubbling Under The Top LP's

- 201—ROXY MUSIC, Country Life, Atco SD 36-106
- 202—JERRY GOODMAN & JAN HAMMER, Like Children, Nemperor NE 430 (Atlantic)
- 203—JONESSES, Keepin' Up With The Joneses, Mercury SRM-1-1021 (Phonogram)
- 204—LAMONT DOZIER, Black Bach, ABC ABCD 839
- 205—JONATHAN EDWARDS, Lucky Day, Atco SD 36-104
- 206—GEORGE DUKE, Feel, BASF/MPS MC 25355
- 207—SHIRLEY BROWN, Woman To Woman, Truth TRS 4206 (Stax)
- 208—5TH DIMENSION, Soul & Inspiration, Bell 1315 (Arista)
- 209—THE SENSATIONAL ALEX HARVEY BAND, Impossible Dream, Vertigo VEL 2000 (Phonogram)
- 210—DAVID RUFFIN, Me 'N' Rock 'N Roll, Motown 818S1

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Vox Jox

By CLAUDE HALL

The holidays are over and everybody's back in gear and I'm sitting here with enough items to fill up the old **Bob Hamilton** Record Report. And here I am at a typewriter and Bob is sitting under a palm tree on Maui contemplating a revived and revised star chart or something similar.

* * *

Well, I can't give you a star chart, but I can help you get on the air in Guatemala. Radio Exclusiva down there is trying to get some promo tapes from American air personalities. You can send the tapes to **Jaime Paniagua**, manager, Radio Exclusiva, Km. 12 Calzada Roosevelt, Zone 7, Guatemala City, Guatemala; I guess you should say who you are and your station and city, then greet the listeners, etc. That particular station plays English rock records.

* * *

The lineup at WWUN, 5,000-watt country music station in Jackson, Miss., includes **Charlie Brewer** 5-9 a.m., **Charlie Cook** 9-noon, program-music director **Wayne Powell** noon-3 p.m., **Cook** again 3-6 p.m., **Bert Byrant** 6 p.m.-1 a.m., with **Tom Hester** and **Bill Holley** on weekends. Station needs country records desperately; hopes to go to a 24-hour broadcast day soon. ... This reminds me: **Bill Tanner**, one of the major program directors in the nation was in Florida last week and thought your station was the best on the air.

* * *

WVAM, a Top 40 station in Al-

toona, Pa., is looking for a first ticket air personality. Talk to **Jim Douglas**, program director. The station plays 35 records and adds four or five new disks a week. ... Just talked to **Jim Elliott**, program director of WFAM in Washington, which is now making a move to regain some of the Top 40 audience it used to have. Problem is that FM has become so strong in the market—and not necessarily just the Top 40 competition. But under general manager **Bruce Houston**, the station has deposited its swinging door in the trash can and is building a new image of stability.

* * *

Going to have some features coming up soon on the big morning men of radio—most of them, of course, in MOR, but a few in rock. Well, one of those legends is **Barney Keep**, who does the 6-10 a.m. show on KLX in Portland, Ore. He's been with that station 30 years now and **Bob Swanson**, who follows him on the air, says "he's still as quick-witted as ever and, as far as any of us know, in perfect health. Who knows, he may be good for another 10 years." After Swanson, program director **Vic Ives** does the 1-3 p.m. show, followed by **Jim Hollister** 3-7 p.m., **Bob Clarke** 8-midnight, and **Russ Conrad** midnight-6 a.m. And Conrad has been on the air there 26 years.

* * *

Marc Franklin reports in from KOLE in Port Arthur, Tex., where he's doing the all-night stint. He'd been at KAOK in Lake Charles, La. Says KOLE is a "great place to work.

No hassles and everybody seems to know about radio. Amazing. You don't have to explain to the salesmen what research is. Even the receptionist knows what an aircheck is." The lineup at the station has program director **Jay Scott** 6-10 a.m., **Marc Trulove** 10 a.m.-2 p.m., music director **Rex Russell** 2-6 p.m., **Dave Armstrong** 6-midnight, **J.J. Stone** and **Scott Garrick** handling news and **Randy Wood** doing the weekends. Franklin is trying to locate **Gary Bond** and **Jim Casey**. Casey worked at WEAQ in Eau Claire, Wis.

* * *

Jay Trachman, 209-439-9074, reports that he'll only take a mid-day MOR position on the West Coast. ... **Bruce Earle** reports in from Tucson and KIKX, where he's doing some engineering. Says he heard from **Jay Blackburn** "on a banana peel and a coconut—real bad signal" from Puerto Rico, but it looks as if Blackburn is about over nursing his wounds from Dallas and fixing to invade U.S. radio again. ... **Mike Joseph**, programming consultant, called in regarding an item I ran a week or so ago about speeding up records. He personally thought that the first program director in the nation to run a fast turntable was **Rick Sklar** at WABC, New York. But Sklar says he never could "see any sense" in speeding up the records. Who did it first, is still a mystery. Joseph says it darn well wasn't **Buzz Bennett**. The article by **Ken Palmer**, former owner and manager of KIMN in Denver, which is in this is-

Seattle Station Spotting Local Acts On Air & Album

SEATTLE—KZOK, an FM station that heralds itself as OK-102, is building listener rapport with a series of live music concerts. Jeff Salgo, program director, reports that the station is also putting together an album featuring local groups to give them much-needed exposure.

"OK-102 takes one of the better local bands into a 16-track recording studio every week to tape a one-hour concert special called 'Seattle In Concert.' We invite our listeners to come down to our recording session, on the air. Once there, we serve fruit, wine, and cheese, then record our concert.

"The program is broadcast Sun-

day nights 11-midnight. Among some of the better local groups we've had as guests are Ron Gardner, Lance Romance, One Hand Clapping, The New Deal Rhythm Band, Earthquake & The Tremors, Rose and The Dirt Boys, Koko Blue and others.

"OK-102 has also presented these groups in a summer-long series of free concerts produced in cooperation with the Seattle Parks Department. These were free in the park and attended over the summer by nearly 150,000 people."

Salgo says the station is also exploring the possibility of televising the "Seattle In Concert" series.

sue, is about something different than a 47 r.p.m. turntable, but should give you a little insight. Does anyone else want to step forward on the question of the 47 r.p.m. turntable?

* * *

Alan Baxter is back at WEEO in Waynesboro, Pa. Says: "I did my morning drive gig at WLCY in Tampa for about five months and left, without any pressure to do so from my superiors, I might add. I wish I knew what exactly to say other than Great Tampa Bay Radio was quite a disappointment to me and I hope that someday soon a real programmer comes into that very considerable market and gives them the radio they deserve. I was learning very little there other than how to deal with a lot of ego hangups." Asks if I heard him while in Tampa.

No, Alan, I didn't get a chance; I was only there a few hours visiting an old friend named **Jim Russell**. He operates a public relations and advertising firm in Tampa.

* * *

Butch Brown from WONE in Dayton, Ohio, has joined WWOK in Miami. So the lineup now goes: **George Means** 6-10 a.m., music director **Hal Smith** 10-noon, program director **Ted Cramer** noon-3 p.m., **Pat Appolson** 3-7 p.m., **Brown** 7-midnight and **Bob Cole** midnight-6 a.m. Cramer is one of the better country programmers around. ... **George Kaywood** is doing the morning show now at WWVZ, FM progressive station in Charleston, S.C., under the name of **George Woods**. He's followed by **Terry Allen** 10

(Continued on page 45)

We're involved with the Syndicates... and we knew we had to do something about it.

We admit it... Billboard has become more and more involved with **Syndication in Radio** than ever before, and our dominance shows... our ad lineage in the radio field has more than tripled in the last year (obviously we're not the *only* ones who think we're leading the competition in radio coverage and influence).

We knew we had to do something about it. SO, in the February 22 issue, Billboard presents its first **Radio Syndication Special and Directory**... with directory listings on:

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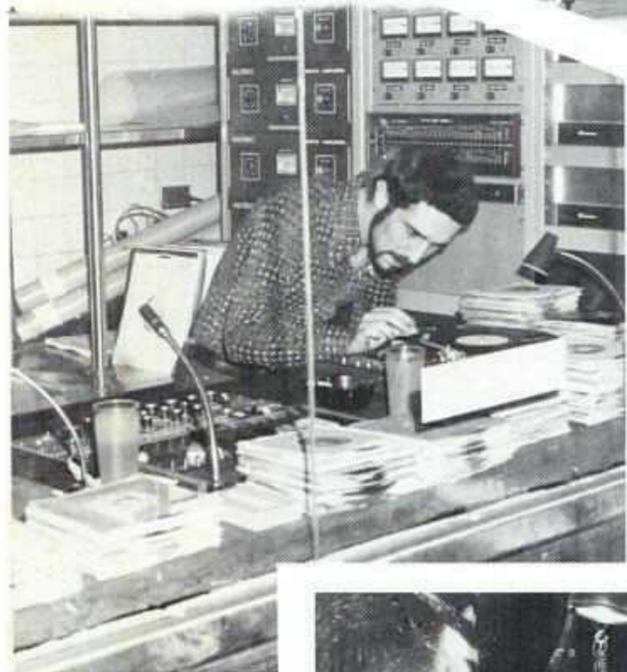
Trace the musical pulse coming from any discotheque and it's odds-on that it'll lead you full circle to New York City—long considered the permanent home of the club scene in this country. But, then again, it only seems natural that the Big Apple, with its cultural variety and nightlife glitter, should prove to be the generating point for the



A Night On The Town

New York's Discotheques Pulsate To The Fervent Devotion Of Its Spinners

BY JIM MELANSON



Art Direction: Bernie Rollins

dance electricity sweeping the land.

Its discos, peppering the side streets and main thoroughfares, featuring a literal sea of dancing bodies, swaying to a barrage of intensified rhythms and blinking strobes. And, what's more, local discogers not only take pride in knowing what's good, but are constantly looking to try the untried.

While the city's disco scene revolves around a happy combination of funky ways and far-out fashions, the key to its success story remains the clubs' stylized music.

You'll find these sounds on FM and progressive radio stations, the Top 100 listings and mostly on the r&b charts. A good deal of the time, though, you won't hear it unless you're dancing to it. That's the credo of most clubs—If it's danceable and it's hot, you'll hear it at a disco first!

Why? Credit a new form of artist who has come onto the entertainment scene in recent years. Whatever his title, DJ, spinner or player, he's the one who makes it all happen—the discotheque disk jockey.

While the disco scene might be the newest training ground for the industry's future producers and engineers—as most DJs express a definite interest in someday crossing over into the more traditional aspects of the music business—it also remains the focal point of a special pride for those working the "circuit."

Try defining a spinner beyond being dedicated and open-minded to his music and you might be left behind in the shuffle, as he jumps on a new sound or just plain "freaks" his audience with a newly programmed musical high.

Programming is an art form for the disco DJ and, as with any art form, it requires an ability on his part to affect change and growth.

Remember that most of the time it's the disco DJ who makes the club, and not the reverse!

While the city is virtually laden with player talent, a closer look at a number of the top metropolitan clubs might prove instructive.

At Hollywood, considered one of the name spots in town, the action is always hot and heavy. Helping to keep it that way are Richie Kaczor and Tony Gioe.

Spinning for almost four years now, Kaczor is 22 years old and has been working Hollywood for close to 10 months.

"Being a disk jockey and at the center of what's happening, is just like being a performer," says Kaczor.

And, as a 'performer' Kaczor likes to catch people "off-guard" with his programming techniques.

Not with heavy changes, though. What's important to Kaczor is keeping an even musical flow. An important part of that flow, as with most players, is a strong sense of what's right for the occasion. Watching and listening to Kaczor you can't help getting the feeling that it would be difficult for him to go wrong.



Billboard photos by Jim Melanson

Scenes from New York's disco scene: Clockwise—Mike Capello of Le Jardin listens first before playing a tune; dancers "do their thing" at Le Jardin; Richie Kaczor cues up a single at Hollywood, and Joe Palminteri keeps the music constant at the Sound Machine.

Agreeing with most other DJs, Kaczor says that he prefers using singles with around five minutes playing time. He says that they give his audience a better feel for the number and allows them the time to express themselves to the music while on the dance floor.

While he is anxious to program new material, Kaczor might repeat a current disco hit three-four times a night. Occasionally, he'll work in a disco oldie.

On new product, Kaczor says that if he likes it, he'll play it, and that if he likes it, he'll play it, and ultimately, he'll give a new disk at least three tries before determining if the crowd is going to turn on to it.

As with a number of discos in New York, Hollywood is basically a gay club. And, Kaczor echoes the sentiments of several local players when he says that for some reason gay discos are much more musically avante-garde than "straight" clubs. He can't explain it, but rather just accepts it as fact.

When Kaczor isn't working Hollywood's small elevated booth, customers dance to the sounds of Tony Gioe, usually found there Sunday through Tuesday evenings. Gioe, 24 years old, has been working the circuit "on and off" for some three years, and has been at Hollywood for close to a year.

Admitting that there has been stepped-up pressure coming from records companies lately, Gioe could be talking for a number of spinners when he says that "It's my reputation on the line with the audience, and if I don't like a record, I'm not going to play it!" But, the challenge to look for new records is always there, because the audiences almost demand it, he continues.

A great deal of Gioe's personal satisfaction as a deejay, he says, comes from the "influence that a player can have on common ordinary working people, by giving them enjoyment through music. My job is to give the best of what I have to offer," explains Gioe.

In trying to give his best, Gioe says that he tries to avoid using tapes as much as possible. "They can make you stale very quickly," he says.

To Gioe's way of thinking, there are very few instant hits on the disco scene itself. As with radio, numbers have to be "worked."

"Even with time to work a record," Gioe continues, "we're still usually a few months ahead of FM radio." Gioe does say that he has been noticing more and more radio people hanging around clubs lately, trying to get a barometer of what's happening musically.

"We'll still have it over radio," he says. "At discos, we can take a chance on a record and, unlike radio, it's not going to cost us anything."

Moving from the West Side of town to the East, one finds Joe Palminteri at the Sound Machine. Spinning since 1969, Palminteri, 23 years old, has worked a number of the top clubs locally. He is generally credited with getting Hollywood on its feet when it first opened.

"My job is to tell you what's good," says Palminteri. "Any good DJ has been around long enough to read his audience and, at the same time, is able to shape their musical reactions."

Palminteri says he sometimes sees himself as being almost like a teacher when it comes to introducing new records to his following. "If I like a record and go on it, it'll only be a matter of time before the dancers get into it. You could almost consider it a subtle form of brainwashing," he says.

While discos vary in terms of such things as decor and price structures, Palminteri stresses that a successful club is built "strictly on sound." Along these lines, he feels that DJs should have total say, without being ridiculous, on their club's sound system. He had a good deal of say on what went into the Sound Machine and the results are impressive. In all, some \$20,000 worth of equipment went into building it.

Moving west again, one finds Le Jardin and its two alternating DJs, Mike Cappello and Bobbie "DJ" Guttardaro.

Cappello, while flicking light switches to keep Le Jardin's tonality in pace with his music show, explains that "It's important to avoid audience request situations.

"Why?" "Because you should be playing it before they ask for it."

Cappello credits the disco "grapevine" for helping to keep him and other local spinners "on top." Even while he's talking, two other local DJs, Raymond Edison of the Factoria and Steve Acquisto (freelance) stop by his booth to discuss what's new floating around and what disco product might be coming out shortly.

Cappello observes that labels are a lot more responsive to the disco DJ now, as a year ago looking for product from them could drive you "out of your mind." The labels' recent turnaround gratifies Cappello, mainly because he sees it as a sign of the clubs and the players themselves finally getting the respect they deserve.

At the age of 27 and having played for some six years now, Guttardaro, or Bobbie DJ as he is billed, qualifies as one of the true veterans on the scene.

"The disco market has come a long way," says Guttardaro. "If anything, look at the record companies pushing records towards the club market. They've really come to realize that discos can influence the growth of a record."

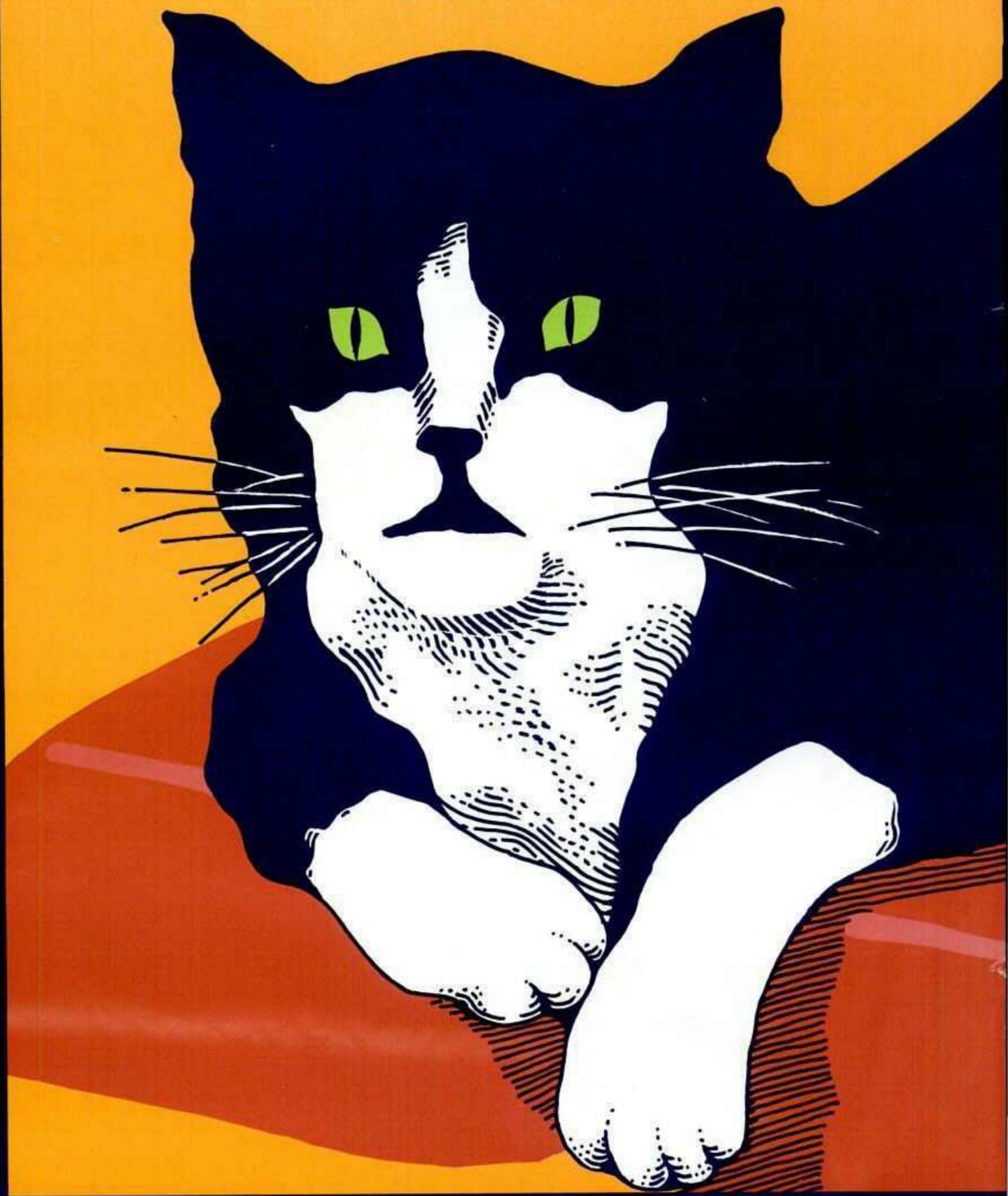
When asked how he came to be working as a spinner, Guttardaro explains that he has always loved music, first starting a record collection at the age of seven and that playing clubs has proved to be a natural extension of that hobby.

Again, whether it is Guttardaro or any other DJ, the first concern with the majority of players always seems to be their wanting to be close to the music. Whether they're getting \$20 or \$70 a night to work a club, or for those who might get upwards of \$150 for private parties, it's the music that counts.

Following what might seem to be a pattern, Guttardaro uses anywhere from 5-10 percent of imported product while working. Notably, most New York DJs, constantly trying to get their hands on good foreign disks, may even prompt the release of a record in the U.S. because of the initial response it received at the disco level.

David Rodriguez, another of the well-known spinners in town, doesn't try to hide the fact that he views the disco scene and his role in it as being "spiritual." It's a great way for people to get together, he says.

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• *Continued from page 40*

a.m.-2 p.m., **John Christian** 2-7 p.m., **Andy C** 7-midnight, and **Alice (Mistress At Midnight)** Ann midnight-6 a.m.

★ ★ ★

Don Palmer, disco DJ at The Mill Hill Club, 164 E. Main St., West Yarmouth, Cape Cod, Mass. 02673, needs rock and soul records for the club. He used to be music director at WOCB in the city, but is now programming the club and claims he was on "Rock The Boat" by the Hues Corporation a long time before the New York clubs.

★ ★ ★

Michael D. Gardner, 406-587-3585, wants a progressive air job. Now at WKMN in Bozeman, Mont. ... At WBME in Belfast, Me., the lineup includes **Richard (Rocket J. Kaccoon) Marsano** 5-9 a.m., **Glenn Soares** 9 a.m.-2 p.m.; and **Bill (Jack Duffy) Spence** 2-8 p.m., with **Dennis Bryant** weekends. ... Read a very good article on **Chris White** of KEEN in San Jose, Calif. The San Jose Mercury-News did a number on him. ... **Bill Hart**, AFN Radio, Stuttgart, West Germany, reports that he's about to invade commercial radio. **Larry Bern**, afternoon man there, will be shortly behind him. New music director at the station is **Charlie Walker**. **Jim Gilbert** does the morning show, **Al Rowland** does the noon show. **Hart** notes: "My three-year stint in military broadcasting has been one of differing opinions.

"There are many truly professionals in the system, interspersed with a greater number of individuals who treat the business like a game. We are free to work without the

Fast Disks Old In Denver

• *Continued from page 39*

Ted Atkins was our program director in those days, and either Ted or I personally auditioned every record before it went on the air and determined whether it could be compressed and by what amount.

We then discovered that the primary benefit was not the additional music we were able to play, but the fact that listeners who heard records on KIMN were annoyed at the sound of the same record (in its original and untampered form) on competitive stations. After getting accustomed to the sound on KIMN, the same record on another station "dragged," the beat was slow and the whole station was low, man.

Indianapolis WIRE

• *Continued from page 39*

spot, whichever follows. Another produced news item was about the monument in the center of the city. "Thousands of people drive past that monument each day and someone in our news department realized that most people didn't know what the monument was built for. So, the last story in our news one day told about the monument and segued into 'Stop And Smell The Roses.'

"Every station features programs urging listeners to vote. Well, our news department went out and got actualities from listeners about why they felt it was important to vote and segued out of a few of these comments to **Jed Strunk** with 'America.' Another investigative report segued into **Anne Murray's** 'Son Of A Rotten Gambler,'" says Nelson.

"We try to let the whole sound hour flow."

KOKE-FM Format

• *Continued from page 39*

opment of the Austin Music Scene—hotbed of progressive country and home now of artists such as **Willie Nelson**, **B.W. Stevenson**, and **Jerry Jeff Walker**—a music genre that is now gaining national attention.

commercial aspect, which sometimes is a hindrance toward creativity. But we work within a military system and the resulting emphasis on also 'being a soldier' is a real hindrance to our work.

"We can do many different things, for example I've been the morning drive man on our AM doing a Top 40 program, and a late night progressive rock host on our FM, and did the music for both, plus my jazz and blues programs. But during the past three years it has been next to impossible to find good concrete sound instructions from program directors, station managers, and even network commanders on how to improve my work.

"My experience on this goes back through AFN Europe to the AFN in Thailand. A true professional goes through many conflicts and changes to work for the military."

In defense of the AFN—though Hart isn't really criticizing the system, just making a comment—some awfully good men have emerged from the system into commercial radio and—judging from the entries in the annual air personality competition—there are some damned good men in the system now. **Col. Al Audick** and **Capt. Jack Brown** are two good radio men; they have a strong desire to build good radio people.

★ ★ ★

Ben O'Brien has been promoted to program director of WAUG, Top 40 station in Augusta, Ga. He'll continue doing the music for the station, too, which features a 30-record playlist, plus 10 extras, and usually adds four or six new records a week. Lineup includes **Ben** in the morning, **John Rivers** 10 a.m.-2 p.m., **Jimmy**

in the afternoon, and **John Rivers** (in his original and untampered form) on competitive stations. After getting accustomed to the sound on KIMN, the same record on another station "dragged," the beat was slow and the whole station was low, man.

Gradually, we compressed every record suitable for alteration of tempo by as little as 3 percent and on a few occasions, by as much as 15 percent. Within a few months, every record we played was from cartridge. About half were compressed.

In those days, however, cartridge machines were not 100 percent reliable. Though we had the best cart machines then available, we had many misfires. The added use of the machines caused them to deteriorate further. Finally, after nearly a year, we gave up the TeePee (Tempo and Pitch) machine and returned to playing records from the groove.

Though our experience wasn't totally satisfactory, nonetheless we felt it was one factor (out of many) that prevented KBTR from amassing any audience in the Denver market. They knew something was happening, but since the pitch did not change and the machine was almost totally unknown at that time, I doubt most of their people ever really figured it out.

We did not speed up our turntables by taping the capstan as I've heard some stations do.

I think Ted Atkins took the secret to RKO General and it spread from there.

At any rate, it was one of those things that helped single KIMN out as an innovator during the 60s. If we didn't originate it, at least we thought it up for ourselves.

Please note, that this history does not constitute an unqualified endorsement of the practice either then or now. It was something we did and it helped us win a classic battle over KBTR.

Jay 2-6 p.m., **Greg Rice** 6-midnight from WNEJ in Macon, Ga.; and **Jack Randolph** midnight-6 a.m., also from WNCX. **Jack Dillon** and **Rick Spires** do the weekend work. Jay was program director of the station, but is now more involved in sales.

★ ★ ★

Don Hofmann, who claims everyone in the world is always misspelling his name, is looking for a programming assistant. Be good job for someone fresh out of college—male or female. The station is KVI, Seattle, one of the nation's best MOR facilities, and his phone number is 206-682-3100. I expect that **Don Imus** will apply for the job. Several years ago, Imus applied for an air job in the south and eventually wound up going down there and doing a remote back to WNBC, New York. ... **John Tudor**, 919-372-8232, is looking for a rock or country position. Has a first ticket and five years of experience. Now on WCOK in Sparta, Ga.

★ ★ ★

WVOJ in Jacksonville, Fla., is looking for a morning drive country personality to replace **Gene Pope**, who's leaving to devote full time in real estate. Talk to program director **John Harmon**. It's a good station. Lots of sunshine and alligators down there. ... Thinking about **Don Hofmann** and always misspelling his name reminds me of how I always used to misspell **Jonathan Greene's** name.

★ ★ ★

Ray Potter, program director of XEROX in El Paso, is looking for a morning personality. Rock. ... **Robert Lopez**, formerly with KITE, has joined KTFM, both in San Antonio. ... **Gerald Thiele** has been promoted to operations manager at KGNB and KNBI, New Brunfels, Tex. **Joe Houli** was appointed program director of the two stations. ... Actually, I never spelled either **Don Hofmann's** or **Jonathan Greene's** names wrong. They are the ones who spell them wrong.

★ ★ ★

There's more than likely an air personality position open at KULF in Houston just about the time you read this. ... **Julian Breen**: I know what you're going to do on WPEN, Philadelphia. Since you wouldn't trust me off the record, I've got a good mind to tell everyone. But it's Be Kind To Old ABC Staffers Week, so. ...

★ ★ ★

Dimensions Unlimited, which does the Source survey, has released its study for the San Diego market for the first time. This ratings firm seems to be growing. I occasionally hear some good things about it, too. And, to illustrate its market impact, 15 San Diego radio stations, one Los Angeles station, and 32 advertising firms have bought the San Diego study in advance. In Los Angeles, The Source has 25 stations buying it, plus 137 agencies. The Source gets into product usage and other specifics. ... The "Dr. Demento Show" syndicated by Gordon/Casady Inc., Los Angeles, has added several markets. It's now in 55 areas.

★ ★ ★

Tom Straw, who'd been programming KSEA in San Diego, is looking for work for himself (on air job considered, too) and his entire staff. You can reach him via 714-287-0728. Station changed formats. ... **Norm N. Nite**, air personality on WCBS-FM in New York, came by with his wife last week. He was out promoting his book "Rock On," which has brief bios and discographies of every artist to reach the Billboard charts during about a

(Continued on page 63)

Texans Protest Role As 'Tax Collectors'

By GLADYS CANDY

AUSTIN, Tex.—Members of the Texas Amusement Machine Commission (TAMC) say they would prefer to go out of business rather than simply serve as a tax collection agency without power to regulate the coin operated machine industry.

The statements came following a recent Legislative Budget Board recommendation that the agency be killed next session. State courts had earlier stripped the commission of most of its licensing and enforcement powers.

Ivan Williams, executive director of the State Vending Commission, complains that his group did not even have a chance to state its side of the case to the legislative budget writing panel.

The agency received no prior notice that the budget was up for hearing. The Amusement Machine Commission had asked for just over \$1 million to operate during the next two state fiscal years. The budget board's staff recommended \$875,909 for the same period. When the issue came up at a budget board meeting, the board voted unanimously not to give the vending commission anything. It was pointed out that this was a recommendation to the legislature and not a final decision.

In a free-wheeling discussion of the commission's problems, most of the members strongly depended its success on policing the amusement machine industry. There has been some discussion to wipe out the commission's regulatory powers because the Supreme Court has wiped the commission out. The commission's tax collecting function would be given to the comptroller. The commission was uncertain how it could persuade the legislature to give new life to its embattled agency next session.

The meeting ended with a decision to postpone formal action until the Senate consumer affairs subcommittee makes a report on its 1973 investigation of the commission and the amusement machine industry.

Michael R. Thomasson, the subcommittee's chief of staff, and the report would tend to support the commission's claim of efficient administration. But the key question, which lawmakers must decide, is whether the jukebox and pinball machine industry should be regulated at all, he says.

The commission was created after several years of controversy over strong arm and anti-competitive practices in the lease and use of coin operated music, skill and pleasure machines. The commission took over tax collecting functions previously held by the controller's office, too. Its main new job, however, was to license and regulate operators of jukebox and automatic pool tables and similar machines. But the Supreme Court and the court of criminal appeals, in separate decisions this year, ruled the regulatory laws unconstitutional.

One-Stopper Pleads More Music At MOA

By ANNE DUSTON

CHICAGO—Milton Berenson would like to see more emphasis on music at the MOA, which is why his company, Musical Sales One Stop, Baltimore, Md., was exhibiting at the November show, the only one-stop to do so in 10 years, he believes.

He'd like to see more one-stops and record manufacturers as exhibitors, with jukebox manufacturers centrally located so music would dominate the show, rather than be tucked away from the main traffic pattern.

He feels that one-stop exhibitors could be of service to record manufacturers by appearing at the show and giving out their records. Record companies can contribute art work, records and advertising to one-stop exhibitors who would act as reps, then.

Berenson has been in the business since 1947, taking over his own company in 1951. "I coined the term 'one-stop,'" he claims.

"This is a music business, and some form of music should be apparent. After all, that is the cheapest part of the operator's investment," Berenson says. "When the guy that should be here isn't here, it hurts."

While his business is concentrated in the Baltimore area, Berenson ships all over the country, especially hard-to-find items. While talking in his booth, someone came up and asked him about Chinese singles.

Some of the problems he encounters include finding the charts not necessarily accurate for different sections of the country. For example, what is popular on the East Coast may not be popular in the midwest. Also, country product seems to be in short supply in Wisconsin and Michigan. "The operator should be able to get what he wants, not what

he can get because nothing else is available," he claims.

In quad singles, Berenson doesn't foresee a demand for at least a year. Quad will be carried on jukeboxes on a demonstration basis for the time being, he feels.

Manufacturers Optimistic Despite '74 Economy Sag

CHICAGO—Jukebox manufacturers are looking for a banner year in 1975 with the introduction of quad boxes and the prospect of an easing in the tight economy, especially in the last half of the year.

The 1974 economic picture created a cash flow problem and a squeeze on profits although sales were up. William Adair, vice-president, sales, Seeburg, notes that collections were up 40 percent. "In a slow economy, coin phonograph peaks. It's the workingman's nightclub, where they can get the finest entertainment at minimum cost."

Sales on quad jukeboxes are going well enough for manufacturers to predict that by the end of 1975, this part of the business will boost profits tremendously.

There is hesitancy on the part of operators to switch to quarter play, but with bonus play plans such as with Rowe's new credit computer in which the operator can control different credit combinations, quarter play will take over in many areas.

While the local tavern remains the backbone of the industry, the console is opening up new areas, and

(Continued on page 63)

This Business Of Music:

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

The Artist: Million \$ Asset

By NAT FREEDLAND

The record industry has almost totally switched its techniques of producing and selling artists in the last decade and the major record label has taken on many of the responsibilities previously associated with booking agencies and managers due to the increasing complexity of breaking in new acts.

That was the starting point of Warner Bros. Records president Joe Smith's dynamic, witty and highly informative presentation at the opening session of Billboard's second "This Business Of Music" seminar at UCLA last Tuesday (7).

Smith gave a fully detailed portrayal of the way record artist marketing has changed since the days when Vegas-movie-TV entertainers like Dean Martin considered the making of records a minor offshoot of their careers, barely worth the bother.

"Dean would call up at 4:30 in the after-



Billboard photos by Norm Schindler

Rear stage view of the audience at UCLA listening to three experts discuss the artist and how to service him during the opening session of the eight-week course.



WB's Joe Smith (center) is flanked by Mace Neufeld (left) and Abe Somer.

noon to say he'd learned the new songs his producer Jimmy Bowen gave him on an auto cassette tape," said Smith. "He'd say he wanted to go into the studio and cut them from 6 to 8:30 p.m. before the night's party.

"We knew if we didn't get the session right then it might take another couple of months till we heard from him again, so we rushed to book a studio and a rhythm trio.

"Dean would do two or three songs, usually singing sharp and out of meter. So when we added the strings and horns later, everybody would have to tune sharp and play out of meter in order to match the vocal. . . . Obviously the business has been completely revolutionized since those days."

Smith's two panelists made a particularly strong team. They were Mace Neufeld, president of BNB Management, a large and highly respected personal management firm that handles a roster of artists which includes the Carpenters, Randy Newman, Herb Alpert and even the late Jim Croce; and attorney Abe Somer, a member of the entertainment law firm of Mitchell, Silberberg and Knupp which handles a star-studded client list and is an extremely powerful factor in the music industry.

Added to the forcefulness and expertise of the three speakers was an effectively streamlined new seminar format developed by coordinator Hal B. Cook, Billboard publishing consultant. Cook gave a short introduction to keynote speaker Smith who went immedi-



Series coordinator Hal Cook opens the second annual music business series.

ately into his own presentation after bringing out Neufeld and Somer.

Following Smith's talk, the trio discussed various issues raised for some 40 minutes and then took a load of written questions collected from the audience by ushers. Next came a period of spoken audience questions taken by ushers with microphones.

Cook had to end the open question period at 9:30 following two full hours of information-packed discussion. But for almost another hour, the three speakers remained in the UCLA Grand Ballroom to answer individ-

ual audience member questions during a coffee and refreshment period.

The simplified 1975 seminar format proved particularly effective in keeping the flow of informative discussion moving rapidly. For the first time, college credit is being given as an option for "This Business Of Music" with credit candidates required to turn in an eight-page paper to instructor Paul O.W. Tanner. UCLA's Ms. Ronnie Rubin coordinated the academic aspects of the seminar for the school's extension department directed by Robert Bartlett Haas.

As was the case last year, enrollment was about evenly divided between college students and music professionals. About half the music industry attendance represented songwriters, with the rest divided among the main categories of music business executives.

There were lawyers, accountants, publishers, agents, personal managers, artists and label presidents Jerry Moss of A&M and Lou Adler of Ode among the approximately 500 who attended the opening session.

Relating to the topic of "The Artist: Multi-Million Dollar Asset," Smith, Neufeld and Somer provided a near-total picture of the contemporary record scene as reflected in some of the main viewpoints in dealing with artists.

Smith began his address by pointing out the indivisible bond between label profits and artist expression with the example of

Warner's 10-year experience with the Grateful Dead.

"The Dead dropped out of Warner in order to form their own underground non-establishment label," said Smith. "They told us that no major record company could give them the artistic freedom to create whatever they wanted, that commercial pressing of records was inadequate in quality, that we charge too much money and don't distribute product directly to the people.

"Yet when they started their own label they borrowed money from a big East Coast bank, they press their records at the same plant that Warner does, they distribute through established independents and their records seem a little more commercial because



Mace Neufeld: you have to keep pitching artists sometimes before a label will sign them.

they're trying to get singles airplay and establish their corporate identity.

"This would seem to indicate that machinery has arisen to merchandise records in the U.S. today that is pretty close to meeting actual market conditions," he concluded.

Smith reminisced that when he started with WB in 1961 their moneymaking acts were artists who regularly played Las Vegas and promoting them consisted largely of putting record posters in the casino lobby and getting them occasional TV variety show bookings.



Joe Smith: watching the money flow for promotional activities.

With the advent of skyrocketing rock album sales in the mid-'60s, WB and the other major labels found that they could reach previously unheard of sales peaks with long-haired young artists, mostly under 25, with whom they had almost no basis of communication or understanding.

This was the short-lived era of the token freak employed at each label "just in case, God forbid, the artist came in to the label and could see somebody to relate to," laughed Smith. "It was a really revolutionary move when executives started coming into the office without their neckties occasionally."

Suddenly there appeared an "underground" network for breaking new artists, which in short order took over as the established route of pop merchandising. Smith sketched in the rise of FM progressive rock broadcasting, the rock press as exemplified by Rolling Stone, unprecedented crowds filling huge sports stadiums to see rock concerts.

"All of this required entirely new approaches to radio promotion, print advertising and concert support," said Smith. "Record executives had to learn a hip, specialized new vocabulary."

Because the upcoming rock groups coming out of places like San Francisco and Liverpool were generally debt-ridden and managed by relatively inexperienced youngsters, the record labels overnight took on the role of banker for their new acts, Smith explained.

"Labels had to invent the artist relations department and put staffers on the road with touring groups because hotels and airlines got pretty uptight about reservations for bunches of hairy young people," said Smith.

It soon became apparent that the concert tour was a vital element in breaking and building new acts. Smith found that Warner Bros. became actively involved in supporting concert tours on many levels.

At one point, WB felt that they were being

stormy life they are constantly involved in. Yet rewards for a rock star remain astonishing. Deep Purple was paid \$325,000 for an hour's playing at the California Jam.

On a hit album, publishing and sales royalties may total \$1 million on a production investment of \$30-60,000. These immense stakes can make a record label highly vulnerable to the whims of the artist.

"In some cases, the artist would escape into drugs and in others he would shield himself from pressures by surrounding himself with a group of hangers-on that convince him

That's because more impartial advice can presumably be given by an attorney who will be getting paid the same amount no matter what creative direction the group takes.

Somer and Neufeld each agreed that it is improper for an entertainment lawyer to represent artists for a percentage of their earnings rather than a flat fee.

International sales are the fastest growing

cause of the long-term investment requirements for breaking any new artist, the longer contract will remain universal at the early stages of a career.

Record labels were compared to the dynamic movie studios of old Hollywood which took over every aspect of career building for their long-contract artists. But Somer felt that record contracts will generally become shorter than the current standard of five to seven years.

Smith said that the current nostalgia trend which has seen formerly successful artists such as Bobby Vinton, Neil Sedaka and Paul Anka make new hits with contemporary material is not likely to provide a lasting return to chart importance by these artists unless they build a new following.

"Middle of the road music today is Gordon Lightfoot and Charlie Rich, soft rock," said Smith. "Vic Damone and Tony Bennett do not have recording contracts. A Barbra Streisand or Sammy Davis can get an occasional hit if they're lined up with exactly the right producer, arranger and song."

Neufeld said that BNB is currently engaged in making John Davidson's image more contemporary and less square so that he can rebuild his TV-recording career on the style of an Andy Williams. "We put him on talk shows rather than variety hours and got him some meaty dramatic acting parts," he said.

Replenishment of artist rosters was described as a label necessity. Warner Bros. has had an almost complete turnover of its moneymaking acts within even the last three to four years.

Atlantic Records under Ahmet Ertegun and Jerry Wexler was described as an outstanding example of a record label that has moved its artist roster to keep up with changing tastes.

The everpresent songwriter problem of getting material to producers and artists was met by the panel with the advice that they must keep knocking at the doors of publish-



Label presidents Lou Adler (hand on beard) and Jerry Moss (to his right) hear the discussion from the audience.



Attorney Somer (right) replies to a query from a member of the audience following the "formal" presentation.



Youthful questioners involve Smith in a Q & A session about artists and money.

held up by advertising demands of professional concert promoters and tried packaging their own showcase tours. Smith admits the label lost large sums of money and now coexists happily with full-time professional concert promoters.

"The main thing to remember, despite all the big talk about merchandising the record artist, is that it's the musical creativity of the artist that is the lifeblood of the industry, not any great sales and promotion machine," Smith stressed during his talk. "No label is any better than its artist roster."

But because of the youth and unprecedented pressures facing the new breed of rock artists, labels in the early days of rock had no way of knowing how long the artists would live, let alone how long they would remain big draws.

"It's a cruel truth that artist acceptance seems to come and go within a few years," said Smith. "A group like the Rolling Stones that remains on top for 10 years is a rare exception. A music industry executive who can discover new talent or sell it generally can look forward to a much longer career life."

Rock stars often achieve great success before they have developed the maturity to deal with it, said Smith. They require extremely delicate company handling because of the

he has the divine inspiration to control every aspect of his career, right down to the design of his album covers," said Smith.

A good record label must hang in there and do the job, but this becomes particularly difficult when the label has only one current hit artist, said Smith. "It really becomes a time for executive soul-searching when a hot artist demands a lavish party to celebrate that you just paid him \$75,000 or that one of your local promotion representatives go out and buy him some drugs."

Attorney Somer said that enthusiasm by a record label, in terms of specific contract support clauses as well as general attitude, is the most important factor in making a successful matching of artist and company.

Warner Bros., after organizing Randy Newman's first live tour themselves with limited success, recruited BNB to manage the talented writer-singer, Neufeld reported. Having somebody on the scene to look after all details of the show performances soon made a major improvement in Newman's appearances and record sales.

Neufeld said that today's concert audiences demand a high standard of professionalism in their favorite groups' live performances. In the earlier days of rock there was often a lack of professionalism by artists,

area of the record business and U.S. audiences are accepting artists from far more overseas nations than ever before, Smith and Neufeld agreed.

Neufeld recalled how the BNB office helped Herb Alpert "cast" musicians to go on the road with him as the Tijuana Brass after Alpert made a studio TJB hit.

The manager also said that every Los Angeles record label turned down Jim Croce when BNB presented "You Don't Mess Around With Jim." It was only bought by ABC the second time around because of the enthusiasm of one promotion man, Barry Gross.

The Croce build-up was a classic example of touring to support records. Croce was first packaged as the opening act for another BNB client, Randy Newman, with travel subsidization by ABC. It took a year for Croce to become a small-concert headliner and two years before his shows were major profit-makers.

The panel agreed that entertainment is a relatively recession-proof business, as can be seen in this year's outstanding grosses for the film industry. Despite a current slowdown of mid-level artist concert receipts, cabaret concerts can be bigger than ever.

Somer said that short-term deals for top artists may become common. However, be-

ers and allow the publishers to use their song-placement expertise.

The panel admitted that in some cases a smaller custom label such as Gamble-Huff's Philadelphia soul operation distributed by CBS may do a better job for a particular type of artist than a large label with a less specialized roster.

Smith said that record labels are doing things today as part of their ordinary promotion-merchandising routine that they never dreamed possible 15 years ago. He gave as an example the importance of supporting college concerts in building a newer act.

The panel agreed that today managers, music attorneys and the record labels work effectively together to build artists, rather than hassling and mistrusting each other as was often the case in the past.

Next week's session in the eight-week program is "Tomorrow You'll Be A Star: Managing And Booking The Artist's Career" with 5th Dimension manager Marc Gordon as key speaker Tuesday (14) at 7:30 p.m. in the UCLA Grand Ballroom. The panel will have agents Jerry Heller and Mike Gurse plus publicist Norman Winter.

Art Direction: Bernie Rollins

Soul Sauce

By JEAN WILLIAMS

LOS ANGELES—Alvin John Waples, popular 4-8 p.m. personality at KGFJ here, has been spinning records for several stations from coast to coast for the past 10 years. So he knows about job security.

Waples says, "even in times of inflation, the position of the disk jockey is secure, because people are going to purchase entertainment, if only as an emotional outlet. However, the fate of the r&b disk jockey is generally left to the teenagers.

"I am partial to the 13-19 age group because of its consistency. They tell the truth on you. They don't put up with you for one second.

"In most stations where I have worked, the managers and sales people would try to get accounts from the adults, but they had to learn a lesson. The biggest advertiser in the world is 'word of mouth,' and that is why young people run the situation."

On another note, Waples has definite opinions on the direction radio must take in this time of change.

"Radio is changing, it must change. Music has already bridged the gap of cultures, and my personal function is to prove that there is no such thing as black or white radio, but there is music that is played on different stations and that should be the only difference."

Ed Thomas, music director and operations manager of WEBB, Baltimore, informs us of Jimmy "Mosquito" Wings' return to the 9-1 p.m. slot, after three years' absence from the station.

And Keith Adams, program director of KATZ, St. Louis, reports they have lost two top jocks. Larry O'Day is off to another station and Lee Michael has undertaken the challenge offered by a record company. Adams is looking for replacements.

Jim Taylor, 6-10 a.m. on WBOK, New Orleans, has coordinated 60 teens into a community service unit, entitled "Fan Club." Their primary function is to lend air time wherever

(Continued on page 49)

Gladys Knight & The Pips

PERFECTION IN PERFORMANCE

1975
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Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 1/18/75

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| This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |
|-----------|-----------|----------------|--|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| 1 | 2 | 11 | ★ YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (B. White, T. Sepe, P.S. Raddcliffe), 20th Century 2133 (Sa-Vette/January, BMI) | 45 | 5 | 5 | SUNSHINE Part II—O'Jays (B. Sigler, P. Hurtt), Philadelphia International 8-3558 (Assorted, BMI) (Columbia) | 68 | 61 | 8 | BUMPIN'—Ground Hog (L. Hutson), Gemigo 100 (Aopa/Silent Giant, ASCAP) |
| 2 | 5 | 6 | ★ FIRE—Ohio Players (J. Williams, C. Satchel, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI) | 34 | 30 | 15 | I FEEL A SONG (In My Heart)—Gladys Knight & The Pips (T. Camillo, M. Sawyer), Buddah 433 (Etude/Kama Sutra, BMI) | 69 | 75 | 3 | JUST AS LONG AS WE'RE TOGETHER (In My Life There Will Never Be Another)—Gloria Scott (B. White, V. Wilson, F. Wilson), Casablanca 815 (Box Fanfare/Very Own, BMI) |
| 3 | 4 | 9 | FROM HIS WOMAN TO YOU—Barbara Mason (B. Crutcher, L. Snell), Buddah 441 (East/Memphis, BMI) | 35 | 18 | 18 | SHE'S GONE—Tavares (D. Hall, J. Oates), Capitol 3957 (Unichappell, BMI) | 70 | 79 | 5 | PARTY IS A GROOVY THING—People's Choice (S. Brunson), TSP 8-4759 (Columbia) (Mighty Three, BMI) |
| 4 | 8 | 10 | ★ I WOULDN'T TREAT A DOG (The Way You Treat Me)—Bobby Blue Bland (M. Price, D. Walsh, S. Barri, M. Omartian), ABC/Dunhill 15015 (American Broadcasting/Holcithus/Golden Clover, ASCAP) | 36 | 28 | 12 | WHERE ARE ALL MY FRIENDS—Harold Melvin & The Blue Notes (V. Castarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3552 (Columbia) (Mighty Three, BMI) | 71 | 90 | 2 | ★ SUPER DUPER LOVE Pt. 1—Sugar Billy (W. Garner), Fast Track 2501 (Mainstream) (Fartelli, BMI) |
| 5 | 1 | 13 | KUNG FU FIGHTING—Carl Douglas (C. Douglas), 20th Century 2140 (Chappell, ASCAP) | 37 | 41 | 7 | BELIEVE HALF OF WHAT YOU SEE (And None of What You Hear)—Leon Haywood (L. Haywood), 20th Century 2146 (Jim-Edd, BMI) | 72 | 80 | 10 | SAD SWEET DREAMER—Sweet Sensations (D.E.S. Parton), Pye 71002 (ATV) (Leeds/Jacktone, ASCAP) |
| 6 | 7 | 11 | LONG AS HE TAKES CARE OF HOME—Candi Staton (P. Mitchell), Warner Bros. 8038 (Muscle Shoals, BMI) | 39 | 43 | 7 | MAN TO WOMAN—Lionie Youngblood (F. Murphy, M. Thomas), Shakat 708 (Chess/Janus) (Jans, BMI) | 73 | 82 | 4 | BABY LET'S TALK IT OVER—Al Downing (A. Downing), Chess 2158 (Chess/Janus) (Heavy/Elbomo, BMI) |
| 7 | 13 | 11 | ★ I BELONG TO YOU—Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI) | 40 | 44 | 10 | BABY YOU KNOW (I'm Gonna Miss You) Part I—Montclair (P. Perry), Paula 409 (Jewel) (Frye/ Su-Ma, BMI) | 74 | 83 | 4 | VANISHING LOVE—John Edwards (S. Dees), Aware 045 (GRC) (Moonsong, BMI) |
| 8 | 9 | 12 | DON'T TAKE YOUR LOVE FROM ME—Manhattans (A. Felder, B. Sigler, R. Versey), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI) | 41 | 31 | 14 | YOU GOT THE LOVE—Rufus Featuring Chaka Khan (C. Khan, R. Parker), ABC 12032 (American Broadcasting, ASCAP) | 75 | 84 | 4 | MS. GRACE—Tymes (J. Hall, J. Hall), RCA 10128 (Hall, BMI) |
| 9 | 12 | 7 | ★ ONE TEAR—Eddie Kendricks (L. Caston), Tama 54255 (Motown) (Stone Diamond, BMI) | 42 | 60 | 4 | I WON'T LAST A DAY WITHOUT YOU/LET ME BE THE ONE—Al Wilson (P. Williams, R. Nichols), Rocky Road 30202 (Arista) (Almo, ASCAP) | 76 | 85 | 3 | I'M A PUSHOVER—K.C. & The Sunshine Band (H.W. Casey), TK 1008 (Sheryln, BMI) |
| 10 | 17 | 8 | ★ LET ME START TONITE—Lamont Dozier (L. Dozier), ABC 12044 (Dozier, BMI) | 43 | 39 | 14 | ROCKIN' SOUL—Hues Corporation (W. Holmes), RCA 10066 (iMi Lane, BMI) | 77 | 86 | 3 | LOVE IS A FIVE LETTER WORD—Jimmy Witherspoon (E. Barge), Capitol 3958 (Cheris, BMI) |
| 11 | 15 | 9 | ★ PICK UP THE PIECES—Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI) | 44 | 35 | 10 | YOU AND I—Johnny Bristol (J. Bristol), MGM 14762 (Bushka, ASCAP) | 78 | 92 | 2 | ★ BABY BLUES—Solomon Burke (B. White, T. Sepe, M. Brooks), Chess 2159 (Chess/Janus) (Sa-Vette/January, BMI) |
| 12 | 3 | 10 | BOOGIE ON REGGAE WOMAN—Stevie Wonder (S. Wonder), Tama 54254 (Motown) (Jobete/Black Bull, ASCAP) | 45 | 62 | 4 | I GET LIFTED—George McCrae (H.W. Casey, R. Finch), TK 1007 (Sheryln, BMI) | 79 | 87 | 3 | GET DOWN Pt. 1—Joe Quatterman and Free Soul (J. Quatterman), Mercury 73637 (Phonogram) (Free Soul/Unichappell, BMI) |
| 13 | 16 | 8 | HEARTBREAK ROAD—Bill Withers (B. Withers), Sussex 629 (Interior, BMI) | 46 | 33 | 10 | PLAYING ON YOU—Jerry Butler (Z. Grey, L. Hutson), Mercury 73629 (Phonogram) (Butler, ASCAP) | 80 | 74 | 7 | I CAN'T GO ON—Truth (P. Girlando, J. White), Roulette 7160 (Big Seven/O'Boy, BMI) |
| 14 | 19 | 8 | ★ I AM, I AM—Smokey Robinson (W. Robinson), Tama 54251 (Motown) (Tama, ASCAP) | 47 | 52 | 6 | LOVE IS WHAT YOU MAKE IT—New York City (J.B. Jefferson, B. Hawes, C. Simmons), Chelsea 3008 (Mighty Three, BMI) | 81 | 89 | 5 | ★ MOTHER'S SON—Curtis Mayfield (C. Mayfield), Curtom 2006 (Buddah) (Camad, BMI) |
| 15 | 23 | 6 | ★ RHYME Tyme PEOPLE—Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI) | 48 | 38 | 7 | I CAN'T MAKE IT WITHOUT YOU—Tyronne Davis (R. Parker), Dakar 4538 (Brunswick) (Julio-Brian, BMI) | 82 | 89 | 5 | ★ STAR ON A TV SHOW—Stylistics (Hugo & Luigi, G. Weiss), Avco 4649 (Avco, ASCAP) |
| 16 | 26 | 5 | ★ HAPPY PEOPLE—Temptations (J. Bowen, D. Baldwin, L. Richie), Gordy 7138 (Motown) (Jobete, ASCAP) | 49 | 40 | 10 | I WANT TO TAKE YOU HOME (To See Mama)—Syl Johnson (D. Carter, B. Johnson), Hi 2275 (London) (Jec, BMI) | 83 | 81 | 7 | SINCE I FOUND MY BABY—Cornelius Brothers & Sister Rose (E. Cornelius), United Artists 534 (Unart/Stage Door, BMI) |
| 17 | 21 | 7 | ★ DOCTOR'S ORDERS—Carol Douglas (G. Stephens, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP) | 50 | 55 | 5 | EXPRESSWAY TO YOUR HEART—Margo Thunder (K. Gamble, L. Huff), Haven 7008 (Capitol) (Double Diamond/Downstairs, BMI) | 84 | 81 | 7 | IT'S YOURS TO HAVE—Freda Payne (R. Dozier, M. Jackson), ABC/Dunhill 15018 (Bullet-Proof, BMI) |
| 18 | 20 | 9 | BABY HANG UP THE PHONE—Carl Graves (C. McManus, L. Pedroski), A&M 1620 (Tiny Tiger, ASCAP) | 51 | 46 | 16 | SHA-LA-LA (Makes Me Happy)—N Green (A. Green), Hi 2274 (London) (Jec/Al Green, BMI) | 85 | 91 | 3 | AIN'T NO NEED OF CRYING—Rance Allen Group (D. Porter), Truth 3210 (Stax) (Robosac, BMI) |
| 19 | 27 | 8 | ★ GUILTY—First Choice (R. Roker, G. Shury), Philly Groove 202 (Arista) (ATV, BMI) | 52 | 70 | 4 | YOU'RE AS RIGHT AS RAIN—Nancy Wilson (T. Bell, L. Creed), Capitol 3973 (Assorted/Bellboy, BMI) | 86 | 93 | 2 | THE BERTHA BUTT BOOGIE—Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI) |
| 20 | 25 | 6 | ★ STRUTTIN'—Billy Preston (B. Preston, G. Johnson, L. Johnson), A&M 1644 (Irving/WEP, BMI) | 53 | 63 | 6 | TELL ME WHAT YOU WANT—Jimmy Ruffin (J. Ruffin), Chess 2160 (Chess/Janus) (Ruffin-Ready, BMI) | 87 | 94 | 4 | BREAKIN' BREAD—Fred Wesley & The New JB's (J. Brown, F. Wesley), People 648 (Polydor) (Dynatone/Belinda/Unichappell, BMI) |
| 21 | 11 | 17 | WHEN WILL I SEE YOU AGAIN—Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3550 (Columbia) (Mighty Three, BMI) | 54 | 48 | 12 | WORDS (Are Impossible)—Margie Joseph (D. Janssen, B. Hart), Atlantic 45-3220 (ATV, BMI) | 88 | 76 | 8 | COMIN' FROM ALL ENDS—New Birth (J. Baker, M. Wilson), RCA 10110 (Dunbar/Rutri, BMI) |
| 22 | 29 | 5 | ★ MIDNIGHT SKY Part I—Isley Bros. (R. Isley, O. Isley, R. Isley, M. Isley, C. Jasper, E. Isley), T-Neck 8-2255 (Columbia) | 55 | 58 | 7 | GET DANCIN'—Disco Tex & The Sex-O-Lettes (B. Crewe, K. Nolan), Chelsea 3004 (Hears Delight, BMI) (Kenny Nolan/Coral Rock, ASCAP) | 89 | 98 | 2 | GETTING IT ON IN '75—Dennis Coffey (P. Coffey, M. Theodore), Sussex 631 (Interior, BMI) |
| 23 | 37 | 6 | ★ DON'T CHA LOVE IT—Miracles (F. Perren, C. Yarian), Tama 54256 (Motown) (Jobete, ASCAP) | 56 | 68 | 4 | LOVE, DON'T GO THROUGH NO CHANGES ON ME—Sister Sledge (P. Grant, G. Guthrie), Atco 457008 (Music Montage/Atco, BMI) | 90 | 98 | 2 | ★ SOME OTHER TIME—Simtec Simmons (R. Simmons, R. Simmons), Innovation II 8047 (Warner Bros.) (Quintrac/Simtec, ASCAP) |
| 24 | 14 | 11 | I FEEL SANCTIFIED—Commodores (J. Bowen, B. Miller, Commodores), Motown 1319 (Jobete, ASCAP) | 57 | 49 | 12 | I'VE GOT TO SEE YOU TONIGHT—Timmie Thomas (W. Hale), Glades 1723 (TK) (Sheryln, BMI) | 91 | 95 | 3 | WANNA BE WHERE YOU ARE—Zulema (A. Ross, L. Ware), RCA 10116 (Stein & Van Stock, ASCAP) |
| 25 | 10 | 12 | FUNKY PRESIDENT (People It's Bad)—James Brown (J. Brown), Polydor 14258 (Dynatone/Belinda/Unichappell, BMI) | 58 | 66 | 13 | SHOORAH! SHOORAH!—Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI) | 92 | 97 | 2 | THE RAP/IF LOVING YOU IS WRONG—Millie Jackson (M. Jackson/H. Banks, R. Jackson, C. Hampton), Spring 155 (Polydor) (East/Memphis/Clondike, BMI) |
| 26 | 24 | 13 | HEAVY FALLIN' OUT—Stylistics (Hugo & Luigi, G.D. Weiss), Avco 4647 (Avco Embassy, ASCAP) | 59 | 67 | 5 | GIVE THE LITTLE MAN A GREAT BIG HAND—William DeVaughn (W. DeVaughn), Roxbury 2005 (Melomega/Coral Rock/American Dream, ASCAP) | 93 | 97 | 2 | CAN'T GET OVER LOSING YOU—Baby Washington Master 5 (Information Not Available) |
| 27 | 22 | 13 | WHATEVER YOU GOT, I WANT—Jackson 5 (M. Larson, J. Marcellino, G. Marcellino), Motown 1308 (Jobete, ASCAP) | 60 | 73 | 4 | FEEL THE NEED—Graham Central Station (A. Tilman), Warner Bros. 8061 (Bridgeport, BMI) | 94 | 95 | 3 | WICKY-WACKY—Fatback Band (B. Curtis, J. Fippin), Event 219 (Polydor) (Clita, BMI) |
| 28 | 32 | 6 | MY MAIN MAN—Staple Singers (B. Crutcher, M. Rice, B. Manuel, L. Nix), Stax 0227 (Columbia) (East/Memphis, BMI) | 61 | 69 | 8 | HOT DAWGIT—Ramsey Lewis & Earth, Wind & Fire (M. White, C. Stegney), Columbia 3-10056 (Sagittaire/Elbur, BMI) | 95 | 96 | 2 | TOO LITTLE IN COMMON—Newcomers (H. Bank, C. Hampton) Truth 3213 (Stax) (East Memphis, BMI) |
| 29 | 6 | 10 | WITHOUT LOVE—Aretha Franklin (R.J. Hunter, C. Franklin), Atlantic 45-3224 (Probe II/Pundt/Alghan, BMI) | 62 | 77 | 5 | NEVER CAN SAY GOODBYE—Gloria Gaynor (C. Davis), MGM 14748 (Jobete, ASCAP) | 96 | 96 | 2 | GRAB IT—Olympic Runners (B. Hammond), London 216 (Burlington/Uncle Doris, ASCAP) |
| 30 | 34 | 9 | DO YOUR THING—James & Bobby Purify (I. Hayes), Casablanca 812 (East/Memphis, BMI) | 63 | 56 | 20 | LET'S STRAIGHTEN IT OUT—Lafimore (B. Lafimore), Glades 1722 (T.K. Prod.), Sheryln, BMI) | 97 | 97 | 2 | ONLY SO MUCH OIL IN THE GROUND—Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 8055 (Kuptillo, ASCAP) |
| 31 | 42 | 7 | ★ GIRLS (Part I)—Moments and Whatnauts (H. Ray, A. Goodman, V. Dodson), Stang 5057 (All Platinum) (Gambi, BMI) | 64 | 59 | 9 | KEEP SMILIN'—Bunny Sigler (B. Sigler, A. Felder), Philadelphia International 8-3554 (Columbia) (Mighty Three/Golden Fleece, BMI) | 98 | 99 | 2 | EACH MORNING I WAKE UP—The Major Harris Boogie Blues Band (Mystro & Lyric), Atlantic 3217 (W.M.O.T./Steals Brother, BMI) |
| 32 | 51 | 5 | ★ TOBY/THAT'S HOW LONG—Chi-Lites (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/Tamerlane, BMI) | 65 | 64 | 11 | I AM YOUR LEADER—Walter Heath (W. Heath), Buddah 435 (Jasmine/Seven Valley, ASCAP) | 99 | 100 | 2 | THE JONESES (Part I)—S.O.U.L. (L. Lovett), Musicor 1500 (Aral, ASCAP) |
| | | | | 66 | 78 | 4 | PEOPLE SAY—Meters (L. Nocentelli, A. Neville, J. Modeliste, G. Porter, Jr.), Reprise 1314 (Phineland, BMI) | | | | DO IT, DO IT—Peppers (M. Camison, P. Arpadys), Event 221 (Polydor) (New York Times, BMI) |
| | | | | 67 | 88 | 2 | SHAME, SHAME, SHAME—Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI) | | | | |

Billboard Soul LPs

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| This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|---|-----------|-----------|---|--|
| 1 | 1 | 8 | FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram) | 32 | 35 | 12 | DO IT BABY Miracles, Tamla 334V1 (Motown) |
| 2 | 4 | 13 | TOGETHER FOR THE FIRST TIME LIVE B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190 | 33 | 36 | 3 | GET UP WITH IT Miles Davis, Columbia KG 33236 |
| 3 | 2 | 7 | EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London) | 34 | 37 | 12 | HIGH ENERGY Freddie Hubbard, Columbia KC 33048 |
| 4 | 3 | 10 | SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2 | 35 | 40 | 38 | SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram) |
| 5 | 5 | 8 | CAUGHT UP Millie Jackson, Spring SPR 6703 (Polydor) | ★ | 45 | 26 | DREAMER Bobby Blue Bland, ABC/Dunhill DSX 50169 |
| 6 | 8 | 9 | I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612 | 37 | 38 | 5 | ME 'N ROCK 'N ROLL David Ruffin, Motown M6-81851 |
| 7 | 9 | 7 | FLYING START Blackbyrds, Fantasy F-9472 | 38 | 44 | 33 | BODY HEAT Quincy Jones, A&M SP 3617 |
| ★ | 12 | 4 | NEW AND IMPROVED Spinners, Atlantic SD 18118 | 39 | 30 | 5 | GREATEST HITS Bobby Womack, United Artists UA-LA199-G |
| 9 | 6 | 8 | DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117 | ★ | 40 | NEW ENTRY | EVERLASTING LOVE Carl Carlton, ABC ABCD 857 |
| 10 | 7 | 17 | LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia) | 41 | 42 | 7 | DEATH WISH/SOUNDTRACK Herbie Hancock, Columbia PC 33199 |
| ★ | 17 | 4 | WITH EVERYTHING I FEEL IN ME Aretha Franklin, Atlantic SD 18116 | 42 | 29 | 14 | LIGHT OF WORLDS Kool & The Gang, De-Light DEP 2014 (PIP) |
| 12 | 13 | 6 | SATIN DOLL Bobbi Humphrey, Blue Note BN- LA344-G (United Artists) | 43 | 34 | 10 | BORBOLETTA Santana, Columbia PC 33135 |
| 13 | 10 | 9 | WHITE GOLD Love Unlimited Orchestra, 20th Century T-458 | ★ | 57 | 2 | JAMAL PLAYS JAMAL Ahmad Jamal, 20th Century T-459 |
| 14 | 15 | 9 | PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465 | ★ | 55 | 43 | MIGHTY LOVE The Spinners, Atlantic SD 7296 |
| ★ | 22 | 4 | AVERAGE WHITE BAND Atlantic SD 7308 | 46 | 31 | 16 | THRUST Herbie Hancock, Columbia PC 32965 |
| 16 | 16 | 19 | CAN'T GET ENOUGH Barry White, 20th Century T-444 | 47 | 52 | 21 | HELL James Brown, Polydor PD2-9001 |
| 17 | 23 | 4 | KUNG FU FIGHTING AND OTHER GREAT LOVE SONGS Carl Douglas, 20th Century T-464 | ★ | 58 | 2 | PRICED TO SELL Funk Inc., Prestige P 10087 (Fantasy) |
| 18 | 21 | 5 | FOR YOU Eddie Kendricks, Tamla T6-335 (Motown) | 49 | 41 | 8 | GOT TO FIND A WAY Curtis Mayfield, Curtom CRS 8604 (Buddah) |
| ★ | 24 | 3 | RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837 | 50 | 53 | 36 | MARVIN GAYE LIVE Tamla T6-333S1 (Motown) |
| ★ | 26 | 6 | THE BADDEST TURRENTINE Stanley Turrentine, CTI 6048S1 (Motown) | 51 | 48 | 7 | PYRAMID Cannonball Adderly, Fantasy F-9455 |
| 21 | 11 | 31 | THAT NIGGER'S CRAZY Richard Pryor, Parlee PBS-2404 (Stax) | 52 | 49 | 5 | THE MARK OF THE BEAST Willie Hutch, Motown M6-815S1 |
| ★ | 28 | 6 | THE BADDEST HUBBARD Freddie Hubbard, CTI 6047S1 (Motown) | 53 | 46 | 5 | TRUSTMAKER The Tymes, RCA APL1-0727 |
| 23 | 25 | 24 | FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-332S1 (Motown) | 54 | 33 | 13 | IN HEAT Love Unlimited, 20th Century T-443 |
| 24 | 19 | 9 | HEAVY Stylistics, Avco AV 69004 | 55 | 47 | 4 | BLACK BACH Lamont Dozier, ABC ABCD 839 |
| ★ | 32 | 3 | SUN GODDESS Ramsey Lewis, Columbia KC 33194 | 56 | 51 | 5 | KEEPIN' UP WITH THE JONESES The Joneses, Mercury SRM-1-1021 (Phonogram) |
| 26 | 18 | 7 | ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317 | 57 | 54 | 4 | CANDI Candi Staton, Warner Bros. BS 2830 |
| 27 | 20 | 7 | ROCKIN' SOUL Hues Corporation, RCA APL1-0775 | 58 | NEW ENTRY | BURGLAR Freddie King, RSO SQ 4803 (Atlantic) | |
| ★ | 39 | 2 | TOTAL ECLIPSE Billy Cobham, Atlantic SD 18121 | 59 | NEW ENTRY | SHE'S GONE Lou Rawls, Bell 1318 (Arista) | |
| 29 | 14 | 32 | RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809 | 60 | 56 | 23 | MORE, MORE, MORE Lattimore, Glades 6503 (TK) |
| 30 | 27 | 15 | THE KIDS & ME Billy Preston, A&M SF 3645 | | | | |
| ★ | 43 | 2 | THE MAGIC OF THE BLUE Blue Magic, Atco SD 36-103 | | | | |

General News

Billy Cobham: One-Third a&r Man

By ELIOT TIEGEL

LOS ANGELES—Popular drummer and Billboard award winner Billy Cobham is now devoting one third of his time to a&r assignments. He has been hired by Motown to produce some soul singles for Rare Earth and by Columbia to do an LP for David Cancious, former keyboardman with Bruce Springsteen.

He's also had inquiries about producing Taj Mahal and Liza Minnelli.

Cobham has been producing since April of 1973 when he was the drummer with John McLaughlin's Mahavishnu Orchestra. In addition to a&r-ing his own group on Atlantic, he's recorded Airto on the Salvation label.

"Producing gives me a breather from playing," he says. "I've set up my career on three different levels: one third production; one third at home and one third on the road" (with his seven-piece group).

As a musician he can relate to art-

ist's musicianship and also act as "a bridge between the musicians and the technical people (the engineers). I try to get out of both sides the most they can project for the fulfillment of the project."

Cobham says he's learned production by watching or "experiencing on the job. There's no school except the school you make for yourself."

Cobham says his a&r activities allow him to experience a business aspect of music. Known for his high level intense playing, Cobham acknowledges that when he's in the booth, the drummer on the date gets his attention ("he has to get me off") but that he never tells the drummer what and how to play.

In fact "I will keep away from the drums physically." But he'll "ask for an intensity and projection because the drum is the backbone of the session and I'm going to look for that backbone."

Cobham records tracks for clean,

separate definition. "I'm seeking a live, emotional sound as opposed to sterility in separation," he says. He works with at least 16 tracks and plans to hook up two machines for 30 tracks on some future projects, including his next LP planned for April.

This next LP will include compositions from other members of his band: in the past he's written all the numbers. He'll stay with concept LPs for his own group but will do whatever is needed for outside clients in his role as producer.

3 Stores Close; Pressure Eases

PHILADELPHIA—Price pressure on area retail record and audio stores from discount department stores will ease somewhat in the new year as three major operations on the New Jersey side close down.

On the heels of the closing of the S. Klein store in Cherry Hill, N.J., announcement was made last week that the Korvettes store in Moorestown, N.J., will be closed in mid-January because of a lack of business.

As part of its bankruptcy reorganization, the GEX Store (Government Employees Exchange) at Pennsauken, N.J., is holding a "going out of business" sale. Biggest competition to record dealers on the Jersey side came from Korvettes. The GEX Store offered LP and tape specials from time to time.

Awards Due By NAACP

LOS ANGELES—The music industry dominates the nominations in the NAACP's eighth annual Image Awards.

Winners in 21 different categories representing the music, motion picture and television industries will be announced at the Hollywood Palladium Jan. 18.

Nominations in the music categories include the following:

Album of the year: Barry White "Can't Get Enough"; Stevie Wonder "Fullfillingness' First Finale"; Kool and the Gang "Wild & Peaceful"; Johnny Bristol "Hang On In There"; Eddie Kendricks "Boogie Down."

Best Musical Score: H.B. Barnum "Five On The Black Hand Side"; Isaac Hayes "Truck Turner"; Curtis Mayfield "Claudine"; Coletrige-Taylor Perkinson "Education Of Sonny Carson"; Barry White "Together Brothers."

Record Producer of the Year: Leonard Caston and Frank Wilson, Barry White, Thom Bell, Willie Mitchell, Eddie Kendricks, Harold Melvin and the Bluenotes, Al Green, Gamble & Huff.

Male Vocal Group: Kool and the Gang, Jackson 5, the O'Jays, Earth, Wind & Fire, the Isley Brothers.

Female Vocal Group: First Choice, Love Unlimited, Pointer Sisters, Three Degrees, the Jackson Sisters.

Male Vocalist: Stevie Wonder, Barry White, Al Green, Marvin Gaye, Al Wilson.

Female Vocalist: Aretha Franklin, Roberta Flack, Nancy Wilson, Esther Phillips, Minnie Riperton.

A.A.'s Pre-Packs

NEW YORK—A.A. Records is offering dealers pre-packs of its Wonderland/Golden line of kiddie records at an "additional 10 percent off" for the month of January. The pre-packs, usable as counter displays, hold 50 LPs and six dozen 45 r.p.m. disks, respectively.



Continued from page 48 they are needed in the community, including acting as a baby sitting service.

Famed personality "Hotrod" of WWIN, Baltimore, has retired, being replaced by Chuck Woodson in the 3-7 p.m. slot. . . I hear that Al Jefferson, program director of WWIN, Baltimore, is recuperating at home following his recent surgery, while Kelson Fisher holds the reins until Jefferson's return.

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Fred Wesley & The JB's—Breakin' Bread—People 6604
Kay Gees—Keep On Bumpin'—Gang 101
Herbie Hancock & Freddie Hubbard—In Concert—CTI 6049
Carl Douglas—Kung Fu Fighting—20th Century 464
Barry White—Can't Get Enough—20th Century 444
Love Unlimited Orch.—White Gold—20th Century 458
Gene Page—Hot City—Atlantic 18111
Average White Band—Atlantic 7308
Freddie Hubbard—The Baddest Hubbard—CTI 6047
Al Green—Explores Your Mind—Hi 32087
Stanley Turrentine—Pieces of Dreams—Fantasy 9465
Harry Chapin—Verities and Balderdash—Elektra 1012
Yes—Relayer—Atlantic 18122
Bobby Vinton—Melodies of Love—ABC 851
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Traffic Slow But Blank Sales Boom

By STEPHEN TRAIMAN

CHICAGO—Although little brand new product was shown at the winter CES, the eight blank tape manufacturer/marketers who took exhibit space, and several others who chose to operate out of hotel suites, generally were bullish on both the quality of buyers on hand and prospects for 1975.

All agreed that traffic was far below last year's WCES, but at least gave lip service to solid business done with the decision makers who were here.

Making news outside the show itself were:

- **3M** whose national retail sales manager, Scotch line, Bill Weismann confirms that their promised Scotch Quad 8-track blank will be available in early spring, under that label in the Gold line high output, low noise formulation.

- **Meriton Electronics**, the Sony offshoot established just over a year ago, which announced its own Ferrichrome Tape line.

- **Maxell**, whose Gene LaBrie reports excellent response to the firm's new back-treated Ultra Dynamic open reel line and anticipates an excellent 1975 "for those dealers who work to make their blank software count."

New product at the show itself came from:

- **Audio Magnetics**, which got "sensational reaction to its magnalink special oxide formulation XHE 8-track cartridges and open-reel product that round out its high end line that saw XHE cassettes bow earlier this year, according to Dan Fine, sales vice president. Now being shipped to dealers at these suggested list prices are 8-tracks in 45-minutes (\$2.89) and 90-minutes (\$3.49); 7-

inch open-reel in 1,200-ft. (\$6.89), 1,800-ft. (\$7.89) and 2,400-ft. (\$9.39), and 10½-inch on aluminum reel, 3,600-ft. (\$21.99). "Blank tape is definitely selling well at retail," Fine says, "and with dealer inventories low we're looking for a good year and an especially good first quarter."

- **BASF** national sales manager Gerry Berberian reports their new open-reel products and ½-price promotions on all 90-minute cassette and 8-track product were "very well

(Continued on page 54)

Report



From CES

AUTOSOUND LINE COMING?

GE Probes Car Stereo Market

CHICAGO—General Electric, bullish on the audio equipment industry despite the recessed economy, is taking a hardnosed look at the car stereo market, and may announce its intention to carry a line of autosound equipment sometime this year.

The move to incorporate car stereo into the ever-expanding GE audio products line is part of the firm's overall growth program for 1975. The program will also include additions to, and the beefing up of the firm's speaker line, as well as new and improved compact systems and 8-track player/recorder systems, a line of product with which GE has had remarkable success.

GE is also looking very closely at the high fidelity component market, but will not be pushed into making a decision at this time. According to Walt Williams, GE's marketing manager, audio electronic products, if it is possible for the firm to offer "value component systems" in the next two years, there will be room in the catalog for it.

Quality performance and attractive price points are the key considerations in GE's aggressive push into the market at a time when most other manufacturers are reacting

with caution to the sluggish economy.

They were among the main considerations in GE's decision to launch a new line of products—the Monogram Series—seen for the first time at the CES here, and will be followed closely on all future products.

But quality performance and attractive price points, though major, are not the only considerations. GE has developed a major marketing strategy for all its products, based on the slogan: "GE, The Full Service Supplier."

Williams explains that this means GE will support its dealers and distributors with a comprehensive marketing and merchandising package on all products in the line. "The idea is based on the concept of full service banking now being offered by most commercial banks in the country," he notes.

The first products to be marketed under the umbrella of this comprehensive new program are "Loudmouth," GE's first portable 8-track player, and the new Monogram Series, a line of low-cost, high performance audio products (Billboard, Dec. 21). Both products were developed at the request of GE dealers, according to Williams.

SAVOY PROJECTS BIG

Bright \$ Future For Accessories

By ANNE DUSTON

CHICAGO—Recognizing a "terrific void in accessories, including the video market," and statistics that point to a \$1.3 billion projection of tape and related products in 1975 has prompted a restructuring in sales and administration to achieve a \$15 to \$20 million sales figure in the next five years for **Savoy Manufacturing Corp.**, Haverhill, Mass.

"Our business increased substantially this year because of the consumer's interest in buying high quality merchandise," notes Harvey Adams, new corporate vice president of development. Over the year, an average of 70 dealers per month were added. The firm is diversifying into the industrial, customized, educational, premium catalog and military markets. Car stereo installation shops, and retail dealers who sell car stereo units provided substantial sales, also, Adams adds.

New for WCES is the Tote-A-Tone, an attache style case with a speaker in the lid and storage space for 26 cassettes and a cassette portable player. List for the case alone is

\$29.95; with cassette player, \$59.95.

"As much volume as we're doing, we are still only scratching the surface," Sanford Sykes, president, **Fidelity Products Co., Inc.**, Los Angeles, notes. Sykes "backed into" the manufacture of tape carrying cases four years ago when he was working as an electronic rep and developed a case to fit a particular customer's need. His firm does everything from die cutting to laminating of fabrics and the cases feature molded interiors and lint free fabrics.

Introduced at the show were two new cases adaptable for both 8-track and cassettes with velvet upholstery cloth interiors in a 24 capacity at \$17.95 list and a 40-capacity at \$24.95 list. Price points for Fidelity product are from \$3.95 to \$24.95, with the \$7.95 to \$9.95 cases most popular for the mass merchandiser customer. Gary Ewings, national sales manager, is developing a selling incentive plan for 1975 for reps and distributors.

Esa & Esa Music Products, Brooklyn, had good response to its

Optimism Borne Out As Winter Show Ends

• Continued from page 1

terialized, as virtually everyone agreed that attendance was below last year's run which dovetailed with the much larger National Housewares Manufacturers Assn. (NHMA) expo at McCormick Place.

At the same time, the general consensus was that those who were on hand were the key decision makers, and while the volume of business actually written at WCES was about as expected, encouraging signs for a solid first quarter were noted across the board—audio components, car stereo, blank tape and accessories.

Still battling desertions by key audio and tape from the exhibit

floor to suites inside and outside the Conrad Hilton, were WCES management (Charles Snitow Organization) and the sponsoring Electronic Industries Assn./Consumer Electronics Group (EIA/CEG), headed by Jack Wayman. Forced to move up almost a week this year due to the intervening Independent Housewares & Mass Merchandisers exhibit (IHE) running Jan. 11-14, it will move back next year.

Either a Wednesday-Friday (Jan. 7-9) or preferred Thursday-Saturday run is set for the 1976 WCES at the Hilton, with an open day for Super Bowl Sunday and the NHMA opening Monday (12) at McCormick Place. Where this leaves Larry Karel's 1976 IHE, which traditionally has overlapped the first two days of the housewares expo, is uncertain.

A widespread rumor (mostly wishful thinking) of a 1977 move to a warmer clime like Houston or New Orleans was effectively scotched by Wayman who made it clear the WCES would remain here for "the foreseeable future."

Among the key happenings inside and outside WCES—and as much or more news came from suites above the exhibit floors or at outside locations:

- Expected "dumps" (closeouts) of audio components, particularly low-end or compact models, didn't materialize, probably because they occurred this fall, with almost every major hi fi around discounted on various models wherever fair trade was not an issue.

The Meriden, Conn.-based chain of Railroad Stores, which deals exclusively in closeout hardware and software, wound up the year 60 percent over 1973, with \$1 million in Webcor (which recently announced it was leaving the audio business) merchandise a big recent booster—15,000 cassettes alone in December sold at full retail price.

- **4-channel sound**, generally in the doldrums as far as dealers are concerned, put on a good show both in terms of new hardware from a number of key manufacturers, solid promotion from the SQ (CBS and QS (Sansui) matrix adherents, and the CD-4 (JVC and Panasonic) discrete backers, and a preview of major technological advances, particularly for SQ.

The latter had the benefit of solid outside demos of CBS Labs' new stereo enhancement circuit—one additional Motorola IC for synthesizer utilized with 3-IC SQ Logic de-

(Continued on page 55)

Jensen's Thrust Goes Into Homes

CHICAGO—Jensen Sound Laboratories is launching a new concept in home speakers that president Jerry Kalov claims will help the locally-based 48-year-old firm "repenetrate" the home market, tailgating on its already successful car stereo speaker line.

Key elements in the concept, unveiled at CES, include simplified controls for the burgeoning mass consumer market. Featured are color coded front dials situated behind a strip that is removed; blue area for bass, yellow for mid-range, red for tweeter.

Campaign is keyed to an acronym theme OPC (optimum performance) (Continued on page 55)

new 72-capacity wood-frame, black vinyl-stitched 8-track case at suggested \$29.95 retail. Partner Marty Sandler and wife Roberta, at CES for the first time in a sales capacity, believe demand for the model is due to rapidly growing home/car 8-track libraries. They are cautiously bullish on 1975, getting more reorders for lower-price wood and fiberboard covered cases.

While "it's tough to get people to go into new items," according to **Recoton** national sales manager George Calvi, the Long Island, N.Y., firm was showing a nostalgia line of tape cases with decorated movie stars of the 30s and 40s in laminated black and white paper over fiberboard. The locking cases included a 30 cassette at \$8.95, a 24 8-track at \$8.95, and a 40-LP case, at \$3.95. Calvi notes that while 1974 sales were up 10 percent, and profits up over 40 percent, the economy has forced them to be very competitive and made it necessary to work exceptionally hard to get sales.

(Continued on page 55)

Bankers Confident Of Market

By EARL PAIGE

CHICAGO—Financial institutions continue to have strong confidence in consumer electronics retailing, says an executive with one of St. Louis' top banks. The confidence in this case relates moreover to a belief car stereo will grow precisely because of the new car sales slump, with people keeping old cars and upgrading them with sound.

This exclusive close-up interview of how a banker views audio retailing comes from Donald Naert, vice president, Bank of St. Louis, which recently became involved with 10-year-old, 40-unit St. Louis-based CMC Corp. Naert has been with the 60-year-old bank 24 years.

"We want to pick comers and grow with them," says Naert in explaining the bank's move into commercial lending. Several factors are considered:

- Not only the growing buying power of the youthful consumer but expanding discretionary income and the way stereo represents a new status for the now markedly changing lifestyles.

- The history of CMC from a sales standpoint and CMC's steady expansion philosophy, based on bal-

(Continued on page 54)

Economy No Deterrent To Components Manufacturers

By RADCLIFFE JOE

CHICAGO—Despite the sluggish economic climate, audio component manufacturers, showing remarkable optimism, unveiled at least four new component lines at the Winter CES.

The new products included the Monogram series by GE (see separate story) the new PSM surprise package by Morse Electro Products and two British imports of innovative design, Lecson and Martex.

Almost all other manufacturers have added new products to their already existing lines. Among the most notable of these is Tannoy, the prestigious British speaker manufacturer, recently acquired by Harmon International Industries, which showed new and comprehensive line of belt and direct drive turntables, and an electrostatic headset.

Despite widespread industry gripes about 4-channel's disappointing performance at the marketplace, almost all component manufacturers were still prominently displaying quadraphonic equipment, and a few, those with major bids in the 4-channel stakes, like JVC, Sansui, and Panasonic, actually had unabashed 4-channel promotions going at the show.

Magnavox's Ed Carrier, in charge of the MX products, was pleased with visitor reaction to his line which includes 2 and 4-channel receivers, speakers and turntables. Already he is talking about expanding the line for greater impact. The expansion will probably include additional 2 and 4-channel receivers, tuners and preamps as well as some additional features. Development of the line was first reported last spring by Billboard. A promised MX quad CD-4 demodulator has been delayed, however, at least until spring.

Morse's PSM package, which officials of the company claim was shown "largely for reaction," puts Morse, the "compact king," into a whole new ball game.

The line, a mid-fi, for which no marketing strategies have yet been finalized, includes three stereo receivers ranging from \$199 to \$289; one stereo receiver with a built-in record changer at \$267 and two discrete 4-channel receivers at \$279 and \$349 (with full-logic SQ) respectively. There is also a complementary line of speakers that will sell, if marketed, for \$199.95 and \$249 a pair.

According to Morse officials, visitor reaction to the line has been "overwhelming" and this will be taken into consideration when a final decision is made. This will come directly from Philip Morse whose baby the PSM project is. The brand's name represents Morse's initials. PSM speakers were manufactured in this country, while other components were assembled at Morse facilities in Hong Kong.

The British imports, relatively low-profiled at the show and also seeking dealer and distributor reaction, featured turntables, receivers, preamps and speakers. With these products, heavy emphasis was placed on innovative design, with Lecson leading the way in this area.

JVC, which in spite of consumer negativism remains bullish on 4-channel, showed a 230-watt RMS 4-channel receiver with IC demodulator, SEA equalizer for front and rear channels and automatic CD-4 switching. The unit carries a \$799 price tag.

Also on display was what JVC's Bob Walker calls a "state-of-the-art" CD-4 demodulator with VU meter that indicates cross-talk, output level, separation and individual channel adjustment. The unit, to be marketed in late spring, at a price

not yet established, is the forerunner of a whole new 1000 series of state-of-the-art equipment. It will be followed up with the CD-1950, a vertical, front-load cassette deck with

AHRS and Logic controls, as well as a matching amplifier and preamp.

Also new to the JVC catalog are an 8-track player/recorder, model ED-1245 with AHRS, reportedly of-

fering up to 60 dB separation and selling for \$249. A direct drive turntable, model JLB-44, with a price tag of \$349.95 is also new to the line.

For the budget-minded compo-

nent shopper, JVC has added an integrated FM/AM tuner, model VT-500, priced at \$199.95 and an integrated amplifier, model VM-300 at

(Continued on page 53)

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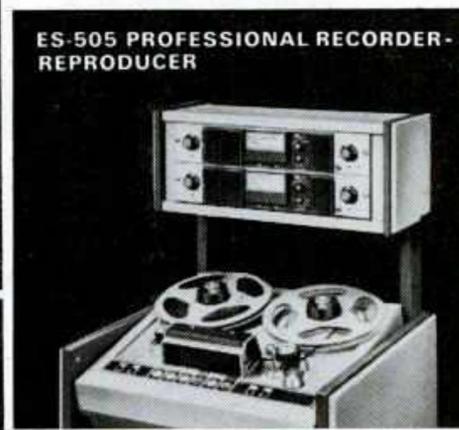
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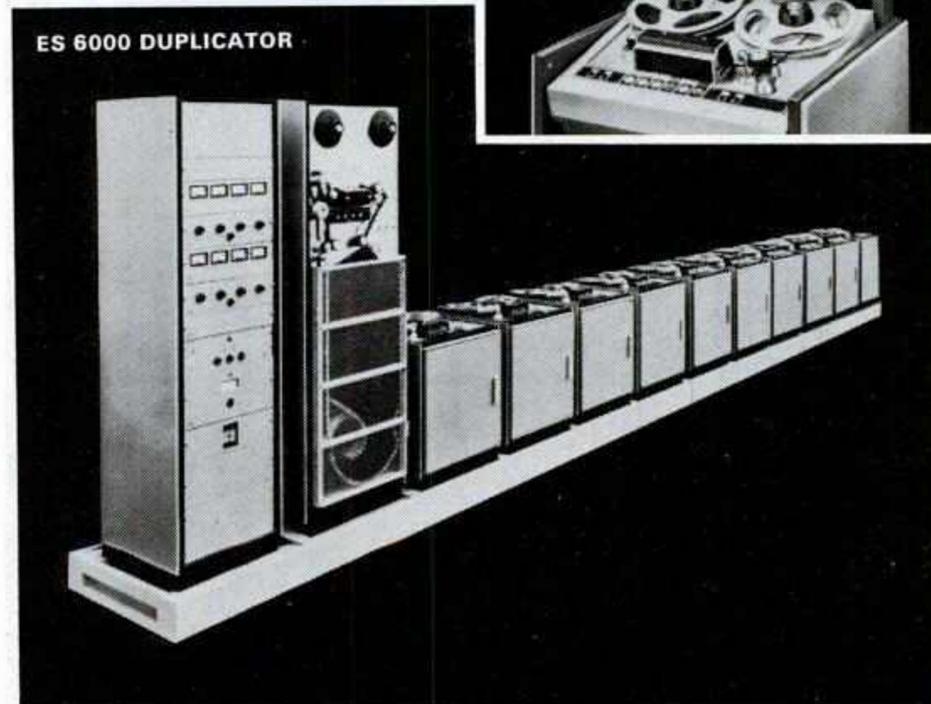
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Car Stereo

Autosound Dumps Low To Buyers At the CES

CHICAGO—Car stereo is booming as a direct result of sluggish new car sales, according to any number of exhibitors and buyers at Consumer Electronics Show's winter edition. But despite the happy twist on the economy, many doubt they need WCES, especially since it follows closely the car accessory show.

"I think any significant dumps were made well in advance of the WCES show and that many buyers came here still expecting dumps, but no one was being yanked off the floor and pitched deals," says rep Jim Muntz, 34-year-old son of car stereo pioneer Earl Muntz. "It's a rep show."

No car stereo exhibitor wanted to go on record as saying they could stay out of WCES '76 but many grumbled who had been here only two months ago for the Automotive Parts & Accessories Assn. Show (APAA).

Moreover, Panasonic and Clarion at least are first-ever exhibitors set now for the immediately-upcoming San Francisco car dealer show (National Automobile Dealers Assn.) at the Convention Center starting Monday (18). Jack Doyle of Pioneer will be at NADA observing.

Putting it all in perspective is Jerry Adler, national sales coordinator, Clarion, who doesn't play down the importance of shows but says: "This just takes you away from the shop too much. When you get back there's two weeks' work."

Adler sees the car stereo market growing directly from Detroit gloom and speaks from the unusual standpoint of a company involved both in OEM (factory sales) and the aftermarket: "My wife has a 1970 Impala. I went shopping and was amazed at the new high prices so we put \$1,000 in a complete new paint job and renovation. This is happening all over America. People are going to make the old car do, but will make it more comfortable and this will increase car sound sales."

As for Clarion's enthusiasm about NADA, Adler says the Detroit slump will add to the custom car stereo growth (installations through new car dealers). "Detroit can't dictate prices to dealers and to make new cars more attractive dealers will go for custom autosound." This was echoed at Panasonic.

Several overall views:

- Doyle says car stereo is going to be up 5-10 percent and that car cassette will be building to 20-25 percent.

- Increasingly sophisticated units are the talk of the show, including J.I.L. and Xtalis tape/CB radio combination and such advanced models as Panasonic's CQ999 quad 8-track with FM stereo at under \$250. Panasonic people are hoping for a model that will receive FM matrix broadcasts and buyers in hot quad markets are asking about this forerunner feature.

- Promotion is emphasized by Muntz, who says when he first entered the Northwest (Portland, Ore.) he started expediting the Boman Astrosonix line.

"It took a year to get in-dash going but now it's happening. The key is promotion. The only real quad market is Spokane just because dealers there developed it (this is also the site of Expo '74 where quadraphonic booster Brad Miller anchored a demo van).

"We're seeing cassette shoot up but with no drop in 8-track because cassette is building a new market based on the success of cassette in-home audio." He cites the Boman cassette unit best price point on cassette at \$149 for in-dash, and in-dash installation topping out at \$30.

Clarion's executive vice president Clark Yamasski goes along with the cassette trend, noting that the 659 with FM stereo at \$199.95 caught the attention of a label recording engineer who tried out his own cassettes on the unit.

Enthusiasm for the Jan. 18 NADA show in San Francisco built on the WCES final day, with Howard Ladd of Sanyo indicating his people will take a look and Reggie Williams of Xtal also planning to be there. Exhibits set are from Panasonic, Metro Sound, Boman Astrosonix, Craig and Clarion. All are new to this show.

Other product trends:

- Citizens band is drawing more interest with J.I.L. set to bring out a model 852 CB 23-channel paired with AM/FM stereo at around \$350. Xtal has been out and doing exceptionally, says Williams, with XCB-8 cassette and 23-channel CB. The company is answering in part the de-

(Continued on page 55)

Quality Urged By Inventor

By ANNE DUSTON

CHICAGO—Jerry R. Pruyne, ninth-grade dropout and president of Electronics Ltd., distributor for ES, Boise, and OEM hi fi products in Texas and Oklahoma, advises manufacturers to build the best product they can "because the American people always buy quality."

Pruyne, who stays in the distributor business because he wants to understand the problems involved in order to be a successful marketer, is negotiating to buy a rep firm in Texas to be of even more service and make himself more valuable to customers.

Pruyne's first love, however, is inventing. At last year's winter CES he introduced the Vox Box, a small unit that plugs into a cassette recorder and transfers the sound through hi fi speakers without wire hook-up.

He also invented the only FCC-type approved wireless microphone, used in concerts by Elvis Presley and others, and manufactures it through his own company, Sonotronics, Ltd., in Fort Collins, Colo.

Another invention, shown at this year's winter CES, is the Sound-Seeer, a signal box that indicates audio level at the back of a room, applicable to clubs, churches, and other places where the sound source is projected from a central point.

The unit has a reported frequency response of 60 to 12,000 Hz, and indicates by lights when the audio level at the farthest point in the room has reached +12 dB from the turn-on point of 70 dB with an adjustable 40 dB swing in range. The unit lists at \$129.50, and is marketed through another of his companies, Electro-Sonics, Ltd., in Arlington, Tex.

Tape Duplicator

JVC Industries has issued a 20-page full-line catalog on its video products. It's available from Mr. C. Watanabe, JVC Industries, 50-35 56th Rd., Maspeth, NY 11378 or call (212) 392-7100.

Byron Motion Pictures, videotape and film laboratory, has installed a CBS laser beam color tape-to-film transfer recorder, making Byron the first such company to obtain the device developed by CBS.

The recorder, through three laser beams, transfers video tape of any standard format to film for 16mm, super 8 or 35mm use.

Byron Roudabush, Byron president, said, "the capabilities of the laser transfer system are limited only by the quality of the picture originally recorded on the tape."

"Unique features of the laser color film recorder are high resolution, low noise, no phosphor decay effect, excellent scan linearity and precise color registration. The double system method of transfer is used and includes separate picture and sound negatives for release printing," he said.

Roudabush added that the new method "provides a new standard of quality for video tape-to-film transfer without incurring the high production costs associated with systems using color separation processes."

8 Experts Optimistic Over New Videodisks

CHICAGO—Prospects for a long play, hi fi, virtually piracy-proof videodisk sold like paperbacks for the consumer market were outlined at the CES Video Conference here as eight now-familiar experts presented "Outlook '75: Video Systems." Moderator was Ken Winslow, who is putting together Vidsec 75 for the summer CES.

Most telling point was made by Irwin Tarr of Panasonic, who also is chairman of the EIA/CEG video subdivision, who cautioned all concerned not to promise "too much too soon," noting that the long awaited consumer market would definitely be more of an "evolution than revolution."

He notes that Panasonic has been a pioneer in video systems technology and that it not only has the largest videotape product line but also is involved in videodisk research and development as well.

The hardware technology now exists, he emphasizes, but the videodisk is a totally software-dependent consumer market—and no one really knows what the consumer will buy or how much they'll pay. Considering talent and production costs today, plus significant distribution costs, Tarr doesn't see a totally videodisk market but some combination with videotape with its significant record/playback appeal.

And he notes the present costs of videotape that are given as the main drawback for any significant consumer market need not be so vital in the future. (As Bill Madden of 3M pointed out at the summer CES, technology now exists for high coercivity, such thinner and lower-cost magnetic tape for both audio and video applications.)

(At a scheduled New York press conference last week, the Panasonic video division which Tarr heads announced the first high speed duplicator for EIAJ-standard 1/2-inch video cartridge in color or black & white that makes a dupe of a 30-min. cartridge in 3 minutes. Delivery next month at price of \$29,500.)

Speaking for MCA Disco-Vision, John Findlater hit on the key piracy question that has plagued the audio 8-track field in particular. He considers videodisk piracy for any laser-read optical system using a coated disk a moot problem due to the highly skilled duplication/mastering process and high density of stored information encapsulated in

the protective plastic overlay. A pirate would destroy the disk with any attempt to get through this layer to reach the material.

After a general rehash of the recent pronouncements on joint MCA/Philips plans for their system, he did make a key comment on distribution with the observation that their videodisk will be "marketed like paperbacks in some 750,000 locations including 8,000 record outlets, in rackjobber situations."

Findlater's comments were generally echoed by Bob Cavanagh of North American Philips, who also made another pitch for the optical versus mechanical videodisk, and his belief that a single compatible optical videodisk with two existing discrete FM hi fi channels was possible. Another optical system adherent, George Zenith of Zenith, provided no updated information on his company's progress, but made some interesting comments on the videodisk as a mass information medium for the home.

He conceives the lowest cost, smallest flexible disk possible to be bound into magazines or sent through the mail with weekly news or sports summaries, or even a mail-order catalog. A 1,250-page catalog today could be transferred to a 6-inch videodisk and a step up player with variable forward-speed capability would "flip" the pages. Live and catalog material could be intermixed, with a "play" button providing a 15-30 second demo of any product shown.

Gordon Bricker of RCA, though pressed by audience questions, provided no new information on the RCA capacitance videodisk (needle in groove) shown only to industry insiders thus far. He reiterated that their MagTape consumer survey showed that consumers do want off-air recording capability, and that RCA now has a two-hour videotape cartridge capability for full-length movies.

Some brief programming comments were provided by John DeAno, whose Advanced Systems Inc., is one of the largest institutional market producers with over 700 programs in combination with print and audio and Dick Kelly of Time-Life Multimedia. He made the key point that the time of the player sales "close" was the best time to sell blades with the razor, as they discovered with their own U-Matic hardware/software program.



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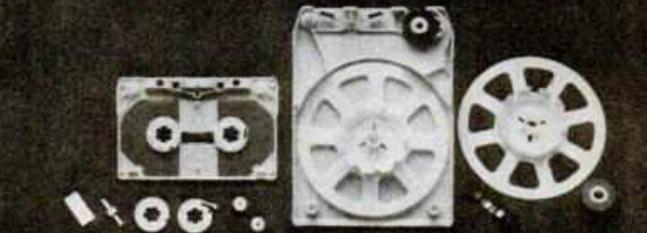
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Billboard photos by Irene Clepper
PANASONIC TIME—Recent hi fi/video promo at Dayton's in Minneapolis had firm's lifelike robot welcoming customers with 40-word vocabulary on main floor and in home electronics department prior to auditorium presentation. Merchandise was grouped according to category, with all equipment wired or equipped with batteries for consumer testing, aided by salesmen and Panasonic factory reps.

New Component Lines Debut

Continued from page 51

the same price. To complement the budget-priced and some of the higher priced units, JVC has also introduced the first of a line of speakers now being successfully marketed in Japan. The unit, Model SX-3, feature a soft dome tweeter and a special high excursion 10-inch woofer. It retails for \$159.95.

At Sansui, the executive claim is that twice as much money will be spent pushing QS equipment this year as was spent in 1974. With some 47 radio stations around the country broadcasting in QS matrix, most on a 24-hour schedule, Sansui expects to reap a resultant harvest in consumer demand for SQ 4-channel receivers and the push is on to help stimulate this action.

Meanwhile, alongside the impressive array of 4-channel equipment, the firm also displayed the prototypes of two new high-power amplifiers, and a matching preamp. One of the units, model BA-6000, reportedly delivers up to 300 watts RMS power per channel. Its frequency response is reportedly 20 to 20kHz, with less than 9.1 percent total harmonic distortion.

The second amplifier, model BA-3000 delivers 170 watts RMS per channel into 8 ohms. The line, according to Sansui officials, with a few modifications for the U.S. market may be ready for delivery by the June CES. Other new offerings from Sansui included a 120-watt receiver, model 881, with a list price of \$499.95.

11 Allied Stores Fold

ST. PAUL, Minn.—Despite an 89 percent increase in overall sales for the first half of fiscal 1975, Schaak Electronics will close 11 of 19 Allied Radio Stores acquired a year ago from Tandy Corp., according to president Richard Schaak.

Closed as of Feb. 1 will be all six Michigan stores, four in Illinois and one in St. Louis. Remaining eight outlets are in Chicago, Milwaukee and St. Louis. The 21 Schaak Electronic Stores are not affected.

The big sales gain to \$9.3 million included all 32 Allied and Schaak locations, but net loss for the same six months was \$101,723 versus a year ago. Expenses of closing the 11 acquired units are being negotiated with Tandy Corp.

Hiroshi Tada, Sansui's president, hopes to "substantially increase his company's sales this year" and claims that the positive response from dealers to the line made him confident that he could achieve his goal.

Wollensak, the hardware division of the 3M Co., remains bullish on high end cassette and 8-track recorders. After making many waves last year recording purists with its model-4765 8-track record/playback deck, the firm has now upgraded that unit and returned it to the market place as the model 4766.

New features on the modified model include a special tape equalization switch that automatically adjusts for the new Scotch "Classic" tape.

Two new Dolbyized, stereo preamp cassette decks join the popularized model 4775. They are the models 4765 and 4766 at \$409.95 and \$429.95 respectively. Both units feature peak indicators, ferrite heads, "Classic" bias switches, Dolby FM switch and many of the other features now found in the 4775.

Sony was at the show with two new receivers and three new units in the tuner/amplifier line. The receivers, due for delivery next month, are models 7025 with 18 watts RMS power per channel, and the 7035 with 25 watts RMS per channel.

In its amplifier line the TAN-8550, delivers up to 100 watts RMS per channel and using V-FET technology for more accurate sound reproduction. The integrated amplifier in the line, model TA-4650 with 30 watts RMS power per channel, has a reported frequency response of 20 Hz to 20 kHz.

Rounding out the newcomers was the Model ST-4950 AM/FM stereo tuner which utilizes phase locked loop circuitry for multiplex decoding.

Superscope, whose distributorship contract with Sony is in its closing stages was pushing its own line of high efficiency equipment. New additions to the rapidly expanding catalog of products included high efficiency and budget-priced lines of speaker systems and a new receiver with built-in 8-track player.

The high efficiency air suspension speaker line features four models, the S-208, S-210, S-212 A and S-312. Utilized in their assembly are wide dispersion tweeters and long throw, foam edged woofers. Prices range from \$199.95 per pair for the S-208, to \$199.95 each for the S-312. The

budget line includes models S-16A and S-26A, which sell for \$69.95 and \$79.95 per pair respectively.

The receiver, with built-in 8-track player, is model RT-840 and features signal strength tuning meter, and separate bass, treble and balance controls. It lists for \$249.95.

At Toshiba, the eye-catcher was a super high end FM/AM stereo tuner with digital readout frequency synthesizer. The unit, whose prototype was introduced a year ago model ST-910, carries a list price of \$1,800 and will be shipped to dealers in March.

From Sharp Electronics, five new models were forthcoming. These include a new stereo cassette deck with Dolby, two 8-track record/playback decks and two new compact systems.

The cassette deck, model RT-2508, also features an equalization switch for various tape formulations and two-color peak level indicators, as well as VU meters, auto stop and Permalloy head. The list is \$199.95.

The 8-track decks, models RT-840 and RT-820, are designed for the playback of both 2 and 4-channel tapes. The units are priced at \$199.95 and \$159.95 respectively.

Rotel, whose marketing strategy is to match specifications and prices with JVC, Sansui, Pioneer, Kenwood and Sherwood, was pushing its model RX-402 receiver with a \$259.95 price tag. The unit, with 25 watts RMS per channel, is said to compare favorably with the Sansui model 861, Kenwood's model 4400, JVC's VR5535, Pioneer's SX-636, and Sherwood's S7210.

Also being highlighted by the firm was a belt-driven turntable, model RP-1000Q, for both stereo and 4-channel applications. This unit carries a list price of \$129.95.

Probes Market

Continued from page 50

suppliers who can provide a complete package of services.

"We are supplying that package," he claims. "We have high turnover, reliable products, and we deliver what we introduce. In addition, we back our products with an initial failure program and a nationwide service network."

Van Orden also points out that GE advertises and promotes its products nationally and through local co-op programs, as well as pre-paying freight on all orders over \$400.

JANUARY SPECIALS! EXTRA 10% OFF THE BELOW DISCOUNTS ON THE FOLLOWING OPEN REEL TAPES AND CASSETTES: BASF: DP26, 7", LP35 AND LP35LH, 7" ALL "SK" SERIES AND BASF CHROME CASSETTES; AMPEX 364-C60; SCOTCH: ALL 10 1/4" AV SERIES, 206-25H-10", 206-25R-10", 207-36H AND 207-36R-10", 211R60, 211-R120R-10", 212R180R-10" 213R240R-10", C60-LN/HD, C90HE; CERTRON "GAMMA" C60 AND C90.

BASF RECORDING TAPE BLITZ
PLASTIC SWIVEL BOX EXCEPT 10"

| QUANTITY | 1-9 | 10 | 32 |
|--------------------|------|------|------|
| 900 FT. 5" # LP35 | 2.37 | 2.29 | 2.21 |
| 1200 FT. 5" # DP26 | 3.27 | 3.15 | 3.03 |
| 1800 FT. 5" # TP18 | 3.83 | 3.78 | 3.63 |
| 1800 FT. 7" # LP35 | 3.94 | 3.79 | 3.64 |
| 2400 FT. 7" # DP26 | 5.95 | 5.79 | 5.62 |
| 3600 FT. 7" # TP18 | 7.87 | 7.57 | 7.27 |

BASF LOW NOISE/HIGH OUTPUT

| QUANTITY | 1-9 | 10 | 32 |
|----------------------------|-------|-------|-------|
| 900 FT. 5" # LP35-LH | 2.54 | 2.44 | 2.34 |
| 1200 FT. 5" # DP26-LH | 3.38 | 3.25 | 3.12 |
| 1800 FT. 5" # TP18-LH | 4.49 | 4.33 | 4.13 |
| 1800 FT. 7" # LP35-LH | 4.58 | 4.41 | 4.24 |
| 2400 FT. 7" # DP26-LH | 6.12 | 5.89 | 5.66 |
| 3600 FT. 7" # TP18-LH | 9.18 | 8.83 | 8.48 |
| 3600 FT. 10 1/4" # LP35-LH | 14.87 | 14.27 | 13.72 |

BASF "LH" CASSETTES
 SPECIAL MECHANICS, SCREW ASSEMBLED CASSETTES, IN GREY SWIVEL BOX, LOW NOISE/HIGH OUTPUT IMPORTED FROM GERMANY

| QUANTITY | 1-9 | 10 |
|--------------------|------|------|
| C60 LH/SM 1 HOUR | 1.50 | 1.15 |
| C120 LH/SM 2 HOURS | 2.58 | 2.15 |

BASF "SK" SERIES CASSETTES
 (IN CLEAR PLASTIC, NORELCO-TYPE BOX) EXTENDED RANGE, LOW NOISE

| QUANTITY | 1-9 | 10 |
|--------------------------|------|------|
| C-45, LN/SM, 45 MIN | .99 | .92 |
| C-60, LN/SM, 1 HOUR | 1.14 | 1.10 |
| C-90, LN/SM, 1 1/2 HOURS | 1.68 | 1.61 |
| C-120, LN/SM, 2 HOURS | 2.25 | 2.16 |

BASF CHROMOXID CASSETTES

| QUANTITY | 1-9 | 10 |
|------------------------|------|------|
| C-60, CHROM, 1-HOUR | 1.76 | 1.69 |
| C-90, CHROM, 1 1/2 HRS | 2.57 | 2.47 |
| C-120, CHROM, 2 HOURS | 3.41 | 3.28 |

***BASF SUPER LHS/SM CASSETTES**
 Special Mechanics in Clear Plastic Box

| QUANTITY | 1-9 | 10 |
|-----------------------|------|------|
| C-60 LHS/SM (SCREWS) | 1.74 | 1.68 |
| C-90 LHS/SM (SCREWS) | 2.56 | 2.46 |
| C-120 LHS/SM (SCREWS) | 3.50 | 3.38 |

BASF-8 TRACK CARTRIDGES
 *90 min. low noise/high output 1.99 1.92
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AMPEX CASSETTES

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|----------------------------------|------|------|
| # 350-C60 "Living Hinge" Mailer | .68 | .62 |
| # 350-C90 "Living Hinge" Mailer | 1.03 | .94 |
| # 350-C120 "Living Hinge" Mailer | 1.58 | 1.45 |
| # 370-C60, Low Noise/Hi Output | .99 | .91 |
| # 370-C90, Low Noise/Hi Output | 1.32 | 1.27 |
| # 370-C120, Low Noise/Hi Output | 1.69 | 1.62 |
| # 363-C60 Chromium Dioxide | 1.56 | 1.46 |
| # 363-C90 Chromium Dioxide | 2.10 | 1.99 |

AMPEX 20/20 + Cassettes/8 Track

| | | |
|----------------------------|------|------|
| # 364-C60 20/20+ CASSETTE | 1.58 | 1.49 |
| # 364-C90 20/20 CASSETTE | 2.38 | 2.15 |
| # 364-C120 20/20+ CASSETTE | 3.19 | 2.94 |
| # 388-84, 84 MIN. 8 TRACK | 1.98 | 1.78 |

Buy 3 # 370, 60/90 get one of same free
 Buy 2 # 364, C60 get one # 364, C60 Free
 Buy 2, 388-84, get one of # 388 Free
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C-90 at \$2.33. GET ONE FREE
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\$6.99 (Per Deal) 15.87 Value
 STACKETTE OFFER LIMITED TO #370 AND #364 SERIES, AMPEX #370, C-60 STACKETTE DEAL IS: BUY 3 @ 99¢ GET ONE FREE. TOTAL COST FOR 4 WITH STACKETTE IS \$2.97. AMPEX #370, C-90 STACKETTE DEAL IS: BUY 3, C-90 @ 1.33 GET ONE FREE. TOTAL COST FOR 4 \$3.99.

Mail orders add 70¢ for shipping 1st Stackette deal 15¢ ea. add'l deal. There is no further quantity price on these AmpeX cassettes except in the bulk (without free Stackette).

TDK CASSETTES:

| QUANTITY | 1-9 | 10 | 40 |
|-----------------------|------|------|------|
| D-C45 DYNAMIC | 1.20 | 1.15 | 1.11 |
| D-C60 DYNAMIC | 1.35 | 1.30 | 1.25 |
| D-C90 DYNAMIC | 2.02 | 1.92 | 1.87 |
| D-C120 DYNAMIC | 2.70 | 2.50 | 2.45 |
| D-C180 DYNAMIC | 3.70 | 3.45 | 3.35 |
| SD-C45 SUPER DYNAMIC | 1.50 | 1.40 | 1.35 |
| SD-C60 SUPER DYNAMIC | 1.60 | 1.50 | 1.47 |
| SD-90 SUPER DYNAMIC | 2.40 | 2.25 | 2.20 |
| SD-C120 SUPER DYNAMIC | 3.20 | 3.00 | 2.92 |
| ED-C45 EXTRA DYNAMIC | 1.80 | 1.70 | 1.65 |
| ED-C60 EXTRA DYNAMIC | 2.00 | 1.90 | 1.85 |
| ED-C90 EXTRA DYNAMIC | 3.00 | 2.80 | 2.75 |
| KR-C60 CHROMIUM | 2.01 | 1.91 | 1.86 |
| KR-C90 CHROMIUM | 3.01 | 2.81 | 2.76 |

*BUY ONE D-C60 OR D-90 AND GET SECOND D-60 OR D-90 AT HALF PRICE

CERTRON CASSETTES
 CERTRON H.D. CASSETTES JAM PROOF, ASSEMBLED WITH SCREWS (IN NORELCO TYPE PLASTIC BOX)

| QUANTITY | 1-9 | 10 | 48 |
|--------------------|------|-----|-----|
| C-30 High Density | .52 | .48 | .45 |
| C-60 High Density | .62 | .58 | .55 |
| C-90 High Density | .92 | .88 | .85 |
| C-120 High Density | 1.02 | .98 | .95 |

CERTRON "GAMMA" CASSETTES
 Low Noise, High Energy, High Density, assembled with screws in Norelco-type plastic box (no special bias equalization required).

| QUANTITY | 1-9 | 10 | 48 |
|-----------------------|------|------|------|
| C-45 LN/HE/HD | .89 | .81 | .74 |
| C-60 LN/HE/HD | .92 | .84 | .77 |
| C-90 LN/HE/HD | 1.18 | 1.06 | .95 |
| C-120 LN/HE/HD | 1.33 | 1.20 | 1.08 |
| C-60 Chromium Dioxide | 1.49 | 1.40 | 1.35 |
| C-90 Chromium Dioxide | 1.89 | 1.78 | 1.69 |

the musk tape

| QUANTITY | 1-9 | 10 | 36 |
|---------------------|-------|-------|-------|
| C-45 CASSETTE | 1.47 | 1.41 | 1.35 |
| C-60 CASSETTE | 1.64 | 1.57 | 1.50 |
| C-90 CASSETTE | 2.47 | 2.36 | 2.25 |
| C-120 CASSETTE | 3.31 | 3.16 | 3.01 |
| 8T-45 8-TRACK | 1.64 | 1.57 | 1.50 |
| 8T-60 8-TRACK | 1.78 | 1.70 | 1.62 |
| 8T-90 8-TRACK | 1.94 | 1.87 | 1.78 |
| 8T-100 8-TRACK | 2.09 | 1.99 | 1.91 |
| FDS-1200, 7" REEL | 3.27 | 3.13 | 2.98 |
| FDS-1800, 7" REEL | 4.09 | 3.90 | 3.72 |
| FDS-2500, 10" METAL | 9.57 | 9.13 | 8.70 |
| FDS-3600, 10" METAL | 12.65 | 11.09 | 10.54 |

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 "Polyester" BASF "AMPEX" or Audio/Capitol

| QUANTITY | 1-9 | 10 | 48 |
|-------------------------|------|------|------|
| 600 FT. Hi Perf. BASF | 1.27 | 1.21 | 1.16 |
| 1200 FT. Capitol, Audio | 1.59 | 1.49 | 1.39 |
| 1200 FT. BASF Hi-Perf. | 1.27 | 1.19 | 1.11 |
| 1800 FT. Capitol/Audio | 1.95 | 1.83 | 1.69 |
| 1800 FT. AmpeX # 373-15 | 3.59 | 3.30 | 3.19 |

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|-----------------------------------|-------|------|------|------|
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| Norelco Cassette Cleaner | .50 | .55 | .50 | .45 |
| *Scotch Cassette SC90HE | 3.25 | 3.10 | 2.95 | 2.80 |
| 10 1/4" Metal, NAB Reel Used | 1.00 | .90 | .80 | .75 |

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 Min. Order.....\$5.00

Scotch
 SCOTCH TAPES COME IN CARDBOARD BOXES WITH THE EXCEPTION OF THE 207 R-90 AND THE 206 R-60 AND CASSETTES

| QUANTITY | 1-9 | 10 | 36 |
|----------------|-------|-------|-------|
| 176-25R0, 10" | 8.20 | 7.86 | 7.46 |
| 176-25RPS, 10" | 8.20 | 7.86 | 7.46 |
| 177-36R0, 10" | 10.89 | 10.40 | 9.90 |
| 177-36RPS, 10" | 10.89 | 10.40 | 9.90 |
| 178-48RPS, 10" | 17.89 | 17.08 | 16.27 |

AV Series/Industrial/Educational

| QUANTITY | 1-9 | 10 | 36 |
|--------------------|-------|-------|-------|
| 206 R-60, 7" | 4.35 | 4.15 | 3.95 |
| 206-25-HUB, 10" | 7.46 | 7.11 | — |
| 206-25-R0-10" | 9.85 | 9.39 | — |
| 207 R-90, 7" | 5.44 | 5.19 | 4.84 |
| 207-36-HUB, 10" | 11.50 | 10.95 | — |
| 207-36-R0, 10" | 14.55 | 13.89 | 13.23 |
| 208-6, 5" | 2.20 | 2.10 | — |
| 208-12, 7" | 3.60 | 3.43 | — |
| 208-25-HUB, 10" | 7.01 | 6.88 | — |
| 208-25-R0, 10" | 9.28 | 8.84 | — |
| 209-9, 5" | 3.06 | 2.91 | — |
| 209-18, 7" | 5.08 | 4.84 | — |
| 209-36, HUB, 10" | 10.78 | 10.27 | — |
| 209-36-R0, 10" | 13.05 | 12.43 | — |
| 211 R-30, 5" | 2.16 | 2.06 | 1.96 |
| 211 R-60, 7" | 3.25 | 3.10 | 2.95 |
| 211 R-120, R0, 10" | 11.99 | 11.46 | 10.91 |
| 212 R-45, 5" | 2.43 | 2.32 | 2.20 |
| 212 R-90, 7" | 4.35 | 4.15 | 3.95 |
| 212 R-180, R0, 10" | 13.69 | 13.07 | 12.45 |
| 213 R-120, 7" | 6.52 | 6.22 | 5.92 |
| 213 R-240, R0, 10" | 22.47 | 21.26 | 20.25 |
| 214 R-90, 5" | 4.33 | 4.14 | 3.94 |
| 214 R-180, 7" | 8.29 | 7.92 | 7.55 |
| 228 R-60, 7" | 2.53 | 2.42 | 2.31 |
| 229 R-90, 7" | 3.61 | 3.45 | 3.29 |

HI-FI/MASTERING SERIES

| QUANTITY | 1-9 | 10 | 48 |
|------------------------|------|------|------|
| LN/HD/HE CASSETTES | 1.9 | 1.0 | 48 |
| SC-45 LN/HD 45 MIN. | 1.43 | 1.37 | 1.31 |
| SC-45 HE 45 MIN. | 1.79 | 1.71 | 1.63 |
| SC-60 LN/HD 1-HOUR | 1.79 | 1.54 | 1.57 |
| SC-60 HE 1-HOUR | 1.89 | 1.79 | 1.65 |
| SC-90 LN/HD 1 1/2 Hrs. | 2.44 | 2.32 | 2.21 |
| SC-90 HE 1 1/2 Hrs. | 3.25 | 3.10 | 2.95 |
| SC-120 LN/HD 2 Hrs. | 3.11 | 2.97 | 2.83 |

SCOTCH CHROMIUM CASSETTES

| QUANTITY | 1-9 | 10 | 36 |
|-----------------------|------|------|------|
| SC-45-CR, 45 MIN. | 1.80 | 1.72 | 1.64 |
| SC-60-CR, 1-HOUR | 2.16 | 2.06 | 1.96 |
| SC-90-CR, 1 1/2 HOURS | 3.24 | 3.10 | 2.95 |
| SC-120-CR, 2 HOURS | 4.32 | 4.13 | 3.94 |

SCOTCH BEST 8-TRACK CARTRIDGES

| QUANTITY | 1-9 | 10 | 36 |
|---------------------|------|------|------|
| 8-TR-LH, 45 MIN. | 1.77 | 1.69 | 1.62 |
| 8-TR-LN/HD, 45 MIN. | 2.15 | 2.05 | 1.95 |
| 8-TR-LN, 90 MIN. | 2.18 | 2.08 | 1.98 |
| 8-TR-LN/HD, 90 MIN. | 2.52 | 2.41 | 2.30 |

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Rep Rap

"In the end, picking a rep is a matter of intuitive judgment based on whether you like the guy," one company official at the Winter CES claims. "You ask all the right questions, interview the principal, get his analysis of the market to see if it concurs with yours, you talk to dealers to find out who their favorite reps are and possibly check with the trade press. But there is no real objective way to evaluate a man. It finally becomes a subjective decision."

★ ★ ★

"These shows are very important and reps that don't come are completely wrong," believes Steve Fisher, Steve Fisher Sales, Teaneck, N.J. Steve had three of his five full-time sales persons at the Winter CES. "You always find a sleeper—a customer who is opening a new store, or looking for a new product. Exposure is vital to any successful company. If you don't attend the shows, you restrict your own growth," he added. Steve was visiting at the Superex booth, a line he has carried since 1956.

★ ★ ★

Jack Shay, who went into the rep business on Oct. 15 just as the market poised for the last quarter plunge, says "Business can only go up." He was looking for lines to rep in consumer audio products at the WCES. He is headquartered at 13750 Elgin, Oak Park, Mich. 48237. (313) 546-0194.

★ ★ ★

Sid Lake, president of Aspen Ltd., 4960 Jackson St., Denver, Colo. 80216, was looking for reps at the WCES for his new Tape Head Cleaner Kit, a \$1.98 list item for all tape product.

What happens with the only son of world famous Earl "Mad Man" Muntz, who pioneered the 4-track car stereo cartridge and is now back in consumer electronics with a widescreen TV projection system? Son Jim Muntz is a rep in Portland, Ore., who says that for one thing he has invented the color-coded "pig-tail" wiring harness.

Small Thing? Not so, says young Muntz (34), noting it's quite natural and is an aid to car stereo installers. He came up with it in his kid days when often as many as 125 cars went through the two Muntz installation bays in Los Angeles. "Hot goes up and is red, black is ground and goes down. As for green, it naturally goes left as in the green left turn arrow, and gray goes right," he says.

★ ★ ★

An operational change at Gil E. Miller Assoc., Ltd. has brought Ira Levine and Joe Vissialli to the firm as chain store specialists. While the company continues to serve independent outlets through independent specialists, Gil Miller, president, thinks the separation is good for all concerned. Because chain buying is commonly done through the main office, the branches tend to get short-changed. Miller handles much of the sales out of his office and allows his reps to concentrate on product information, sales training and individual problems of the branches.

Gil Miller is an active rep, heading three separate firms, each with its own independent staff. Gil E. Miller Assoc., Ltd. handles U.S. Pioneer, while GIM Sales Corp. works with commercial sound products, closed circuit and professional equipment. GMA Reps, Inc. will be giving up its long time Tandenberg account in 1975 and will be looking at lines at the January CES.

Gil E. Miller Assoc., Ltd. is headquartered at 375 N. Broadway, Jericho, N.Y. 11753 (212) 895-0429.



Columbia Magnetics photo

'LIKE A MILLION'—Bob Mitchell, J.L. Marsh vice president, left, accepts plaque from Bob Morrison, Columbia Magnetics western regional sales manager, for joining roster of distributors in "Million-Plus" Club for over-million unit sales of cassettes and cartridges in one year. Avril Lund, Penthouse Pet of Year, looks on at recent Minneapolis ceremony.

Akai Driving Into Components Market

CHICAGO—Akai America, Ltd., is launching an attack on the broadening market for hi fi components, says audio products market director Jay Menduke, who discloses that the firm's rep sales concept is undergoing no change following a switch on the West Coast.

Akai is:

- Offering a national display discount program: i.e., purchase of at least seven pieces can mean buying two GX-2100 tape decks at standard price and getting one at lowest dealer price on 180-day invoice with 5 percent further discount for quick-pay.
- Unveiling four new models including AA-8100B stereo receiver under \$250 with Dolby feature and a companion non-Dolby AA-810 under \$200 (also two open reel units).
- Launching a new ad campaign through new agency Cunningham & Walsh, marking Akai's first TV advertising.
- Showing six prototype units, with Menduke's assistant Andy Takeychi promising June CES delivery on such Akai first-ever pieces as an

CMC Banker Confident

• Continued from page 50

anced turns made possible by diversification in hardware and prerecorded software (via CMC-operated rackjobbing entity BANCO).

• Overall it's a combination of vitality in the market, establishing marketing concepts and growth of the management team, Naert says.

"You don't expand totally out of profits," says Naert, in cautioning financial people about judging chains only in terms of new openings. "You can't build a 20-story building on a two-story foundation" (an apt metaphor in view of CMC's targeted '74 sales volume of \$20 million).

CMC chairman-founder Byrle Northup says the chain has improved its turns in 18 months 100 percent, due greatly to an automated computer accounting program set up by finance vice president Tom Floerchinger under the direction of president Pat Morris. The system offers (among other facets) overnight analysis of sales by gross margin.

Diversification works because car stereo offers a relatively fast turn at good margin, hi fi components offer medium turn and the chain offers fast turn but lower margin profit promotional merchandise (especially LPs, tapes).

Northup says Detroit's sluggish-

Bullish On Blank Tape For '75

• Continued from page 50

received," and with slower traffic they were able to spend more time with both new and existing buyers. New open-reel items, all from Germany, are the LHS/tensitized base on 7-inch reels at 1,800-ft., \$12.00 suggested list, and 2,400-ft., \$16.10. The LPR-35 LH with matt black conductive back-coating, 10½-inch x 3,600-ft. on metal reel in library box, has suggested list of \$28.70. He's also very optimistic "and we'll do well to start the year."

• Preferred Sounds, the Longines blank tape division, notes good reception to its optional oxide-coated leader in its communicator audio/visual cassette line, for all dictaphone recording and visually handicapped users, among others, at an added cost of less than 5 cents per unit. Vice president John Lanni says

despite the relatively slow traffic, WCES filled his and sales manager Sid Dicker's main objective—replacing old and signing new reps for at least 18 states.

• Superscope had its newly Bicentennial-packaged red-white-blue graphics for its new BF (hi fi) and SHF (super hi fi) cassette lines in 62-92-122-minute lengths, CRO¼ in 62 and 92-minute and 8-tracks in 45 and 90-minute cartridges. Fred Delar believes the firm's overall national print and TV ad campaign puts Superscope in a strong position, with a good outlook for 1975 due to continuing improvements in the product lines of hardware and software.

• Superex saw its promised intro of moderate-priced 40 and 80-minute 8-track blanks delayed "due to packaging problems," according to Marvin Paris, who now expects the new line to complement their cassettes by March. "Traffic at the show was good for us," he affirms, "and we expect a super first quarter based on business we wrote."

Big promotional campaigns were the major attraction from other key exhibitors at WCES.

• Columbia Magnetics' Glenn Hart, director of marketing/administration, notes a solid reception to their unique promotion mixing 60 and 90-minute cassettes and 50 and 80-minute 8-tracks, with consumers getting the longer unit at half-price with full-price shorter item, and we're able to maintain a significant retail price point at \$3.99." With the brand franchise not nearly as well established in 8-track as with cassettes, he feels Columbia's big ad/

'SELL VIA THE BASICS'

Panelists Praise, Defend 4-Channel At Winter CES

CHICAGO—There's still retailer sentiment that the mysterious "quadfather" is using overkill to hype the industry, but panelists strongly defended the 4-channel concept at the Consumer Electronics Show. The panel pushed selling quad's benefits and pushed selling via the basics to keep sales volume up.

Some quick statistics from the panel introduced by Bill Kist of JVC and moderated by Lee Zhito of Billboard:

- Radios just off 10 percent from peak years, with 25 percent of all radios going into automobiles.
- Console stereos again off less than 10 percent at 830,000 units sold in '74.
- An appreciable softening in compacts, down 22 percent or 4.5 million units versus 5.7 million in '73.
- Hi fi components rated as the best growth area, building from a base of dramatically increased consumer sophistication. For instance, 80 percent of U.S. homes now have FM and 35 percent of U.S. cars have FM, says Zenith panelist Bob Pierce.
- A Magnavox survey shows 9,300 hi fi salons and chains doing around 60 percent of stereo volume in 14,500 outlets but many new stores getting involved (1,400 department stores, 800-900 radio and TV appliance stores) says Ed Carrier, panelist and Magnavox sales exec.
- Car stereo recovering from early '74 gas line gloom and up 5-10 percent in preliminary figures, according to panelist Jack Doyle of Pioneer Electronics of America, who sees cassette building to 20-25 per-

cent but quad still sluggish at 4-5 percent (mainly because of little repertoire keyed to the 18-24 age consumer).

• Toughest statistic—Only 15 percent of the Boston population visits audio departments and president Jim Remier of the national radio-TV appliance dealer group responded to this by saying more of his type dealers want to add audio but are cautious.

Kist suggests programs by IHF (Institute of High Fidelity), Society of Audio Consultants and the manufacturers can help. Pierce says Zenith tripled its volume with 2,500 indie TV dealers through an aggressive demo tape/LP comprehension program. Zhito says that quad is a dramatic new audio experience and that if more store salespeople owned systems they could sell the concept with greater enthusiasm.

(Zhito would not identify "quadfather," a title sometimes given to CD-4 discrete producer-pioneer Hugo Montenegro and QS-boosting label chief Dick Sebury of Ovation Records when queried on the term.)

Fewer models (Zenith has a redundant 24 consoles), more simplicity (Kist says you don't need a black light that glows purple after midnight), steady additions of Dolby (Pioneer has it now along with Craig and others, but Kist says home Dolby is still high endish), a July '75 plastic flammability standard that could bring more wood into audio, were among highlight topics the panel pursued.

Strongest note was the emphasis on the basics of selling with Pierce

(Continued on page 55)

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ACCESSORY & GROW

Firms See Bright Future

• Continued from page 50

Soma Manufacturing, Minneapolis, which sells direct to distributors, is considering adding a rep system for additional business this year, according to Dan Mahoney, national sales manager. Soma also plans to expand its stereo table line, adding another four to six models to the present five models in the \$24.95 to \$49.95 range. The new tables, to be introduced at the summer CES, will move up in price points.

A new concept in record care was introduced by **Fidelitone, Inc.**, Palatine, Ill. The Spin & Clean Record Washer, adaptable for three record sizes, will be in production within 90

See Autosound Boom Continue

• Continued from page 52

mand for 8-track/CB with a new accessory introduced at WCES.

Xtal's approach is the \$54.95 XCB-1 8-track cartridge size unit (it plugs in the 8-track slot) with a mike that will receive only one channel set at 9. Other crystals can be switched for desired channels. The firm so far believes full 8-track and CB makes for too big a unit.

• In dash growth: Metro Sound introduced four models: MSCR 30 deluxe under-dash cassette (\$79.95); MS 7440 in-dash cassette and multiplex radio (\$169.95); MS 7500 in-dash cassette/FM stereo with 24-position shafts (\$169.95); MS 812 in-dash 8-track with FM stereo (\$109.95).

• Emphasis on dependability: Sanyo chose to bypass APAA and bowed three new units at WCES, each keyed to engineering test criteria. These are FT 401 cassette (\$49.95); FT816 cartridge (\$39.95); FT 189 cartridges (\$49.95).

• Specials were around. Craig offered suggested minimum retail \$49.95 cartridge unit with speaker kit (Model 3147).

• More quad Automatic Radio added (ME-2445), with emphasis on consumer information explaining quad.

days. A plastic holder is filled with an antistatic detergent solution, the record is rotated three times between two brushes inside the holder and then blotted. The solution can be kept for 50 to 75 record washes. List for the product is \$19.95; concentrated solution is \$3 for a 5-ounce container.

Service Manufacturing Co., Yonkers, N.Y., whose line of tape carrying cases is carried in many mass merchandiser chains in the U.S., saw less orders in the past year, but expects a strong 1975. Joseph Berkman, president of the 49-year-old company, asserts. The firm will introduce an auto tape case in June. While all Service cases have a dual function in accommodating both 8-track and cassette, Berkman sees a slow growth in interest in cassette cases in this country with more and more Dolby and portable units manufactured.

Service retains conservative styling in cases. "The problem with fashions and colors is that you segregate the line, and limit its appeal to specific age groups." Cases are manufactured in a company-owned 120,000-square foot plant with 300 people, and are marketed through an international rep network. List prices are from \$5.95 to \$34.95. The 14 to 35-year-old consumers who make up most of the market tend to buy cases that are 10 to 20 percent of the cost of the hardware.

A tape head cleaner kit was introduced by a new firm, **Aspen Ltd.**, Denver. The 3-ounce CO₂-loaded aerosol can is packaged with wipe heads and plastic snorkel at a \$1.98 list. The shipping carton cuts down into a counter display. The product is nonflammable, nonabrasive and demagnetizing. Sid Lake, president, whose background is in wholesaling and retailing of tapes, plans 10 more products in the tape care line.

Vanco-Chicago, Inc., Lake Bluff, Ill., with prices lowered in November on half of a 350-item line, experienced a 25 percent increase in the last quarter of 1974, partner Arnold Litteken says. Collection problems, however, were aggravated by the economy. "The accessory business will hold, even when the set business drops off," he believes. Vanco manufactures headphones, audio cables, plugs and jacks and microphones.

"The market is holding its own, and things will begin to improve before mid-year with the start again of the building trade," claims Jerry White, president of Creative Store Equipment, Terrell, Tex. Many record retailers are going to replacement of sales fixtures to increase sales, rather than extensive remodeling or expansion. White markets Quick-View Displays and introduced a 5-foot-diameter round browser counter with eight compartments to hold 800 LPs at the winter CES.

He sees the independent record retailer adding small hardware items like calculators and moving into suburban shopping centers from city locations. "They are feeling the brunt of the economy most because they are limited to one location," White asserts. Tape display cases have doubled in sales over the last two years as hardware manufacturers have brought more tape products into the home. Domestically, tape cassette cases are bought mainly as an accommodation to customers, while exports are very good market.

TEAC Charged In Suit

NEWARK, N.J.—S&M Discount Center has filed an antitrust suit against TEAC Corp. of America in U.S. district court here in an action that brings further pressure on fair trade concepts as they affect retailer/wholesalers.

The complaint hinges on TEAC's dropping of S&M as a franchise dealer for alleged fair trade violations. The franchise cancellation was to become effective in January, but S&M charges that orders for TEAC merchandise were not honored during the preceding two months as well.

S&M, which also functions as a wholesaler, says that the manufacturer sought to prevent it from selling TEAC goods to other dealer/wholesalers at less than the fixed retail price, or to buy from them. Since TEAC sells to wholesaler/dealers, S&M views such "restraint" as "horizontal price fixing," a violation of the Sherman Act.

The S&M complaint, filed Dec. 27, also names Robert Steindler, TEAC Northeastern sales representative, as defendant. The complaint alleges, in part:

"TEAC together with Steindler have contracted, combined and conspired to illegally fix prices with TEAC dealers, at the wholesaler and distributor level, imposing upon such dealers, including plaintiff, rigid anti-competitive pricing requirements, constituting horizontal price fixing... and to restrict the territories in which, and persons to whom, its franchised distributors sell TEAC products."

S&M asks injunctive relief, treble damages and costs.

WCES Windup: 'Cautious Optimism'

• Continued from page 50

coder—which did a great job on Janice Joplin's "Me & Bobby McGee," and Tate Audio's advanced "paramatrix" SQ DES decoder first previewed at the summer CES (Billboard, June 22).

Using borrowed Marantz Imperial 7 speakers and 4400 Quadradial receiver, the 40 dB-plus DES achieved excellent discrete separation on "Black Magic Woman" from "Santana Abraxas" and "Long Tail Cat" from "Loggins & Messina," two of the first big SQ LPs from Columbia, as well as Quincy Jones' just released SQ disk on A&M "Body Heat," produced by Marvin Bornstein.

Not to be outdone, JVC was using its newest CD-4 demodulator circuit board to highlight the long-awaited Bornstein-produced Quadradisc of Rick Wakeman's "Journey To The Center Of The Earth" (A&M) that should become an instant discrete demo blockbuster. And QS is getting the benefit of Dick Schory's new Vector 4 quad series that debuted with a solid sale/sampler demo disk.

• Autosound lived up to its advance notices previewed at the recent Auto Parts & Accessories Assn. show here, with some new product on view, but most important the continuing bullish outlook for the burgeoning "aftermarket" as opposed to the hard-hit new car industry.

At Panasonic, as predicted exclusively when Clark Jones was named to head its automotive division earlier this year, the firm named its first autosound sales reps in Florida and Georgia, with at least four more to

Update From Asia

By HIDEO EGUCHI

TOKYO—The magnetic product sale division of **Sumitomo 3M** says the Scotch brand "Classic" series of double coated (chromium dioxide-LN gamma hematite) cassette and LN gamma hematite open-reel tape will shortly be introduced to the Japanese audio market.

Their respective marketing dates and retail prices are still under wraps, however. **Sony**, which manufactures "Duad" ferri-chrome blank loaded tape in both formats, says it will welcome the new Scotch "Classic" cassette. At present, only Sony and Aiwa have the Fe-Cr position on their new cassette decks. ... **TDK Electronics** says the retail prices of the new "high resolution" CrO₂ position bias "Avilyn" cassettes in Japan are 700 yen (\$2.33) for SA-C60 and 1,000 yen (\$3.33) for SA-C90. ... Keizo Fujiwara, the new president of **Sansui Electric**, says he intends to assign four or five more employees to the U.S. shortly. They will assist the three Sansui officials there in market research, product distribution and sales, the ex-banker adds. At least two or three Japanese manufacturers of loudspeakers and other audio components are going broke every month, credit inquiry bureaus say. They say that **Toho Electric**, a manufacturer of car stereo units for export only (Billboard, Nov. 2, 1974), faced bankruptcy last month. **Ikejiri Electric**, headed by the bankrupt Aiko president's brother, has also filed for receivership. It manufactured magnetic heads of all types for OEM export besides cassette and cartridge heads for Aiko. ... Yusuke Sambe, president of **Aiwa**, says its gross export sales in the July-November 1974 period soared 56.8 percent over the figure for the company's previous business half year, to

\$22,890,000, mostly to the Middle East, Africa and Europe. On Dec. 24, Aiwa applied for Bank of Japan approval of an agreement to purchase a 49 percent corporate interest in **Atlas Electronics**. This Singapore based company is wholly owned by Hongkong Atlas. The \$700,000 agreement also calls for Aiwa to give Atlas Electronics technological assistance. In Japan, Aiwa has started collecting royalties on six patents it holds on cassette tape recorders.

Panelists Praise

• Continued from page 54

lashing out at a firm's CES booth where a model sprawled on a piece of equipment didn't even know the company president.

Some points:

• Adopt realistic price points (forget the 13-knob psychology).

• Stress the years of enjoyment benefits (TV sets only span 5-7 years, says Pierce, but hi fi 12 years).

• Give audio prominence (says Carrier) and have working displays (Doyle) but above all, realize the action is on the dealer sales floor and that followup is required (service, installation and warranty assurance).

Jensen Into Homes

• Continued from page 50

concept). Four models range \$69, \$99, \$129 and \$179. Overall color is rich brown, with delivery scheduled for April. Jensen sells through reps, will have the new line available internationally, will not private label and does not advocate Fair Trade, Kalov says.

be added. Jones emphasized that they would supplement the up-to-now exclusive distributor network only in the aftermarket area, leaving the new custom in-dash market to distributors.

Also making news was Clarion, which named Jim LeVitus, Car Tapes founder, as president. And Billboard learned exclusively that GE is seriously considering an entry into autosound hardware by late this year.

• Blank tape continues as a bright spot in the consumer electronics economy, with virtually every company on the exhibit floor and off echoing reports of a good 1974 and a potentially better 1975.

Such developments as 3M joining Columbia Magnetics with a Q-8 blank cartridge by spring, new product from Memorex and BASF on the high end, and solid promotions

across-the-board aimed at dealers, distributors and reps bode well for the market.

• Audio components also seem to be coming out of the recent doldrums that have seen cross-country deals in virtually every market imaginable, with a surprising amount of new product at WCES including a new line from Morse that got much attention.

Musical chairs continue in this area of the industry, with former Fisher Radio vice president Jim Parks replacing Jerry Kaplan as director of hi fi for Technics by Panasonic—which was not exhibiting at WCES. Involved in strong rumors of impending corporate news were Britain's Metro Sound, Fisher Radio, and Kenwood, although no definite announcements were forthcoming from any company at press time.

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2-HOUR SHOW BY SATELLITE

Anderson & Country Stars To Beam From London Via WSM

NASHVILLE—A special two-hour country music show, to be beamed by satellite from Europe, will be brought to listening audiences in this country through a joint effort of the BBC, radio station WSM, and the Country Music Assn. The program, "Country Club," will feature the Bill Anderson Show, with Jimmy Gately, Mary Lou

Turner and special guest Mac Wiseman. It will be beamed directly from one of the BBC's London Theaters. The entire show will be sent via satellite to New York, where WSM will pick it up from AT&T. It then will be made available to all other country stations desiring it in one of two ways. Anyone wishing to pick up line charges from here can tap in

on the feed to WSM, and carry it simultaneously with the Nashville station at 8 p.m., Feb. 12. Other stations wishing to carry it on a delayed basis, or broken into segments, may have the entire broadcast simply by sending a blank tape to WSM, which will provide the program to be carried at any time desired. All mechanical costs will be taken care of by WSM. The Country Music Assn. is notifying all of its member stations of the availability.

The program, originating in London, will be introduced by Wally Whyton and produced by Colin Chandler. Arrangements for the joint activity were set up by Bobby Brenner.

Any country station seeking to tap in on lines for the show is asked to contact Len Hensel, general manager of WSM Radio here.

This is, according to BBC, the first time such a venture has been undertaken. The BBC Radio Two network program is said to have a weekly audience of several million listeners.

Anderson will be in London to record, and to take part in an extensive tour of the United Kingdom.

Dickens Move Spotlights Talent Switch To Indies

NASHVILLE—The move of Jimmy Dickens to the Brite-Star label marks a continuing trend among "name" artists who have joined independent labels within the past year.

Among others who have made this move are Ray Price, who exited Columbia after more than two dec-

ades to join the Myrrh label in Waco; Wanda Jackson, who also joined Myrrh after years with Capitol; Kitty Wells, who went to Capricorn in Macon after some 20 years with Decca and MCA; Dave Dudley, who joined Rice after years of success at Mercury; Wilma Burgess, who has enjoyed consistent chart position at Shannon, after departing MCA, and Mickey Gilley, whose singles have gone to No. 1 with Playboy after many years with various labels.

Dickens, who has been performing for some 30 years, has had hit records which number in the dozens. As recently as 1975 he turned out his all-time best selling record for Columbia.

Now, under the management of Wayne Hodge, he has just cut four sides for Brite Star, produced by Johnny Dollar. All his promotion will be handled by Tex Clark of the Brite Star Agency, and he will continue to be booked by the Moeller Talent Agency, as he has been for a number of years.

Clark says that a total concentration now will be given Dickens, and he will be the only artist on the label. Others signed to Brite-Star will be moved to a custom label owned by the firm.

Some of the sides cut by Dickens are those which he says are most requested on the road, songs he had cut in the past but which now are out of catalogs. He has stayed in close touch with his audiences, working some 300 dates a year. He was a member of the "Grand Ole Opry" for a number of years, and still does guest appearances.

Heavy Schedule Seen By Payne

ST. LOUIS—Jimmy Payne has completed a 21-day tour of England, performing 42 shows, recording an album of Foster & Rice songs, taping a two-hour BBC special, and singing with a new European manager.

Payne also has signed to perform again at the International Country Music Festival at Wembley, March 29-30. Following that he will perform in concert in Dublin, Ireland.

After a brief U.S. tour, he will return to the UK once more for a tour sponsored by Marvyn Conn.

Payne signed with Larry Adams, managing director of Blue Ridge Enterprises Ltd., making him one of the first Nashville-based artists with a European manager.

Payne also is the first artist to do an entire album of songs written by Jerry Foster and Bill Rice. It was done at Wessex Sound Studios in London, with all English musicians. The LP will be released on Ocean Records, distributed by Pye in England.

Payne has one of the largest fan clubs in the U.K., and a heavy promotional campaign will accompany release of the album.



SWAN GOLD—Monument Records and Combine Music co-hosted a Nashville party to present Billy Swan with his gold record for "I Can Help." Left to right are Bob Beckham, president of Combine; Marlu Swan; Billy Swan; Rich Blackburn, vice president of Monument, and Chip Young, who produced the session.

Producer Now Managing Acts

NASHVILLE—Veteran radio-television producer Charlie Brown has moved into the field of country management here, working with an artist-writer named Sara B. Ware.

Brown, who formerly lived in New York, produced such shows as the weekly TV series "Stars on Parade" from the Adelphi Theater, viewed over the old Dumont network.

Later, in Nashville, he began producing "Country Style U.S.A.," featuring such talent as Eddy Arnold, Hank Snow, Faron Young, Kitty Wells, Mac Wiseman and Chet Atkins, etc.

Some years ago, Brown moved into the field of publishing, forming the New Moon company. Now, with Ms. Ware, he is making his first venture into personal management.

New Board At Nashville Local

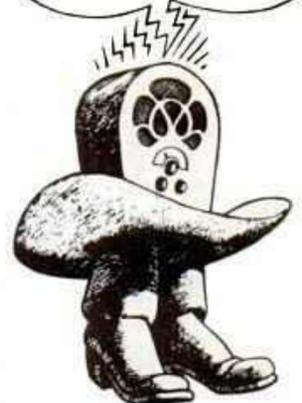
NASHVILLE—A mixture of musicians, versatile enough to perform both pop and country, constitutes the newly elected board of directors of Local 257 of the American Federation of Musicians here.

Members of the board are Joe Layne, Willie Ackerman, Vic Willis, Billy Linneman, Sonny Day, Jay Collins and Bill Pursell.

Under the leadership of president Johnny DeGeorge, the board now will meet at least once a month, in addition to specially-called gatherings.

The union has just negotiated a new two-year contract for the staff orchestra of WSM, performing on Teddy Bart's "Waking Crew" show and another one-year contract with the country-oriented "Ralph Emery Show" on the same station. Both contracts call for increases in wages and benefits.

This Week on



Elvis Cancels Out

Buck Heads For Nashville

Freddie Hart Hires The Governor

The Hag Celebrates New Years

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San Diego Station Goes Gospel

NASHVILLE—Bill Hudson & Associates, recently retained by the Gospel Music Assn. for 1975, has aided in the conversion of KSON-FM, San Diego, into a "model gospel station" with a complete gospel format.

area, the market and the background in his role as consultant, and then worked with station owner Dan McKinnon in putting it together. McKinnon with his AM station has long been a leader in the country field.

In effect, McKinnon will be pio-

neering, for this will ultimately be the first totally gospel station; i.e., there will be an elimination of block religious programming such as paid religious shows and the like which normally are found on gospel-formatted stations. Instead, this will be devoted entirely to gospel music, and will be broadcast in stereo. All new air personalities will be brought in, and will have familiarity with gospel.

At the beginning, the station will be stereo gospel from 6 a.m. to midnight, and then simulcast country from midnight to 6:00 with its sister AM station. Eventually it will go gospel around the clock.

McKinnon, meanwhile, is moving his offices back to KSON Enterprises where he can oversee the operation.

"We hope to make KSON-FM the nation's first full-time gospel music station and to set a pattern that can lead to success in this format," McKinnon said. "If successful, it'll have a variety of results and impact ... including an increase in record sales and the spread of such a format to other markets."

McKinnon said there would be a full promotional campaign in San Diego.

McKinnon not only has successfully developed country markets in the past, but has helped build artists. He also is the owner of Maranatha Music.

Hudson, who held the consultant's role to the Country Music Assn. in its formative stages, also has pioneered in at least two areas now.

KSON-FM, by the way, formerly was known as KSEA.



WILLIAMS PROMO—Dick Glasser, right, MGM Nashville director of operations, presents Hank Williams Jr. with the first pressing of "Hank Williams ... Reflections By Those Who Loved Him," a promotional album. The LP is for broadcast use only, and is being serviced to radio stations.

Nelson Releasing Himself On Disks'

AUSTIN, Tex.—The first artist to be released on Lone Star Records, just formed by Willie Nelson here, will be Nelson himself.

The former Atlantic artist has purchased his gospel-oriented masters and tapes of his live recordings from that label, and will have an LP of gospel songs, followed by two singles.

Nelson himself has signed with Columbia Records and will be released on that label with country product.

Nelson has formed the Lone Star label with Neil Reshin, his manager. They plan independent distribution.

The singer currently is getting masters from his friends in Texas. Plans call for servicing 250 major

and secondary radio stations, and concentrating distribution in the Southeast and Southwest.

Also signed to the label are the Geezenslaw Brothers and Milt Carroll. Nelson says the label will be "low key" and there won't be any shotgunning of product.

Another former Atlantic artist, Wynn Stewart, has signed with Playboy Records.

Nashville Scene

By BILL WILLIAMS

Just to set the record straight, WWVA's "Jamboree" has never left the air. It has been a dominant influence in country music in the northeast throughout its 44 years of operation. ... **Dianne McCall** is joining the **Stan Hitchcock Show**, and will travel with the group as the featured female vocalist for the next 18 months in shows sponsored by the Democratic party. ... **Jimmy Gately** is about to have his first release on Dot, titled "He's Got A Way With Women." ... **Charlie Louvin** says he will work 12 sitdown jobs between now and June, all of them for six days or longer. Currently he's working in Nashville's Printers' Alley. The road, he says, has turned into a Friday and Saturday world, and this way his band will make more money. ... **Joyce Rankhorn** is the new secretary to **Bill Anderson**.

Do those who talk of purist country recall that **Ernest Tubb**, in the

1940s, recorded with the **Andrews Sisters**, the hottest pop act in the business then? Or that **George Morgan** cut duets with **Rosemary Clooney**? Or that the **Willis Brothers** cut "Only You," a big pop hit, for WLS in Cincinnati? **Johnny Tillotson** has been signed by the MGM hotel in Las Vegas for 12 weeks during the year ahead.

Vassar Clements, one of the finest fiddlers anywhere, has cut an album on Mercury produced by **Buddy Killen**. ... **The Duke of Paducah** has sold his farm, but he's still making home-made sausage for close friends. ... **Porter Wagoner**, a CMA officer, flew to San Antonio for the two-day board meeting, and then on to Louisiana for a tour. **Tammy Wynette**, also a newly-elected officer, had to call off her trip because of illness. ... **Top Billing**, leading talent agency, is moving to new and larger quarters at the Continental Plaza. ... **Tex Fenster** writes that he is looking for guests on his television shows in New York, country type.

... Disk jockeys are king to each other. The talented **Billy Parker** of WVOO, Tulsa, has put out a single called "Now She's Just Mine" on the ATCO label, and the first person to chart it was his old buddy, **Bill Mack**, at WBAP, Fort Worth. ... A sign of the times: **Guy Lombardo**, with 13 band members, working the Municipal Auditorium here for less money than **Mel Tillis** and five band members. ... **Joy Ford** of Country International Records has just completed a world tour. The one-time carnival acrobat and sometimes dancer now is a full-time country singer.

Another sign of the times, per-

(Continued on page 60)

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TO
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"And Turns
On The Love"

A Jim Cowen and David Anderson Song
sung by John Wesley Ryles on RCA

Billboard Hot Country Singles

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JANUARY 18, 1975, BILLBOARD

| 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 | 11 | 35 | 41 | 6 | ★ | KENTUCKY GAMBLER —Merle Haggard (D. Parton), Capitol 3974 (Owens, BMI) | 68 | 69 | 5 | ★ | SALLY G —Paul McCartney & Wings (P. McCartney, Apple 1875 (Capitol) (McCartney/ATV, BMI)) | | | |
| ★ | 3 | 8 | ★ | 43 | 6 | ★ | (I'd Be) A LEGEND IN MY TIME —Ronnie Milsap (D. Gibson), RCA 10112 (Acuff-Rose, BMI) | 69 | 37 | 13 | ★ | WHAT A MAN, MY MAN IS —Lynn Anderson (G. Sutton), Columbia 3-10041 (Rodeo Cowboy, BMI) | | | |
| 3 | 1 | 11 | ★ | 45 | 5 | ★ | RUBY, BABY —Billy "Crash" Craddock (J. Lieben, M. Stoller), ABC 12036 (Hill & Range/Quintet/Freddy Bienstock, BMI) | ★ | 80 | 4 | ★ | LOVING YOU WILL NEVER GROW OLD —Lois Johnson (D. Silver), 20th Century 2151 (Hank Williams Jr., BMI) | | | |
| 4 | 5 | 12 | ★ | 38 | 39 | 8 | MY WOMAN'S MAN —Freddie Hart (G. Richey, B. Peters), Capitol 3970 (Al Gallico/Ben Peters, BMI) | 71 | 75 | 4 | ★ | SOMETHING JUST CAME OVER ME —Charlie Rich (M.A. Rich), Mercury 73646 (Phonogram) (Makamillion, BMI) | | | |
| ★ | 8 | 7 | ★ | 39 | 10 | 13 | CITY LIGHTS —Mickey Gilley (B. Anderson), Playboy 6015 (T.N.T., BMI) | 72 | 48 | 15 | ★ | HERE WE GO AGAIN —Brian Shaw (S. Throckmorton), RCA 10071 (Reaction/Unart, BMI) | | | |
| ★ | 11 | 6 | ★ | 40 | 36 | 11 | THEN WHO AM I —Charley Pride (D. Owens, D. Frazier), RCA 10126 (Hill & Range/Acuff-Rose, BMI) | 73 | 76 | 6 | ★ | POUR IT ALL ON ME —Del Reeves (W. Cross, R. Bowling, P. Richey), United Artists 564 (Brougham-Hall, BMI) | | | |
| 7 | 7 | 14 | ★ | 41 | 44 | 7 | OUT OF HAND —Gary Stewart (T. Jans, J. Barry), RCA 10061 (Almo, ASCAP/Broadside, BMI) | 74 | 49 | 10 | ★ | COUNTRY GIRL —Jody Miller (T. Gosling, A. Hawkshaw), Epic 8-50042 (Columbia) (Al Gallico, BMI) | | | |
| 8 | 4 | 13 | ★ | 42 | 18 | 15 | LIKE OLD TIMES AGAIN —Ray Price (J. Weatherly), Myrrh 146 (Word/ABC) (Keca, ASCAP) | 75 | 77 | 7 | ★ | SEE SAW —Patsy Slead (R. Davis, H. Pratt, C. Sutton), Mega 1217 (PIP) (Arc, BMI) | | | |
| ★ | 14 | 7 | ★ | 43 | 24 | 13 | IT'S TIME TO PAY THE FIDDLER —Cal Smith (D. Wayne, W. Haynes), MCA 40335 (Coal Miners, BMI) | 76 | 84 | 3 | ★ | COME ON DOWN —Tennessee Ernie Ford (J. Hayford, St. Stone), Capitol 3916 (Mandina, BMI) | | | |
| 10 | 6 | 12 | ★ | 44 | 25 | 12 | ROCK ON BABY —Brenda Lee (J. Wilson, G. Dobbins), MCA 40318 (Chappell, ASCAP) | 77 | 50 | 12 | ★ | ANGELS ARE HARD TO FIND —Hank Williams Jr. (H. Williams Jr.), MGM 14755 (Hank Williams Jr., BMI) | | | |
| ★ | 15 | 13 | ★ | 45 | 46 | 7 | WRONG ROAD AGAIN —Crystal Gayle (A. Reynolds), United Artists 555 (Jack, BMI) | 78 | 85 | 5 | ★ | CHOO CHOO CH'BOOGIE —Asleep At The Wheel (M. Gabler, V. Horton, D. Darling), Epic 8-50045 (Columbia) (Rytvoc, ASCAP) | | | |
| ★ | 16 | 9 | ★ | 46 | 54 | 6 | IT WAS ALWAYS SO EASY (To Find An Unhappy Woman) —Moe Bandy (W. Shafer, D. Owens), GRC 2036 (Acuff-Rose/Hill & Range, BMI) | ★ | NEW ENTRY | → | ★ | I'LL SING FOR YOU —Don Gibson (B. Bond), Hickory 338 (MGM) (Acuff-Rose, BMI) | | | |
| ★ | 17 | 8 | ★ | 47 | 55 | 9 | DEVIL IN THE BOTTLE —T.G. Shepard (B. David), Melodyland 6002 (Motown) (Dunbar, SESAC) | ★ | 91 | 2 | ★ | OH BOY —Diana Trask (T. Romeo), ABC/Dot 17536 (Wherefore, BMI) | | | |
| 14 | 13 | 10 | ★ | 48 | 68 | 3 | I'VE GOT MY BABY ON MY MIND —Connie Smith (W. Shafer), Columbia 3-10051 (Acuff-Rose, BMI) | ★ | 81 | 88 | 2 | ★ | LEAVE IT UP TO ME —Billy Larkin (E. Conley) Bryan 1010 (Blue Moon, ASCAP) | | |
| ★ | 23 | 6 | ★ | 49 | 53 | 9 | THE TIES THAT BIND —Tina Williams (V. Corso, C. Otis), ABC/Dot 1731 (T. Eden, BMI) | ★ | 82 | 86 | 3 | ★ | I'LL BELIEVE ANYTHING YOU SAY —Sami Jo (J. Andrick), MGM 14773 (Lowery, BMI) | | |
| ★ | 16 | 12 | ★ | 50 | 60 | 3 | FOR A MINUTE THERE —Johnny Paycheck (J. Foster, B. Rice), Epic 8-50033 (Columbia) (Hall-Clement, BMI) | ★ | ★ | NEW ENTRY | → | ★ | BEFORE THE NEXT TEARDROP FALLS —Freddy Fender (V. Keith, B. Peters), ABC/Dot 17540 (Fingerlake, BMI) | | |
| ★ | 21 | 8 | ★ | 51 | 61 | 5 | GREAT EXPECTATIONS —Buck Owens (B. Owens), Capitol 3976 (Bluebook, BMI) | ★ | ★ | NEW ENTRY | → | ★ | LIFE —Marty Robbins (M. Robbins), MCA 40342 (Mariposa, BMI) | | |
| ★ | 18 | 19 | ★ | 52 | 62 | 5 | SUSAN WHEN SHE TRIED —Statler Bros. (D. Reid), Mercury 73625 (Phonogram) (American Cowboy, BMI) | ★ | 85 | 93 | 2 | ★ | DON JUNIOR —Jim Ed Brown (T. Romeo), RCA 10131 (Wherefore, BMI) | | |
| ★ | 19 | 5 | ★ | 53 | 56 | 10 | I CARE/SNEAKY SNAKES —Tom T. Hall (T.T. Hall), Mercury 73641 (Phonogram) (Hallnote, BMI) | ★ | ★ | NEW ENTRY | → | ★ | PENNY —Joe Stampley (G. Lane, S. Davis), ABC/Dot 17537 (Al Gallico, BMI) | | |
| ★ | 20 | 13 | ★ | 54 | 57 | 6 | SOMEONE CARES FOR YOU —Bud Steagall (R. Steagall, G. Sutton), Capitol 3965 (Pala Duro/Rodeo Cowboy, BMI) | ★ | 87 | 87 | 4 | ★ | RAIN —Kris Kristofferson & Rita Coolidge (L. Gatlin), Monument 8630 (Columbia) (First Generation, BMI) | | |
| ★ | 21 | 5 | ★ | 55 | 58 | 5 | RAINY DAY WOMAN/HELP THE COWBOY SING THE BLUES —Waylon Jennings (W. Jennings), RCA 10142 (Baron, BMI) | ★ | 88 | 90 | 3 | ★ | YOURS AND MIND —O.B. McClinton (T. Strong, M. Littlefield), Enterprise 9108 (Columbia) (Hardhead, BMI) | | |
| ★ | 22 | 9 | ★ | 56 | 52 | 9 | WHATCHA GONNA DO WITH A DOG LIKE THAT —Susan Raye (B. Morris), Capitol 3980 (Blue Book, BMI) | ★ | ★ | NEW ENTRY | → | ★ | SOULFUL WOMAN —Kenny O'Dell (K. O'Dell), Capricorn 0219 (Warner Bros.) (House Of Gold, BMI) | | |
| ★ | 23 | 13 | ★ | 57 | 67 | 3 | IT'S MIDNIGHT/PROMISED LAND —Elvis Presley (B.E. Wheeler, J. Chestnut), RCA 10074 (Imagination, ASCAP/Geronimo, BMI) | ★ | 90 | 82 | 4 | ★ | I'VE NEVER LOVED ANYONE MORE —Linda Hargrove (L. Hargrove, M. Nesmith), Elektra 45215 (Window, BMI) | | |
| ★ | 24 | 11 | ★ | 58 | 74 | 3 | THAT'S THE WAY LOVE SHOULD BE —Brian Collins (M. Blackford, J. Dougherty, D. Gillon), ABC/Dot 17527 (Famous, ASCAP) | ★ | 91 | 92 | 3 | ★ | ME AS I AM —Chip Taylor (C. Taylor), Warner Bros. 8050 (Blackwood/Back Road, BMI) | | |
| ★ | 25 | 6 | ★ | 59 | 59 | 5 | LADY CAME FROM BALTIMORE —Johnny Cash (T. Hardin), Columbia 3-10066 (Hudson Bay, BMI) | ★ | ★ | NEW ENTRY | → | ★ | WATCH OUT FOR LUCY —Tony Booth (L. Mack), Capitol 3994 (Danzon/Dadgum, BMI) | | |
| ★ | 26 | 10 | ★ | 60 | 63 | 4 | EASY TO LOVE —Hank Snow (D. Burgess), RCA 10108 (Singletree, BMI) | ★ | 92 | 94 | 4 | ★ | EASY LOOK —Kenny Price (S. Throckmorton, C. Putman), RCA 10141 (Tree, BMI) | | |
| ★ | 27 | 8 | ★ | 61 | 83 | 2 | ANOTHER YOU —Faron Young (J. Peppers), Mercury 73633 (Phonogram) (Coal Miners, BMI) | ★ | ★ | NEW ENTRY | → | ★ | JANUARY JONES —Johnny Carver (R. Bourke), ABC 12052 (Chappell, ASCAP) | | |
| ★ | 28 | 10 | ★ | 62 | 64 | 7 | THERE'S A SONG ON THE JUKEBOX —David Willis (B. Sherrill, C. Taylor), Epic 8-50036 (Columbia) (Algee, BMI) | ★ | ★ | NEW ENTRY | → | ★ | JUST LIKE YOUR DADDY —Jeanne Pruett (J. Adrain), MCA 40340 (Pick-A-Bit, BMI) | | |
| ★ | 29 | 10 | ★ | 63 | 66 | 4 | I WONDER WHOSE BABY (You Are Now) —Jerry Wallace (M. Powell), MCA 40321 (4 Star, BMI) | ★ | 96 | 98 | 2 | ★ | ALL THE LOVE YOU'LL EVER NEED —Cliff Cochran (J. Seely), Enterprise 9109 (Columbia) (Tree, BMI) | | |
| ★ | 30 | 8 | ★ | 64 | 65 | 5 | BUSIEST MEMORY IN TOWN —Dickey Lee (G. Morgan), RCA 10091 (Pi-Gem, BMI) | ★ | 97 | 99 | 2 | ★ | RISE 'EM COWBOY —Paul Davis (P. Davis), Bang 712 (Web IV) (Web IV, BMI) | | |
| ★ | 31 | 10 | ★ | 65 | 70 | 4 | SINGIN' IN THE KITCHEN —Bobby Bare & The Family (S. Silverstein), RCA 10096 (Evil Eye, BMI) | ★ | ★ | NEW ENTRY | → | ★ | I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch) —Price Mitchell & Jerri Kelly (Holland, Dozier, Holland), GRT 016 (Chess/Janus) (Jobete, BMI) | | |
| ★ | 32 | 6 | ★ | 66 | 81 | 2 | I'M A BELIEVER —Tommy Overstreet (S. Barrett, R. Mareno), ABC/Dot 17523 (Ricci Mareno, SESAC) | ★ | ★ | NEW ENTRY | → | ★ | PADRE —Judy Lynn (A. Romans, P.F. Webster), Warner Bros. 8059 (Anne-Rachel, ASCAP) | | |
| ★ | 33 | 6 | ★ | 67 | 73 | 4 | LET'S SING OUR SONG —Jerry Reed (J.R. Hubbard), RCA 10132 (Vector, BMI) | ★ | 99 | ★ | NEW ENTRY | → | FROM THIS MOMENT ON —Bonnie Guitart (B. Guitart), MCA 40306 (4-Star, BMI) | | |
| ★ | 34 | 7 | ★ | 67 | 73 | 4 | WOLF CREEK PASS —C.W. McCall (W. Fries, L.S. Davis), MGM 14764 (American Gramophone, SESAC) | ★ | 100 | 95 | 6 | ★ | WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF —Little David Wilkins (D. Wilkins, T. Marshall), MCA 40345 (Emerald Isle/Battleground, BMI) | | |

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Country



Bob Schantz photo

VASSAR VIOLIN—Violinist-fiddler Vassar Clements, seated, has cut an album for Mercury, produced by Buddy Killen, right. They are shown with Charlie Fach, vice president of a&r for Phonogram/Mercury, distributors of Dial. Killen is vice president of Dial.

Nashville Scene

• Continued from page 57

haps: **Jerry Lee Lewis** has lowered his price. ... **George Riddle** has signed with Marathon Records of Canada. ... **Tex Clark** of Brite Star Promotions is co-writer on the new Columbia single of **David Alan Coe**. ... ASCAP's **Charlie Monk** has done it again. He's been notified by the Washington, D.C. Ad Club that he's won two "Addys" for his voice work on TV commercials for the Chesapeake & Potomac Telephone Co. Last year he won a "Clio" for voice work on the Coca-Cola Country Sunshine campaign with **Dottie West**. ... Dottie, by the way, is back in the hospital, and will miss the inauguration of Gov. Blanton, who used her commercial extensively in his campaign. ... The **LeGarde Twins** now are being managed by **Art Rush**, who in the past has guided the destinies of **Roy Rogers**, **Dale Evans** and **Dale Robertson**. ... **Barry Sadler**, whose "Ballad Of The Green Beret" was virtually the only Viet Nam war hit, now is being booked by Nashville International Corp., seeking to play American Legion posts, along with military posts. ... **Pat Floyd** is back! The talented and well-liked lady is now professional manager for the Mega publishing firms of One Hundred Oaks Music (BMI) and Two Rivers Music (ASCAP). Pat formerly was vice president of Buckhorn Music, and has worked in the past with Six Days Music and Central Songs. A Denver native, she used to sing with her sisters on KLAQ Radio there.

Teddy Wilburn is still a little weak after a five-week bout with hepatitis. ... What was billed as the "First Annual Jerry Lee Lewis New Year's Eve Party" at the Convention Center in Dayton, Ohio, fizzled out when the promoters canceled just before his departure from the Memphis airport. Lewis now says he is filing lawsuits against the promoter and his production company, if he can find them. Attempts to locate anyone by the name on the contract have failed, and there is some question as to whether he ever existed. ... Right after **Josie Brown** got out of the hospital, RCA released her new record, "I Can Feel Love." It was written by **Jim Hayner** of Cedarwood, an engineer turned songwriter. ... The Department of Interior is putting together, along with the UN, a **Johnny Horizon** album, with selected songs by many artists, some of them country. It will be sold on national radio and television, with proceeds going

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 1/18/75

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|--|
| ★ 3 | 5 | 5 | I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia) |
| 2 | 1 | 5 | THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia) |
| ★ 8 | 6 | 6 | CITY LIGHTS—Mickey Gilley, Playboy PB 403 |
| 4 | 2 | 26 | BACK HOME AGAIN—John Denver, RCA CPL1-0548 |
| 5 | 4 | 14 | MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331 |
| 6 | 5 | 28 | COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427 |
| 7 | 6 | 9 | GET ON MY LOVE TRAIN—La Costa, Capitol ST 11345 |
| 8 | 7 | 10 | MISS DONNA FARGO—ABC/Dot DOSD 2002 |
| 9 | 10 | 30 | RUB IT IN—Billy Crash Craddock, ABC ABCX-817 |
| 10 | 11 | 4 | SHE CALLED ME BABY—Charlie Rich, RCA APL1-0685 |
| 11 | 13 | 11 | DON WILLIAMS, VOL. III—ABC/Dot DOSD 2004 |
| 12 | 14 | 4 | SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram) |
| 13 | 9 | 16 | THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734 |
| 14 | 15 | 33 | PURE LOVE—Ronnie Milsap, RCA APL1-0500 |
| ★ 15 | 30 | 19 | PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646 |
| ★ 16 | 22 | 4 | HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358 |
| ★ 17 | 21 | 5 | COUNTRY HEART 'N SOUL—Freddie Hart, Capitol ST 11353 |
| 18 | 20 | 9 | LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC) |
| 19 | 12 | 8 | PRIDE OF AMERICA—Charley Pride, RCA APL1-0757 |
| ★ 20 | 24 | 4 | HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354 |
| 21 | 23 | 9 | GREATEST HITS—Mel Tillis, MGM M3G 4970 |
| 22 | 18 | 6 | REUNION—Glen Campbell, Capitol SW 11336 |
| 23 | 16 | 32 | IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411 |
| 24 | 27 | 24 | ONE DAY AT A TIME—Marilyn Sellers, Mega MLPS-602 (PIP) |
| 25 | 17 | 10 | HAVING FUN WITH ELVIS ON STAGE—Elvis Presley, RCA CPM1-0818 |
| 26 | 19 | 21 | COUNTRY—Anne Murray, Capitol ST-11324 |
| 27 | 31 | 9 | WOMAN TO WOMAN—Tammy Wynette, Epic KE 33246 (Columbia) |
| 28 | 25 | 11 | CLASSIC CLARK—Roy Clark, ABC/Dot DOSD 2010 |
| 29 | 32 | 3 | BREAK AWAY—Kris Kristofferson & Rita Coolidge, Monument PZ 33278 (Columbia) |
| 30 | 34 | 91 | BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia) |
| ★ 31 | 42 | 20 | ROOM FULL OF ROSES—Mickey Gilley, Playboy 401 |
| 32 | 26 | 15 | LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712 |
| 33 | 36 | 19 | I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441 |
| 34 | 29 | 12 | SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram) |
| 35 | 28 | 7 | WHAT A MAN MY MAN IS—Lynn Anderson, Columbia KC 33293 |
| 36 | 37 | 8 | GREATEST HITS—Diana Trask, ABC/Dot DOSD 2007 |
| 37 | 39 | 6 | INSIGHT INTO HANK WILLIAMS IN SONG AND STORY—Hank Williams & Hank Williams Jr., MGM M3G 4975 |
| 38 | 41 | 12 | LIVING PROOF—Hank Williams Jr., MGM 4971 |
| 39 | 43 | 15 | THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444 |
| 40 | 33 | 31 | GREATEST HITS VOL. II—Loretta Lynn, MCA 420 |
| 41 | 44 | 6 | LATEST & GREATEST—Danny Davis, RCA APL1-0774 |
| 42 | NEW ENTRY | | WROTE—Dick Feller, United Artists UA-LA349 |
| 43 | 47 | 10 | PLEASE DON'T TELL (That Sweet Ole' Lady Of Mine)—Johnny Carver, ABC ABCD 843 |
| 44 | 49 | 2 | FALL AWAY—Tex Ritter, Capitol ST 11351 |
| 45 | 45 | 3 | I WISH I HAD LOVED YOU BETTER—Eddy Arnold, MGM M3G 4961 |
| 46 | NEW ENTRY | | BARBI DOLL—Barbi Benton, Playboy PB 404 |
| 47 | 48 | 2 | I WONDER WHO'S BABY (You Are Now)—Jerry Wallace, MCA 461 |
| 48 | NEW ENTRY | | EXPRESSIONS—Ray Griff, ABC/Dot DOSD 2011 |
| 49 | 50 | 2 | CHAMPAGNE LADIES & BLUE RIBBON BABIES—Ferin Husky, ABC 849 |
| 50 | 35 | 14 | MONSTER'S HOLIDAY—Buck Owens, Capitol ST 11332 |

for ecology. ... **Bill Anderson** has gifted **Jean Shepard** with the framed original words to "Slippin' Away," a hit song. She, in turn, has recorded an entire album of Bill's songs, and he does the introductory monologue on the front of it. ... Phoenix artists **Clay Jerrolds** and **James Allen** have just done sessions for Nashville In-

ternational, produced by **Dick Shuey**. ... Still another Grand Ole Opry artist has hit the 25-year milestone. **Hank Snow** was honored by a silver trophy, presented by manager **Hal Durham**. Snow noted that **Ernest Tubb** was instrumental in bringing him to the show a quarter-century ago.

Billboard Best Selling Gospel LPs

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| This Week | Last Report | Weeks on Chart | TITLE, Artist, Label & Number |
|-----------|-------------|----------------|--|
| 1 | 1 | 47 | ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC) |
| 2 | 2 | 43 | HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319 |
| 3 | 9 | 34 | JAMES CLEVELAND With The Southern California Community Choir—I'll Do His Will, Savoy MG 14284 |
| 4 | 5 | 57 | ARETHA FRANKLIN Amazing Grace, Atlantic SD 2-906 |
| 5 | 3 | 22 | SHIRLEY CAESAR WITH CAESAR SINGERS & THE WHITE ROCK BAPTIST CHOIR Millennial Reign, Hob HBX 2170 (Scepter) |
| 6 | 6 | 14 | MIGHTY CLOUDS OF JOY It's Time, ABC/Dunhill DSX 50177 |
| 7 | 4 | 22 | REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro) |
| 8 | 11 | 14 | DIXIE HUMMINGBIRDS Who Are You, ABC/Peacock PLP 52905 |
| 9 | 12 | 22 | JAMES CLEVELAND Down Memory Lane, Savoy MG 14311 |
| 10 | 14 | 9 | SENSATIONAL NIGHTINGALES My Sisters And Brothers, ABC/Peacock PLP 59209 |
| 11 | 8 | 61 | INEZ ANDREWS Lord Don't Move The Mountain, ABC/Songbird SBLP-226 |
| 12 | 17 | 22 | ANDRAE CROUCH & DISCIPLES I Don't Know Why Jesus Loved Me, Light LS 616 (Word/ABC) |
| 13 | 7 | 57 | REVEREND W. LEO DANIELS Sermon—Build Your Own Fire, Jewel LPS 0081 |
| 14 | — | 1 | JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy MG 14322 |
| 15 | 24 | 34 | THE GOSPEL SOUL OF SAM COOKE WITH THE SOUL STIRRERS Vol. 1 Specialty SPS 2116 |
| 16 | 22 | 57 | SENSATIONAL NIGHTINGALES It's Gonna Rain Again, ABC/Peacock PLP 175 |
| 17 | 10 | 53 | JAMES CLEVELAND & THE GOSPEL GIRLS Trust In God, Savoy MG 14302 |
| 18 | 19 | 5 | SARAH JORDAN POWELL Savoy MG 14347 |
| 19 | 21 | 61 | JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270 |
| 20 | 27 | 30 | BILLY PRESTON Gospel In My Soul, ABC/Peacock PLP 179 |
| 21 | 13 | 43 | JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I Told Jesus To Change My Name, Savoy MG 14322 |
| 22 | NEW ENTRY | | REVEREND MACEO WOODS Jesus People, Truth GTS 2704 |
| 23 | 15 | 34 | REVEREND W. LEO DANIELS The Real Thing, Jewel LPS 0087 |
| 24 | 16 | 34 | REVEREND W. LEO DANIELS Straddle The Fence, Jewel LPS 0088 |
| 25 | 26 | 5 | REVEREND WILLIE MORGANFIELD All Powerful Name, Jewel LPS 0065 |
| 26 | 18 | 34 | THE BEST OF MIGHTY CLOUDS OF JOY, Vol. 2 ABC/Peacock PLP 183 |
| 27 | NEW ENTRY | | SUPREME ANGELS Shame On You, Nashboro 7141 |
| 28 | NEW ENTRY | | GOSPEL SOUL OR SAM COOKE WITH THE SOUL STIRRERS VOL. 2 Specialty SPS 2128 |
| 29 | 32 | 5 | THE CONSOLERS Victory Shall Be Mine, Nashboro 7135 |
| 30 | 31 | 5 | DOROTHY LOVE COATES & HER SINGERS When It's All Over, Nashboro 7138 |
| 31 | 20 | 34 | RANCE ALLEN GROUP Brothers, The Gospel Truth GTS 1212 |
| 32 | 25 | 47 | SHIRLEY CAESAR The Invitation, Hob HBX 2160 (Scepter) |
| 33 | 23 | 9 | BEST OF DOROTHY LOVE COATES & THE GOSPEL HARMONETTES Vol. 1 Nashboro 7132 |
| 34 | NEW ENTRY | | EDWIN HAWKINS SINGERS Live, Buddah BDS 5606 |
| 35 | NEW ENTRY | | REVEREND MACEO WOODS In Concert, Truth GTS 2703 |

Gospel

Distribution Is Major Problem For Gospel-Specializing Labels

By BILL WILLIAMS

NASHVILLE—One gospel group recently sold \$8,800 worth of albums from a rack following a single concert on the West Coast. That, with the group's \$2,000 guarantee for the show, gave it a \$10,000 night.

Still another group, steeped in tradition of gospel quartet singing, is considering hiring a van to follow it to appearances around the nation. This will eliminate the need for drop-shipping, an essential for sales.

These examples point up both the weaknesses and strengths of gospel music as it goes into another year, mired on one hand by lack of good distribution, profiting on the other from phenomenal rack sales on the scene.

"Gospel music has no limitations," says Jim Black, who is a gospel singer himself and spends most of his time working with writers and publishers for SESAC. "It can do anything it wants with its growth, as long as it doesn't put on its own limitations."

Others in the gospel music industry seem to agree with this appraisal. While confessing that it will never be a big one-stop item because few people drink beer and listen to music of salvation on jukeboxes, they freely admit that such songs as "Why Me" and "Put Your Hand In The Hand" or others of this caliber have found their way into the boxes.

The Jesus rock music has made a

tremendous impact, and thus message music is being carried to all parts of the world, with emphasis on the young. Randy Matthews, the Archers, Andrae Crouch and others have made an incredible mark.

Yet, on the other hand, some groups have had to move to secular music to really hit it big. This is true of the Oak Ridge Boys, who were extremely successful in Gospel, but sought new horizons; of the Reid Brothers, who became the Statlers and moved into country; of Billy Preston, who was a member of the Andrae Crouch Disciples, and certain others. Even the Stamps Quartet now is singing background music for Elvis Presley, and the Imperials cover many fields.

Yet the Blackwoods, the Happy Goodmans, the Rambos and scores of others are bigger than ever, hanging heavily to tradition. The Bill Gaither Trio is becoming one of the biggest acts in gospel and Gaither already is established as the leading writer. The Blackwood Singers have developed an act which includes music easily recognizable by crowds, topped off with patriotism. Thus, the group has made heavy inroads into fairs.

A James Blackwood on stage, or a Hovie Lister, still creates a magic which spurs a crowd. Yet, frankly, promoters have cut back in some areas, and there are fewer dates for many. Additionally, those who rely on church offerings for their money have undergone some setbacks, what with the recession and inflation.

Two giants, Word of Waco (and its subsidiaries) and Heart Warming-Impact (Benson Publishing) of Nashville, continue to expand and grow, and to improve distribution. They, along with the few major companies which employ gospel acts, have no distribution problems. Most of the others, however, still rely on the "back of the bus" sales, or the racks quickly assembled in the foyers of concert halls.

There are some other bright new signs. At least two gospel radio syndications are actively operating and one of them—a rock-gospel syndication out of Philadelphia—is being programmed on Top 40 stations.

Aside from the undertaking at KSON-FM most so-called gospel stations are a far-cry from that. They, instead, sell block programming, even at drive time, to preachers willing to pay the price, and the music is shunted off into the background.

WAMB-FM, in suburban Donel-

son here, indicates it is going to full-time gospel music on weekends, at least partially following the lead of KSON-FM in San Diego.

"The gospel music industry has needed a professional such as Bill Hudson for guidance," says Black, a member of the board of directors of the Gospel Music Assn. "This takes the wraps off of whatever limitations we had."

A further indication of the growth of gospel music is the fact that all of the performing rights organizations now are involved extensively with writers and publishers in this field. Jim Meyers of SESAC did the pioneering. Now the situation has become highly competitive.

Two of the top producers in the business, Bob McKenzie and Rick Powell, have indicated they will go into a full-time arrangement with the Gaithers.

"A huge field exists for major labels to develop acts and to exploit them," Black explains. "Everything is better in gospel music today; the caliber of the material, the sound. The market is there if it is presented properly. Not only is the sound improved, but the attitudes are better. It's no longer just quartet singing with a piano background. Today there is thought and there is production. If the majors get caught up in what is happening, there will be incredible advancement."

Gospel Groups Set To Perform In Middle East

LAKELAND, Fla.—Four Gospel groups have been selected for a tour covering parts of Europe and the Middle East, playing before heads of state.

The groups, headed by The Happy Goodman Family, will perform before the king of Jordan, the president of Israel, the president of Lebanon, and Pope Paul VI.

The concerts will take place in auditoriums in the center of each capital city where the king or president will be in attendance, along with a carefully picked audience. The American ambassador in each country also will attend.

The tours are put together by Dave Rushton of Melbourne, Fla., acting for Am-ur-Asia Christian Tours.

In addition to the Happy Goodmans, the tour will include New Genesis, Bill Textor & the Country Version, and New Creations.

Christian Artists Corp. Formed In So. California

THOUSAND OAKS, Calif.—Cam Floria, president of Continental Singers, Inc., has announced the formation of a new company known as Christian Artists Corp.

The new firm, which already has several projects under consideration, will be owned and controlled by Christian artists, including musicians, authors, speakers, radio and television personalities, according to Floria.

"The purpose of the corporation is to unite the Christian Artists in projects and services to further Christian music and communications," he says.

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Five Figure Salary, for creative, entertaining morning personality. 24 hour mod-country offers great position for right person. Strong production necessary. No beginners please. Free hospital, dental, life insurance and yearly bonus at Christmas. Non-returnable tape and resume to Mike Malone, WUNI Radio, P.O. Box 4614, Mobile, AL 36604. An Equal Opportunity Employer. tfn

WGSO, NEW ORLEANS, NEEDS A BIG VOICED CREATIVE PRODUCER TO HANDLE PRODUCTION AND AIR SHIFT. CALL DAN MILHAM, 604-581-1280. ja18

Crazy morning man needed for contemporary music station in San Luis Obispo, California. We'll pay well—You'll love San Luis. Rush tape and data to Levi, KATY, Box 841, 93406. ja18

POSITIONS WANTED

"CHICAGO-MILWAUKEE AREA: Young Chicano announcer seeking position in a contemporary radio or TV station. Good references, tape & solid production. College, 1st Phone, 3 yrs. experience in mid-sized market (½ million). Andre Mosqueda, 1420 E. Grand, Des Moines, IA. 50316 or phone 515-262-3940." ja25

RATINGS. NATIONWIDE PUBLICITY FOR PROMOTIONAL IDEAS. I'VE GOT BOTH TALENTED PERSONALITY WILL GET LISTENERS INVOLVED AND PARTICIPATING. EXPERIENCED MOR AND CW MAJOR AND MEDIUM MARKET PD AND MORNING MAN. WILL CONSIDER ALL REPLIES. JOHNNY KAYE, 603-582-6401. ja25

Manufacturers Optimistic

• Continued from page 45

operators are moving into game arcades and malls.

The export business continues to boom. Rock-Ola has licensed companies to manufacture its phonograph line in Spain and South Africa this year. Seeburg has extended to the Middle and Far East and South America, and Rowe is processing orders through the first five months of 1975 for export.

Paul Huebsch, general sales manager, Rowe International, sees this as "a time when astute operators will come into their own. The aggressive operator will be buying new, more expensive equipment, expanding to new locations, and introducing 1/25-cent play."

The demise of Wurlitzer earlier in 1974 has brought more business to the three remaining giants in the field. Rock-Ola, with a network of independent distributors, added five key Wurlitzer distributors for a substantial business increase, Ed Doris, executive vice-president, reports.

Sampler To Dealers

• Continued from page 38

conducted by Leonard Bernstein; Stravinsky's "Les Noces," directed by Robert Craft; the complete Mozart piano sonatas played by Lili Kraus; Tchaikovsky's "Maid of Orleans" and Prokofiev's "Stone Flower." Latter two albums derive from the Melodiya catalog.

Vox Jox

• Continued from page 45

thousand years. Good programming tool. I suggest you figure on buying a copy for your files. Thomas Crowell is the publisher and if you can't get one from a local store, I'd contact Nite himself at the radio station.

★ ★ ★

Warren Only called to report leaving WLDB in Atlantic City. He's looking for a job—either Top 40, progressive, jazz, or soul. 609-861-2006. . . . Lineup at WBVP in Beaver Falls, Pa., includes **Dave DeForrest** 6-10 a.m., acting program director **Bill Kelly** 12:30-4 p.m., **Dennis Atkins** 4-8 p.m., **Bruce Stevens** 8-midnight, **Jim Reynolds** midnight-6 a.m., with **Bob Headland** and **Diane Swan** handling the mike chores on weekends and **Tom O'Neil** serving as news director. I don't know what goes on between 10 a.m.-12:30 p.m. . . . A new TV show called "Pop! Goes The Country" has been launched with **Ralph Emery** as host. It's a weekly show, probably just a half-hour thing. Guests will range from **Johnny Cash** to **Jerry Reed** and **Merle Haggard**. Emery also hosts a syndicated radio show which is supposed to be in about 100 markets, though that sounds a little bit like an exaggeration to me. However, years ago when I came back out of the army and was attending The University of Texas in Austin, I used to stay up half the night many times listening to Emery, who then did the all-night show over WSM in Nashville. It was, at that time, the focus point of all country music radio as other deejays throughout the nation would listen to him to find out the new things happening in country music. And he would always have guests on the air. I once dropped by the station to see him work, as did many fans. Things were casual in those good old days of country radio.

★ ★ ★

WEAM in Washington has added "The Wolfman Jack Show," a syndicated weekly program marketed by **Don Kelly**, Los Angeles. WEAM will be running the show 6-midnight Saturdays. . . . **Denis McNamara** has joined WLIR in Garden City, N.Y.; it's a progressive station on Long Island. He'll continue as music director at WNYU, another FM station operated by New York University. . . . **Jim Rose** has been promoted at KFJZ in Fort Worth to programming assistant to **Beau Weaver**. He's also now doing the 10 a.m.-noon show.

★ ★ ★

Only Super Q station I know with a country music format is WQSN, an AM station in Charleston, S.C. **Dan Moon** is program director. . . . At rock-formatted WPNO in Auburn, Me., you'll find **Dean Rogers** in the morning, **Mark Reynolds** in midday, **Dave Dean** in afternoon, and **Bill Riley** on weekends. . . . **Steve Elliott**, WIVY, Jacksonville, Fla., writes: "In respect to the item you printed in Vox Jox last week about the three WIVY jocks who left, only one-third of it was true: or, at least, partially true. **Jefferson Stone**, who probably gave you the information, was terminated with cause. He did not 'bow out.' **Lee Fowler**, program director, will be happy to furnish you with any additional information." The lineup at WIVY now has **Dave Edward** 6-10 a.m., program director **Lee Fowler** 10-noon, **Frank Reed** noon-3 p.m., **David Lyons** from KRUX in Phoenix 3-6 p.m., **Joe McMillan** 6-10 p.m., **Steve Fox** from WCGQ in Columbus, Ga., 10 p.m.-1 a.m.; **Steve Elliott** 1-6 a.m., and **Billy Williams** on weekends.

★ ★ ★

Jan Jeffries, previously program director of WCRT and WQEZ in

Birmingham, has joined WSGN in Birmingham as program director. Congratulations, Jan. . . . **Dave Shaw**, program director of KGMQ, a Q-formatted FM station in Honolulu, sent in some figures to show that the station is scoring like crazy in Trace. . . . **Ric Sebastian**, 212-896-5159, writes: "I'm still job hunting. It's been nearly two months since I got zapped at WTUU, a country station in Toledo. And this is the longest I've ever been out of work (and I've been in radio since 1964). As I'm sure you know, the job market is unreal. Between Billboard and Broadcasting last week, there were no new listings. This is really a buyer's market in relation to jobs. There seems to me more people who will work for less money than ever before. And what's worse, it appears some stations are hiring the lowest bidder rather than the best jock." Sebastian has been in radio 10 years and is experienced in formats from rock to country.

★ ★ ★

I'll close with a couple of lines from the **Roger Ashby** show as reported in the CHUM Report: "I don't know where the money goes these days. It takes twice as much to live beyond my means as it used to." And: "Have you seen some of the movies they're releasing these days? Not only are most of them X-rated, but that's the only way the producers can sign their names."

★ ★ ★

One of the quietest programming and management consultants of them all is **David Klemm**, vice president and director of marketing at Blair Radio, 717 Fifth Ave., New York, N.Y. 10022. Blair is involved with about 105 radio stations and these include some of the nation's major radio stations. Yet, very few record companies know of Klemm's influence and potential in making a hit happen.

Columbia, of course, services Klemm with records. RCA, Capitol, United Artists, Motown and numerous others do not. Which is a mistake on the part of the labels. And, by the way, Klemm can prove quite helpful to program directors and air personalities in getting new jobs. But he probably won't be too happy about me mentioning that as his office will be bombarded with airchecks and resumes two days after this issue reaches the nation's radio stations.

Still, all in all, Klemm is probably the world's most active and most important programming consultants. It's just that he doesn't hang out in Martoni's.

★ ★ ★

KEZS, FM country music station in Sacramento, Calif., is looking for a part-time engineer for studio and transmitter. Pay isn't bad for the job; a good young guy might like the deal. . . . In case of some of you guys didn't see Inside Track in Billboard a week ago, **Ron Shawn**, radio director of Zoo World, wants me to give you his regrets about the folding of the publication. He enjoyed working with all of you, says he learned a lot, plus made a heap of buddies in radio. "If fortune permits, I'll be returning to radio here in South Florida and will also continue to produce my television show for the local PBS affiliate." If you'd like to touch bases with Ron, call him at 305-772-5115 either in early mornings or evenings; he plans to move closer to Miami around the middle of January.

★ ★ ★

David Hains is still looking for work on the air. 501-443-5541. Surely some of the stations in that southern area can use a good man. He's hanging out in Fayetteville, Ark. . . . **Barney Keep** just celebrated

his 30th anniversary on KEX, Portland, Ore. Governor **Tom McCall** proclaimed Dec. 28 as **Barney Keep Day** in Oregon. Congratulations, Barney. You've sorta become the institutional fixture of the entire northwest. After 10 years on Billboard, the local dogcatcher is thinking about proclaiming March 1 as **Claude Hall Minute** at Billboard.

★ ★ ★

Ira Apple is the new program director of KDKA, Pittsburgh. He has been executive producer at the station. . . . **Jim Jeffrey** has joined WWSW in Pittsburgh to host an evening talk show. . . . **Dick Hyatt** has taken over as program director of WBPM, which is using automation now—the Drake-Chenault "XT-40" programming service. . . . **Bill Lawrence** has been promoted to program director of WMEX in Boston; he was assistant program director and production manager. Been with the station five years. **Gary DeGraide** takes over Lawrence's old chores; he's afternoon personality and conducts an eight-piece band called The **Family Tree** in his spare time, of which he probably won't have much henceforth.

★ ★ ★

Lineup at WWOD in Lynchburg, Va., includes music director **Jay Marvin** 5-9 a.m., **Dave Thomas** 9 a.m.-2 p.m., **Lynn Nash** 2-6 p.m., program director **Bill Bender** 6-10 p.m., and **John McGowan** 10 p.m.-2 a.m. The country music station is deeply involved in community affairs, like giving a Christmas Party for underprivileged kids, etc. . . . **Danny Glad** has been named music director at KRLC in Lewiston, Idaho. The lineup there now has **Glad** 6-10 a.m., **Jay Steel** 10 a.m.-2 p.m., **Mike O'Shea** 6-2 p.m., **Bob Lee** 6-midnight, and **Ronnie James** all night. It's a 5,000-watt Top 40 station in a metro area of 50,000.

★ ★ ★

WMAQ, Chicago, is hunting for a female country air personality. Contact program director **Lee Sherwood**. . . . At WHEB-FM, a live Top 40 station in Portsmouth, N.H., you'll find **Floyd Wright** 6-10 a.m., **Duncan Dewar** 10 a.m.-3 p.m., program director **Andy Carey** 3-7 p.m., **Jim West** 7-midnight, and **Gregg Stevens** midnight-6 a.m., with **Jack Becker** and **P.J. O'Neal** on weekends. Station uses a PAMS jingle set and playlist is 27 records with about 50 percent of the air time devoted to oldies dating back to 1956.

★ ★ ★

Art Young has been promoted to program director of KRMH-FM, San Marcos, Tex. He'll continue his 8-9 a.m. air show. . . . Interesting to note that during the past seven months **Paul Drew**, vice president of programming for RKO General, has interviewed all four of the Beatles for the RKO feature "The Special Of The Month" which the chain syndicates. . . . **Pat Martin**, program director of KDXR in Paducah, Ky., is looking for a morning drive air personality with the first ticket.

★ ★ ★

Ron Brandon has taken over the Reus Record Report from **Dick Reus** and it's now called Radio Music Report and the address is P.O. Box 2671, Spartanburg, SC 29302. The new report looks pretty good and into that deep south music scene in strong fashion. Would somebody tell me where Reus is these days and how he's doing? Would also like reports on **Woody Roberts**, **K.O. Bayley**, and **Lee Baby Symms**. . . . **Jordan Schwartz** is the new general manager of Alcare Communications, Philadelphia, which syndicates "One Moment Please" featuring **Mort Crim**. The show is on more than 140 stations.

Ghezzi & 'Soul' Win Canzonissima

By ROMAN KOSAK

ROME — Crippled by strikes, hit by scandal and derided by critics "Canzonissima," traditionally Italy's most popular television program, ended its 1974 and possibly last season on Epiphany Day with the Italo-American singing duo Wess and Dory Ghezzi winning the song competition with their entry "Un Corpo E Un Anima" (A Body and A Soul).

On the air since 1956 Canzonissima is a combination variety show and television song festival that is tied to the Italian national lottery. This year's winner, an anonymous Roman, earned over 300,000 for voting for Wess and Dory with his 1,000 lire (about \$1.55) lottery ticket.

Despite the big money, this year's Canzonissima was a very subdued affair. Last year the program was downgraded from its prime time Saturday night TV slot to Sunday afternoons. This year, just before the season was to begin in early October the public prosecutor of Turin revealed that one-third of the tickets sent in for the 1971-72 season were false and named a number of performers and their record companies involved in this year's program in his investigation. Mino Reitano, one of this year's finalists, was involved in the probe, as was Durium Records, which this year was represented by Wess and Dory, the winners.

Although most have been subsequently cleared of any fraud charges in the tickets scandal, the pall over this year's Canzonissima was not eased when technicians at the state-owned RAI television network began a series of hiccup strikes that disrupted the program and reduced the finale to little more than taped segments of earlier performances. The winners were later announced on the evening news.

The technicians, some of whom earn as little as \$150 a month in base pay after five years experience, have been working without a contract since last June 30. RAI, which since it was set up after the war, has run up a deficit of 800 billion lire (\$1.2 billion), according to the independent Rome newspaper *Il Messaggero*, has refused any salary increases. Strikes have disrupted RAI programming since early December, and still continue.

It was not known until the last minute whether there would be any sort of finale to Canzonissima. Scheduled originally as a two-part extravaganza from 6:00 p.m. to 10:45 p.m. with a forty-five minute news break, the program expected to feature a live TV hookup with 20 juries scattered around Italy whose votes would be tallied along with lottery tickets to produce the grand winner.

A two-hour strike from 4:00 to 6:00 p.m. ended all those plans. Nothing was ready, but under pressure from both RAI and the Ministry of Finance to produce winning singers and lottery winners, the show, in a very truncated form, went on.

Guest host Mike Bongiorno, working in a "secret studio" in RAI along with some administrative personnel, pasted together a program that consisted of tapes of earlier per-

formances by the nine finalists and a tape of a dance routine done by regular hostess Raffaella Carra.

This is all that millions of TV viewers and the 20 juries saw. But this format may have been a blessing in disguise for eventual winners Wess and Dory Ghezzi. They were only in fifth place in the popular voting, but on the strength of their tape they impressed the juries enough to be pushed by their votes to the top of the competition.

The winning of Canzonissima by Wess and Dory was somewhat of a breakthrough, as no one can remember the last time a foreign performer reached the finals of the song festival. Let alone one who won it. But if there was any resentment that a black American with a blond Italian girl should win the country's biggest song festival, the mumbling was very muted.

However, criticism of the quality of all the songs in the competition, the 1950's format, and the strike breaking involved in the finale has reached a crescendo in the Italian press. "It is like an old man who doesn't know he's dead," commented one newspaper, "at last it is dead," answered another. Many expressed satisfaction that on the last night instead of being subjected to four hours of Canzonissima they were able to see "The man who killed Liberty Valance" on TV.

The other finalists included Tony Santagata, Massino Ranieri, Mino Reitano, Orietta Berti, Gianni Nazario, Maria Carta, I Vianella, and Peping Di Capri.

U.K. Dealers Have Bumper Yule; Cautious on Future

LONDON — Record dealers throughout the U.K. enjoyed a bumper Christmas selling period—but for some time it was an enthusiasm tempered with caution for the future. Several admitted that they would be selective in their ordering and one dealer likened Christmas to "customers' last fling."

Record stores in all parts of Britain claimed exceptional business in the pre-Christmas build-up which carried through into the aftermath of the festive season. Sales of full-price albums, record tokens and cassettes continued to increase, but there were signs of a tailing-off in the popularity of mid-price and budget albums.

"Magic" was the description used by Alan Elmhurst, a director of the eight-strong Bruce's Record Stores in Scotland. "It was almost as though customers were having a last fling. Tape sales were healthy, with 8-track doing surprisingly well in view of the forecast made six months ago." He also mentioned demand for TV-promoted albums, particularly Arcade's Elvis Presley double.

Paul Knowles, a director of the southern England chain of eight Wax Record Stores put the Yuletide sales surge to the firm's cut-pricing policy. But he said there would be a tactical change in 1975 towards a concentration on best-selling material, which he felt would be the trend of the public's buying.

Joan Utterson, who runs a chain of Disque shops on Tyneside in the North-East, said that she had been surprised by the level of trade in view of the state of the economy.

Knowles mentioned signs of a

More TV \$ From MAM

LONDON—MAM is to spend more on TV advertising this year. Managing director Gordon Mills' TV experiment with the Engelbert Humperdinck "Greatest Hits" album, Decca's first entry into this form of promotion, has proved so successful that he may repeat it with all future productions from his stable, which includes Tom Jones and Gilbert O'Sullivan.

The commercial, which Mills produced, was initially shown only in two independent television areas, York and Granada, but now London has been added to the campaign. "If we had known how great an impact that advertisement was going to have, we would have gone nationwide initially, and judging by how great the sales are in the two areas we have picked, the album would have been number one by now," says Mills, who persuaded Decca to partner him in the U.K. campaign.

MAM has also launched a TV advertising campaign in Japan and will boost its product with another experimental campaign in the U.S. next year.

However, at the same time that Mills is planning all this extra expenditure, MAM has announced a cut in the dividend from shares. The cut of 8.4 cents per share was said to have been made to conserve cash resources following the revelation of a 19 percent downturn in profits by MAM.

Pre-tax profits for the year ending July 31 fell from \$5,712,000 to \$4,632,000, although an increase in turnover was recorded of \$4,320,000, bringing this up to \$23,520,000.

trend away from budget-price albums towards full-price releases, possibly due to consumers' increased purchasing power.

She said that the level of business was up on the past two years, but confirmed that sales of budget material had declined.

Mike Penney, recording merchandising manager of the 18-strong Leeds-based chain Vallances commented, "We hope the level of business will hold up at least until mid-February. I think it will then quiet down for about four months and pick up in full swing again by September."

A spokesman for the nationwide W.H. Smith chain expressed cautious optimism for the future. "We think the recorded music industry is more likely to weather the inflation storm unless there is any stringent increase in Value Added Tax on records. We had an excellent Christmas compared with 1973, although it was a late-selling one."

John Condon, product manager of Martins The Newsagent, which has 55 major record departments, spoke of increases of up to 75 percent in trade among stores open over one year. Tape sales were poor and TV-promoted records, with the exception of the Presley package, were not particularly good. Condon said the best trade was in mor material by such artists as Perry Como, Andy Williams and Max Bygraves.

Laurie Krieger, managing director of 59 Harlequin record shops, said turnover of about \$2 million was about \$800,000 up on 1973, with only one-third as many shops as in the previous year.

From The Music Capitals Of The World

LONDON

New album to aid slimmers, released through the Pye special label, has disk jockeys Terry Wogan and Pete Murray giving advice, and there is also a printed insert including recipes, isometric exercises and slimming hints. . . . Ian Kerr and Roy Cowen, who have been touring with a successful show called "Gilbert and Sullivan Go Kosher," have formed a record label, Kerroy, and a publishing company of the same name—first release is a comedy album "You Do Have To Be Jewish."

Phonogram is recruiting five national display personnel to improve the company's in-store coverage—they will concentrate on point-of-sale, window and concert-hall display material. . . . Precision Tapes in a January sale offer, pushing 150 titles from the catalog to dealers at \$2.40 then allowing dealers to re-sell at normal retailing price (around \$6.20). All are slower movers in the catalog, including items by the Halls Orchestra, Billie Holiday, The Kinks, Steeleye Span, Donovan, Max Bygraves, Petula Clark, Eartha Kitt and Lloyd Price.

The reformed Shadows are featuring six songs on the short list for the U.K. Eurovision Song Contest entry on Lulu's weekly television series—and the final list includes two by members of the Shadow, John Farrar (with Peter Best) who wrote "No No Nina" and drummer Brian Bennett (with Mike Redway) who wrote "This House Runs On Sunshine," which is tipped to go through to the finale. . . . Ron Wood finally squashed rumors that he is to replace Mick Taylor in the Rolling Stones' line-up.

Following outstanding success in the U.S., the Robin Trower band headlines a U.K. tour, starting Feb. 7. The first "home" gigs for Trower in more than a year. . . . Neil Sedaka to tour U.K. again for five weeks, starting Feb. 12. Though in the U.S. charts for the first time in nearly ten years, he has been a regular Top Thirty resident here. . . . Looks like the end of a chart-topping liaison with the news that Bill Martin and Phil Coulter will not be writing songs in future for the Bay City Rollers.

Tremendous radio and television support here to help Elvis Presley celebrate his 40th birthday—plus the usual unsubstantiated rash of rumors that he will "definitely" visit Britain in 1976. . . . George Melly, a jazz-showbiz character since 1950, has had his Ronnie Scott club season extended to five weeks—first time in the history of the club this has happened.

David Essex single "Gonna Make You A Star" now confirmed as the biggest-selling single in CBS 10-year history here. . . . New single from Queen is "Now I'm Here," written by guitarist Brian May, and from the "Sheer Heart Attack" album—out Friday (17). . . . World light heavyweight boxing champion John Conteh originally sponsored Lance Wynsor on television talent show "Opportunity Knocker," and the singer-composer has signed a writing contract with Francis Day and Hunter in London.

Strong possibility that the U.S. duo part of chart-topping Sparks group, Ron and Russell Mael, will co-star in a full-length film later this year—the group's new single is "Something For The Girl With Everything." . . . Reformed Cockney Rebel band, still led by Steve Harley,

to tour U.K. starting March. . . . Long-serving ballad singer Dorothy Squires says she is quitting the record industry and will write a book about her "sensational" life as a top star.

TOKYO

The Discwasher system is being introduced here by RF Enterprise at the retail price of 4,800 yen (\$16) for the record cleaner and 2,500 yen (\$8.33) for the brush. . . . The IAB promotion agency has fixed 11 concert dates between Jan. 22 and Feb. 3 for Charles Aznavour on his 5th Japan performance tour. . . . The CBS/Sony Family Club is offering "The World of Popular Great Artists" at 16,500 yen (\$55) cash down, or 17,400 yen (\$58) in six monthly installments for the set of 10 albums. The artists are Simon & Garfunkel, Andy Williams, Michel Polnareff, the Brothers Four, Percy Faith, Sergio Mendes & Brasil '77, the Fifth Dimension, Doris Day, Patti Page and Michel Legrand. . . . The music from the original motion picture soundtrack of "Earthquake" and "Airport 1975" has been released here by Victor Musical Industries with whom both RCA and MCA have foreign record licensing agreements.

Scheduled for February, release by Polydor K.K. on the Pablo label is "If Loving You Is Wrong/Millie Jackson." The album follows favorable reviews of "It Hurts So Good" and "The Morning After" by three leading Japanese dailies. . . . Seven concert dates have been fixed for Rick Wakeman and his "rock drama" troupe on their first Japan performance tour, Jan. 16-24, Udo Artists says. Publicity posters are being hung in the subway trains, which have become more widely used following the near-doubling of taxicab fares last year. . . . The MGM motion picture "Elvis On Stage" is scheduled for a Japanese rerun Jan. 15 on the NTV network. . . . Bea Borrmann will be the featured vocalist with Werner Mueller & His Orchestra on their sixth Ja-

(Continued on page 67)

Cap Radio Bites Into BBC; Has 1 Mil Listeners

LONDON—London's Capital Radio, widely regarded by the record industry as an indispensable alternative to BBC Radio One and an effective medium for disk advertising, has had its claim of 1 million listeners per day substantiated by an independent research organization.

In particular, about 500,000 people were reported to tune in consistently to deejay Kenny Everett's early morning weekday program.

The findings of the report, issued by the radio industry's important JICRAR committee, can be viewed as widely embarrassing for the BBC, which only a matter of weeks ago was stating that Capital's listeners numbered a mere 365,000.

Richard Attenborough, chairman of the commercial station, emphasized this point during a press conference to announce the statistics. "In only a year, the infant commercial stations have bitten deeply into the strongly-held BBC grip of radio audiences," he said. "With the emergence of this important JICRAR report, the BBC should look again at its own methods of research."

BILLBOARD IS BIG INTERNATIONALLY

Top Single Picks

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BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (3:56); producer: Randy Bachman; writers: C. F. Turner-Rob Bachman; publishers: Eventide, CAPAC/Ranbach/Top Soil, BMI. Mercury 73656. Hottest rock band in the country comes back from their number one "You Ain't Seen Nothing Yet" with another driving rocker combining simplicity of sound with vocal and instrumental skill. Already on the Hot 100 and almost certain to reach the heights of the top 10 before long. Flip: Sledgehammer (4:30); producer: same; writer: Randy Bachman; publishers: Ranbach/Top Soil, BMI.

B.T. EXPRESS—Express (3:25); producer: Jeff Lane; writers: B.T. Express; publisher: Triple O'/Jeff-Mar, BMI. Roadshow 7001 (Scepter). Hottest new disco band in the land follows "Do It 'Till Your Satisfied" (a number two Hot 100 hit) with cut aimed to fit in perfectly in the disco and radio markets. Virtually an instrumental, with a line or two tossed in. Should hit soul as well as pop. Flip: Express (Disco Mix) (5:00) info same in all categories.

JOHNNY WINTER—Raised On Rock (2:57); producer: Shelly Yakus; writer: Kark James; publishers: Screen Gems-Columbia/Sweet Glory, BMI. Blue Sky ZS8 2754 (CBS). Easily the most commercial thing this long standing rock star has yet come up with. Gone are the gruff, bluesy vocals, to be replaced with a smoother voice against a basic but well done instrumental background featuring the artist's star guitar work. Disk would seem to be an AM natural.

recommended

REUNION—Disco-Tekin (3:15); producers: Joey Levine, Marc Bellack and Paul diFranco; writers: Bellack-diFranco-Levine-Dolph-Holmes; publishers: Crushing/Crazy Chords/City Island, BMI. RCA JH-10150.

HUDSON BROTHERS—Coochie Coochie Coo (2:31); producer: Hudson Brothers; writers: Bill, Mark and Brett Hudson; publisher: Lornhole, BMI. Casablanca 316.

SAMMY JOHNS—Chevy Van (2:54); producers: Jay Senter and Larry Knechtel; writer: Sammy Johns; publisher: Act One, BMI. GRC 2046.

SAM NEELY—I Fought The Law (2:15); producers: Bobby Hart and Danny Janssen; writer: S. Curtis; publisher: Acuff-Rose, BMI. A&M 1651.

TERESA BREWER—Unliberated Woman (2:39); producer: Felton Jarvis; writers: Shane & Slice Keister; publisher: Youngun, BMI. Signature JH-10173 (RCA).

BOBBY BENSON—A Rock And Roll Song (3:40); producer: Joe Brooks; writer: Joe Brooks; publisher: Big Hill, ASCAP. Arista 0100.

ATLANTA RHYTHM SECTION—Angel (What In The World's Come Over Us) (3:28); producer: Buddy Buie; writers: Buie-Nix-Bailey; publisher: Low-Sal, BMI. Polydor 14262.



recommended

THE CRUSADERS—Stomp And Buck Dance (3:32); producer: Stewart Levine; writer: W. Henderson; publisher: Four Knights, BMI. ABC/Blue Thumb 261. (ABC)

BARBARA ACKLIN—Special Loving (3:25); producer: Willie Henderson; writers: Henderson-Joseph-Green; publishers: Eight-Nine, BMI/Will-Rock, ASCAP. Capitol 4013.

TONY LAMPKIN—He's A Better Liar Than Me (2:50); producer: Travis Jones; writer: Jackie Bell; publisher: Four Grand, BMI. Jemkl Soul 5001.

THE FLAMINGOS—Think About Me (4:00); producer: Johnny Worlds; writers: Jerome J. Jackson-Ruby D. Jenkins; publishers: Story World, ASCAP/Belleville, BMI. Worlds 103.

WHITE HEAT—If That's The Way You Feel (Then Let's Fall In Love) (3:14); producers: Barry White and Robert Relf; writers: Relf-Anderson; publishers: Sa-Vette/January, BMI. RCA JH-10154.

BATAAN—The Bottle (La Botella) (3:35); producer: J. Bataan; writer: Gil Scott Heron; publisher: Brouhaha. Solsoul 8701.



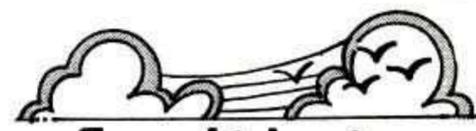
SLIK—The Boogiest Band In Town (3:16); producers: Bill Martin and Phil Coulter; writers: Martin-Coulter; publishers: Martin, Coulter/Famous, ASCAP. Polydor 15096. Fun filled rock made of the things commercially is made of, repetitive riffs, lots of good harmony vocals, a title that sticks in the mind and a general good time feeling. A sleeper that could prove a huge hit.

PHILLY DEVOTIONS—I Just Can't Say Goodbye (2:55); producer: John Davis; writer: J. Davis; publishers: Brywek/John Davis, ASCAP. Columbia 3-10076. Soul cut mixing in lots of the ingredients of the best things in the soul market today. Funky instrumentation augmented by strings and vocals in the popular falsetto style. Could cross to pop.

BUDDY CAUSEY—There's A Way (3:20); producer: Jerry Fuller; writer: J. Fuller; publisher: Fullness, BMI. Capitol 3996. Young artist whose voice is known throughout the South for his work on commercials comes up with an interesting cut mixing the sounds of Southern rock with a soul influence. Fun lyrics as well.

DONNY BEAUMONT—Look But Don't Touch (2:47); producers: G. Knight and G. Allan; writers: G. Knight-G. Allan; publisher: Don Kirshner, BMI. Mercury 73651. Soul cut sounds a bit like the Spinners instrumentally and vocally, and there's nothing wrong with that. Fits right into the contemporary, smooth soul mode.

BRYANT CARTER—Some Things Can Live (All Things Must Die) (2:58); producer: Glenn Martin; writer: Jimmy Carter; publisher: Cheekwood, BMI. Red Bird 1305. Very pretty ballad from this small label. Excellent vocals from Carter and fine instrumental arrangement. Mix of rock and country feeling, with neither going overboard. Watch this one and give it a careful listen—it could wind up as a major hit.



JOHNNY MATHIS—Sail On White Moon (3:12); producer: Johnny Bristol; writer: J. Bristol; publisher: Bushka, ASCAP. Columbia 3-10080. Always the perfect voice, Mathis is back with this lush tune penned by Johnny Bristol. More contemporary than what he has been doing recently, so don't pass it off as simply easy listening.



recommended

MARY LOU TURNER—Come On Home (2:28); producer: Owen Bradley; writer: Linda Darrell; Excellorec (BMI); MCA 40343.

MIKE LUNSFORD—While The feelings Good (3:44); producer: Tommy Hill; writer: R. Bowling; Brougham (BMI); Gusto 124.

JAMES PASTEL—Creator (3:30); producer: not listed; writer: James Pastel; Lair (BMI); La Louisianne 8144.

GENE BROWN—Ship With The Golden Sail (2:37); producer: Tommy Hill; writer: Gene Brown; T. Hill (BMI); Gusto 125.

LLOYD GREEN—Sally G (2:43); producer: Lloyd Green; writer: Paul McCartney; McCartney-ATV (BMI); Monument 8-8635.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

A Nation Of Musical Cripples, Says Brand

LOS ANGELES—American schools are "turning out into the world people who have no understanding or enjoyment of general music," Oscar Brand says.

A musical advisor to the popular "Sesame Street" television series and

Country U.S.S.R.

• Continued from page 3

the vast land, making millions of people familiar with a previously unknown kind of American music.

The Literaturnaya Gazeta (literary paper), a widely-read journal, has published an interview with Ford, titled "Taste Of Country." In it, the author added to the praise for the tour and explained to readers the growth of country music in the U.S.

It is now hoped that many other country acts will be presented in Russia. There is already a practical chance that Ms. Burnett will return this year—she seemed enthusiastic when approached by Gosconcert officials during her visit.

ASCAP Brochure

NEW YORK—A new ASCAP brochure to be used by the Society's sales force serving non-broadcast licensees is being distributed through the organization's network of branch offices. The brochure, an informational publication, is geared to inform the public as to what ASCAP does and how it serves its customers.

a decade ago a prolific recording act with his spicy "Bawdy Songs" and "Backroom Ballads" for the Audio Fidelity label, Brand is vehement about contemporary music standards—or lack of them.

"We are," he says, "a nation of musical cripples."

Brand's bitter remarks came as a result of his study of a recent test of almost 100,000 young Americans conducted by the National Assessment of Educational Progress in Denver.

A cross-section of the nation's youth was asked to sing familiar songs, to tap out rhythms and to play—if they could—a musical instrument. Results were shockingly poor.

Joining the outspoken Brand in commenting on the low marks displayed by American youth were Francois Clemmons, a six-year member of the popular "Mister Rogers" television series; Paul R. Lehman, professor of music at the Eastman School of Music, Rochester, and Roger Tenney, a teacher in the public schools of Owatonna, Minn., and a director of choirs and community concerts.

The four musicologists agreed that better education in the music field is vital. Among their suggestions: use material that is familiar to young people—whether it is blues, television jingles or game songs—so that students will be "bolstered by their own familiarity with the material at the start."

\$1 Mil Billing At Spring/Event

NEW YORK—Spring/Event Records reports billings of \$1 million in December, the biggest month so far in the four-year history of the labels. Roy Rifkind, principal, says the company's move into albums during the past year helped lift 1974 sales to a level "five times as high" as any previous year.

The Millie Jackson album "Caught Up" was a major contributor, Rifkind says. The labels, distributed by Polydor, were known previously as producers of singles.

Expansion Goal

• Continued from page 18

policy or come up with any grandiose plans.

"One can only do that properly after he has had a good chance to look around. I will, however, work heavily on the international front. Internally, I will be working to develop new artists and I am not adverse to negotiating for established acts. I will also continue to emphasize the country and soul crossover."

The election of Rubinstein would also seem to be another step in the general industry trend of bringing in business men to run record labels, such as Bhaskar Menon at Capitol.

Rubinstein says he has good ears but would not plan on letting his ears replace the a&r department. He says he will delegate authority to good people, and feels that with the maturing of the record industry, the business end of things is now just as important as the "ear" end.

Southeast U.S. Most Receptive To Promo

By NAT FREEDLAND

LOS ANGELES—The Southeastern U.S. is not only today's most fertile area for spawning new American hardrock groups, it is also the most receptive region for breaking airplay and sales on new pop records. So says Alan Mitnick, who opened up Atlanta's first regional independent promotion agency two and one half years ago.

Mitnick, a 14-year music industry veteran who put in promotion staff stints at London and United Artists, has a staff of four and covers Georgia, Florida, Kentucky, North and South Carolina.

"I currently service 153 stations in the Southeast regularly," says Mitnick. "Practically all of them report to the trade charts or tip sheets. I have never come across a class of broadcasters so open and cooperative to new product in such a wide variety of sounds and artists."

Mitnick rates as top breakout markets in his area Atlanta, Jacksonville, Charlotte, Augusta, Louisville, Birmingham, Montgomery and Chattanooga.

His staff spends part of each week on the road and covers each of those cities personally several times monthly. Mitnick also distributes to the radio stations in his area a weekly statistical newsletter with complete national playlist and chart information on his current plug product.

"Radio men in the South still will put on a record if they personally believe in it," says Mitnick. "They don't sit back waiting for a record to prove itself someplace else. Unlike other regions, the success of a Southeastern promotion man generally doesn't have to be limited to the few stations in his market where he has managed to develop particularly close personal friendships."

French Protest

• Continued from page 19

can get airplay would be 1,000—so what happens to the other 9,000? This means that the promotional value of radio is very limited."

Souplet says that the French record industry is taking the present situation very seriously indeed. "Relations between the industry and the broadcasting organizations at the present time are difficult and we may well be forced to forbid the use of records on radio."

"We are not concerned about record plugs. In fact, if plugging has been a factor in radio play, it could well be because of the fact that certain stations have publishing affiliates and are simply favoring their own copyrights."

This dramatic new development is to be the subject of a special luncheon debate by French record industry representatives during MIDEM.

Konk Product To Debut In U.K. Through Anchor

LONDON—First product from Kink members Ray and Dave Davies' Konk label is to be released in the U.K. this month through Anchor Records. The disks are a new single from Claire Hamill, "Gerónimo's Cadillac," and a new album from the artist, for Friday (24) release, called "Stage Door Johnnies." Ray Davies produced the album.

Under the deal between Konk and Anchor, the latter will represent the former in all world territories except for the U.S. and Canada where Konk is represented by ABC. First signs that the two companies would sign such a pact were apparent at

Anchor's official launch last autumn. Anchor will be responsible for working in liaison with Konk on promotion, marketing, publicity and advertising. All Konk product will go out through Anchor (distributed here by EMI) under the prefixes COS (for singles) and Konk (albums).

Ian Ralfini, managing director of Anchor, told Billboard: "We are very happy to have secured the Konk label, which we feel has the same aims, ideals and personal approach towards artists and promotion as Anchor."

Future product from Konk, founded by Tony Dimitriades along with the Davies brothers, is anticipated in the early spring. The label has signed singer-composer Andy Desmond and a new group, Cafe Society. Both are recording material for release.

Working out of Konk's headquarters, apart from Ray and Dave Davies and Dimitriades, are label manager John Darnley and publicist Marianne Rainford.

Peers In New Post

PARIS—Jean Michel Peers has replaced Jean Jacques Timmel as head of the Pathe Marconi EMI International department. Timmel has joined United Artists in France as general manager. Peers was previously assistant general manager. He joined Pathe Marconi in 1973.

International Court Rules For Stewart In Suit By Phonogram

LONDON—Three Appeal Court judges ruled on Dec. 21 that third-party proceedings against Rod Stewart and his company, Rollgreen Ltd., should be set aside. The actions were brought by Mercury and Phonogram Inc.

The courts are involved in a complex legal row over whether Stewart is still tied to a 1968 contract with the now-defunct Mercury Record Productions. The Appeal Court upheld a judgment by Justice Willis that, if the Appeal Court agreed, the questions as to whether Stewart's contract with Mercury was void as being in restraint of trade, and whether there had been inducements to break contracts would no longer arise.

When Mercury, with which Stewart signed in October 1968, was dissolved in America and became Phonogram, Stewart's contract was assigned, along with other assets, to the new company. But the singer was not told that this had happened. Therefore Phonogram's rights were only those of an equitable assignee (an equitable assignment is informal and does not comply with the terms of a legal contract). The crux of the matter was whether Phonogram, as an equitable assignee, without giving notice could exercise an option to extend the contract so as to bind the person who granted the option.

The judges, Lord Denning, Lord Justice Roskill and Sir John Pennington, decided that Phonogram could not do this and dismissed the appeal with costs. Leave to appeal to the House of Lords was refused.

Warner Bros. has claimed rights to Stewart's solo recordings.

Columbia Disk Club To Be Bowed In U.K.

• Continued from page 1

Magnet and RCA. Introductory advertisements will appear in the national press later this month.

General manager, Proctor H. Colquhoun, who has been involved with the Columbia Club operation in both Toronto and New York, says that records will be offered at the suggested manufacturers' retail price and that the items will not be specially packaged albums.

The advantage to members will be an introductory offer of a certain number of records and tapes at nominal prices and the commitment to a bonus scheme. "It will operate on similar lines to the Audio Club of Britain," he added. ACB is to mail-order subsidiary of the Polygram group.

Product, he says, will cut right across the board from classical, through mor to pop. Asked if he has considered the sort of adverse reaction from record dealers that has been expressed about the formation of similar operations in the past he says: "I hope the reaction will not be

too adverse. We feel we will enhance the volume of record sales in this country. The literature and advertisements will promote and service the industry as a whole. People who do not want to join a record club will be exposed to the material and may decide to buy it through normal outlets."

The Audio Club of Britain, which Colquhoun describes as a comparable operation, was set up in March 1970. Members are attracted by an introductory offer of records and tapes at slashed prices, and acceptance of this offer obliges them to buy a certain number of records in a 12-month period.

The ACB adds to its catalog each month, and members purchasing a full price album reap the bonus of qualifying for an album at half-price which has to be selected from a special list of records which are mainly re-releases or deletions. However, all the material available from ACB, which comes largely from the Polygram group catalog, is specially compiled for the club.

Decca And EMI Dropping 'Pay-Plays' On Luxembourg

LONDON—Decca and EMI here have stopped buying "pay-plays" on Radio Luxembourg. Expenditure by the two companies on this form of promotion is assessed at more than \$170,000, but station sales director Godfrey Morrow denied that the action represents a loss of revenue for Luxembourg.

He says: "We have more than enough orders and options out to fill the gap."

According to promotion manager David Rickerby, Decca's decision not to renew its contract with Luxembourg was prompted by doubts that pay-plays are effective promotion. Decca is considering other vehicles for product pushes, and these may well include first serious moves into advertising on local commercial radio.

Decca spent about \$80,000 on Luxembourg pay-plays during 1974—some 35 "plugs" a week. Even this figure is down on previous years, however. "When I joined Decca 18 months ago, we were running about 92 plays a week," he said.

EMI marketing and repertoire director Bob Mercer was reluctant to comment at any length about the abandonment of pay-plays, but did

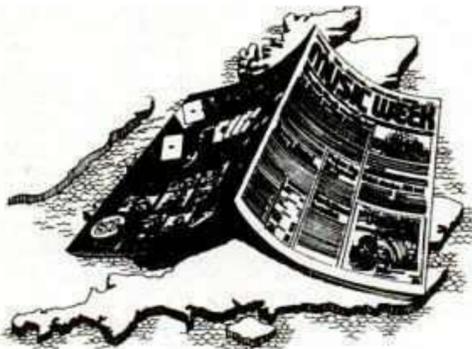
say the station has always had an "ambivalent" attitude towards that particular promotion device.

What EMI does not spend on Luxembourg pay-plays may still go into the station's coffers, however. Mercer emphasized that the company will be using Luxembourg for "all sorts of other promotional activities, the most obvious of which will be 30- and 50-second spot commercials."

Station sales director Morrow confirmed that a large advertising contract along these lines is being negotiated with EMI at the moment. "We have a very warm relationship with the company," he said.

Morrow actually believes that the two major non-renewals will work to the station's advantage. "In the past, the number of companies buying pay-plays has been small," he pointed out. "I think that the disappearance of EMI and Decca will actually mean this number will increase in future. It cannot but help our programming."

At least six other major record firms, including Polydor, CBS, RCA and Phonogram, have booked pay-play time for 1975, and at least a further six companies are negotiating bookings at present.



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Electrola Bows Super Disk Set

COLOGNE—EMI Electrola is presenting what they call "the most expensive show in the world." It is a set of five albums, packaged in a golden box, and featuring 86 international stars and 95 titles.

The music ranges from pop to classical works, and from oldies to the latest German and international hits.

Under the heading "Do You Remember?" there is Fred Bertelman with "Der Lachende Vagabund," to Lale Anderson and "Ein Schiff Wird Kommen," Edith Piaf and "Milord," and many other stars of yesterday.

The title "German Super Hit Parade" includes new titles from the German charts—Heino, Katja Ebstein, Adamo, Michael Schanze, Christian Anders and many others. "International Super Hit Parade" includes Cliff Richard along with Georgie, Sacha Distel, Gilbert Beaud. Another album features party music, under the title "Whenever There's a Celebration," with orchestral tracks from conductors like Hugo Strasser and Paul Kuhn.

And there is "Voices Of The Century," a sampler aimed at attracting classical music lovers. Among the names of yesterday and today featured: Maria Callas, Anna Moffo, Anneliese Rothenberger, Rudolf Schock, Nicolai Gedda, Dietrich Fischer-Dieskau, Guisepppe di Stefano, Gottlob Frick, Fritz Wunderlich, Johannes Heesters, Maria Cebotari, Richard Tauber, Benjamino Gigli, Joseph Schmidt, Gustaf Grundgens and Hilde Hildebrand.



DENVER GOLD—RCA, London, gives three gold albums, one silver album and one silver single to Jerry Weintraub and Milton Okun, manager and producer, respectively, of John Denver. The awards were: gold for Denver's "Rocky Mountain High," "Back Home Again" and "Best Of" albums; silver for his "Poems, Prayers and Promises" album; and silver for his "Annie's Song" single. Weintraub was in London to discuss RCA plans to build Denver's U.K. to superstar status and to investigate the possibility of a concert tour by the artist in 1975. Left to right: Mike Everett, RCA International; Weintraub; Geoff Hannington, managing director, RCA UK and Okun.

Cautious Optimism Is Outlook For Common Market Countries

By MIKE HENNESSEY

LONDON—How will the Common Market record industries fare in 1975?

Pierre-Jean Goemaere, head of Inelco in Brussels, location of the headquarters of the European Economic Community, provides some answers.

Says Goemaere: "I'm contemplating 1975 with moderate optimism—on the grounds that when business is bad in other sectors, the music industry usually holds up. I'm confident sales will not drop below the 1974 figure. We have had experience of this in the past with trade recessions and the record industry has never really suffered too much. People naturally are reluctant to make big investments in major consumer items such as motor cars and television sets; they also tend to cut down on eating out in expensive restaurants. The alternative is often to stay at home and listen to records."

Business in Belgium was up 15 to 20 percent in 1974 compared with 1973, and the outlook for 1975 is, says Goemaere, "reasonably favorable."

Goemaere is particularly happy that the new contract concluded between the International Federation of the Phonographic Industry and the European mechanical rights bureau (BIEM) provides, in Belgium, for the payment of mechanical rights in the country of sale rather than the country of manufacture. Since Belgium is a major importer of finished records, this is of vital importance.

Says Goemaere: "We are still in some difficulty in regard to certain mechanical rights organizations which want to claim mechanical fees in their respective countries on product exported to Belgium, and we shall have to find some way of resolving this problem. But the new agreement is a big step forward."

What Goemaere would also like to see accomplished in 1975 is a major step toward the harmonization of value added tax in the nine Common Market countries.

He says: "There is no doubt that the variation in this tax exacerbates the direct imports problem. I am sure the Benelux countries will be among the first to agree on a standard level of value added tax for records. At present, the rates are 10 percent in Luxembourg, 16 percent in Holland and 25 percent in Belgium."

"We know for a fact that dealers in Belgium are taking advantage of the fact that no VAT is due on transhipped records by importing records from Holland with paperwork giving a phoney address and a fictitious VAT number, and then selling these records in their shops without any VAT added. This is very good business for them, but it is thoroughly bad for the Belgian record industry."

Certainly the VAT differentiation among the Common Market countries is spectacular—eight percent in the U.K., 33.3 percent in France, 11 percent in Germany, 12 percent in Italy, 30.26 percent in Ireland, and 15 percent in Denmark (plus an additional tax of 1/6th of the retail price including tax).

And how does Goemaere see the prospects for the music industries in the other Common Market countries?

Generally he feels that what is good for Belgium should hold true for the other eight nations. But there are, of course, localized difficulties.

In Germany, for example, the industry has a tremendous import problem which is very much connected with the decline in various European currencies in relation to the mark. In the last six or seven years, for example, the pound has been devalued by about 50 percent in relation to the Deutschmark—and this makes direct imports of British albums into Germany a very attractive proposition.

Thus, despite the general German prosperity, despite an inflation rate lower than many of the other Common Market countries, the record industry in Germany is not nearly as

buoyant as it ought to be. And so long as there are no restrictions imposed on the direct importation of product into Germany, the situation in 1975 is likely to get worse, particularly as German taste is extremely catholic in the matter of acceptance of foreign product.

Expectations in Holland, says Goemaere, are on the same level of moderate optimism as obtain in Belgium. "It is a fact that 1974 has been substantially better than 1973 and the industry feeling is that 1975 should show a modest overall increase on '74," he adds.

It is true that the closing of Radio Veronica has had an adverse effect on singles sales and has, in consequence, made it more difficult to break new artists in Holland. "But," says Goemaere, "on the other hand the life-span of any successful single must inevitably be increased, because while Veronica could develop hits very quickly, it was also able to kill them very quickly in the effort to break new product."

Goemaere feels that this situation in Holland may lead to more selective release programs by the record companies. "Some of the companies, deprived of the Radio Veronica exposure, have turned to the Belgian offshore station, Mi Amigo," he points out. "But it cannot be long before the Belgian authorities take some action against this station."

As far as France is concerned, Goemaere says there is no doubt that the industry will have a herculean task in recovering from the combined effects of a protracted mail strike and the suspension of television programs due to industrial action by ORTF employees. The last quarter of 1974 was a particularly difficult period for the French industry and with massive cost increases on all sides, the outlook for 1975 cannot be entirely encouraging. If the industry manages to hold its own, it will have done well. That, at least, seems to be the general consensus of French opinion.

Another minor disaster area has been Italy, and making predictions about the Italian market is a pretty abortive exercise. "The one positive thing I know about," says Goemaere, "is that RCA has been able to resume tape duplication after a long period of labor difficulties, and this is good news for all the European RCA outlets which depend on Rome for their supplies of prerecorded cassettes."

But it is no secret that the economic situation in Italy is extremely difficult, and if the record industry manages to stand still in 1975, it will have done well.

As far as Ireland, Denmark and the United Kingdom are concerned, although all three countries are beset with galloping inflation in excess of 20 percent, the general industry mood is again one of cautious optimism. Even in times of economic crisis, people still need music. They need it, perhaps, more than ever.

"Looking at the Community as a whole," says Goemaere, "I think the music industry will prosper, but it will have to fight hard to make its gains as it competes in an area of diminishing purchasing power."

And he feels that the most likely black spot will be in the already declining cartridge market. "If the automobile industry continues to go into recession, then the 8-track market will, of course, be severely affected."

From The Music Capitals Of The World

• Continued from page 64

pan performance tour, now scheduled to begin on Jan. 29 and end Feb. 20. . . . **John Barry** began a 28-day tour of this country's major cities Jan. 2 with an orchestra of 24 British musicians. . . . **Ai Music** says the **McCoy Tyner Quintet** will play Japan from Jan. 8 through Jan. 20.

"**Kay**" **Ryuzoji** is general manager of Onkio Haus, which has just opened five recording studios at its new "sound building" in the Ginza district. . . . The **Stylistics** group is due to begin its second Japan performance tour Jan. 10 at the Nakano Sun Plaza Hall and give its final concert at the Canterbury House II discotheque in Shinjuku. . . . Fourteen albums recorded by **Oscar Peterson** for the MPS label are scheduled for release by Teichiku at 1,500 yen or \$5 each, concurrently with the jazz pianist's Japan performance tour, Feb. 5-18. . . . **Phoebe Snow's** first album is being rushed for release here Jan. 25 by Nippon Phonogram on the Shelter label.

Stevie Wonder is due to play Japan for the first time, on Jan. 29 and Jan. 30 at the 11,000-seat Nippon Budokan in the center of this music capital, Asia Enterprise says. Ticket prices range from 2,500 yen (\$8.33) to 3,800 yen (\$12.66) for a special seat on the arena stands, says **Al Produce** which is arranging the two shows. They are being sponsored by the **Nikkan Sports** newspaper and supported by **Victor Musical Industries**. . . . Scheduled for March release here is "Crater Festival, 1975" produced by **Mickey Curtis** and the **Trio Electronics** live recording team in Hawaii Jan. 1. . . . Thirteen concert dates have been fixed for the **Three Degrees'** second Japan performance tour Feb. 7-21, **Kyodo Tokyo** says. The group's new "International" album is scheduled for release by CBS/Sony on Feb. 21, simultaneously with its world release.

Tokuma Musical Industries, which marks its 10th anniversary Feb. 1, is preparing to establish a new label named **Bourbon**. It will cover new Japanese "country" music. The first **Bourbon** release, set for May 1, will be an album by the local **West Road Blues Band**, now touring the three counties of northeastern Japan. . . . Among others due to play Japan this month and next are the **Lettermen**, **Miles Davis**, the **Osmonds**, **Ella Fitzgerald**, **B.B. King**, **Wishbone Ash**, **Engelbert Humperdinck** and **Claude Clari**.

The **Vacorec** automatic record cleaner is being offered by **VOR Industries** here at 22,900 yen (\$76.33). . . . **Masa-aki Yajima** succeeds **Ken Tajima** as deejay of the "Music-scope" program sponsored by **Fuji Film** and aired nightly on weekdays over Japan's four commercial FM radio stations. The program features **CBS/Sony SQ** quadrasonic records. . . . A jazz collector's item featuring **Eric Dolphy** with the **Charles Mingus** group, circa July 1960, is being released here Feb. 25 by **Toho Records** on the **BYG** label. . . . The **Sansui Audio Center** is sponsoring a New Year all-girl DJ tourney at its **Studio 1** on Jan. 11.

"**Southern Comfort/The Crusaders**" being released here Jan. 25 by **Victor Musical Industries** on the **Blue Thumb** label at 3,600 yen (\$12) the set of two LPs. . . . International recording artists expected to play Japan in March include **Bad Company**, **Billy Cobham**, **Buck Owens**, **Buddy Guy**, **Enrico Mathias**, the **Four Tops**, **Freddie Hubbard**, **Glen Campbell**, **Joan Baez**, **Julien Clerc**, the **Ma-**

lando Orchestra and **Vikki Carr**. . . . "Gilbert O'Sullivan/A Stranger In My Own Back Yard" is being released here Jan. 25 by **King Record** on the **A&M** label. . . . The **Imperial Hotel** says about 250 persons enjoyed its 100,000 yen (\$333) **Marlene Dietrich** dinner show Dec. 23. Tables had been set for at least 350 guests. **HIDEO EGUCHI**

BELGRADE

Despite only fair acoustics in the new sports hall, the **Belgrade Jazz Festival** attracted crowds of up to 8,000, the capacity, for four concerts which featured artists from both East and West—including **Aladar Sege** (Hungary), **Karel Velebny** (Czechoslovakia), **Gato Barbieri** (Argentina), **Sonny Rollins** and **McCoy Tyner** (U.S.), and the last concert, dedicated to **Charlie Parker**, included musical tributes from **Billy Eckstine**, **Dizzy Gillespie**, **Sonny Stitt** and **Charles McPherson**.

Singer **Zdravko Colic**, from Sarajevo, currently without a recording contract for Yugoslavian market, has signed a three-year deal with **Warner/Reprise** in Germany for all German-speaking markets—he is now promoting his first German single "Madre Mia," recorded in Munich, and issued under the name **Dravko**. . . . Yugoslav pop veteran **Djordje Marjanovic**, 20 years in the industry, gave his ninth solo concert under the name of his latest single "A Zivot Tece Dalje," or "And Life Goes On," at Belgrade's **Dom Sindikata** Hall.

Belgrade record company **RTB**, second largest in the country, widened its activity over promotional events. With traditional pop festivals losing impact, **RTB** organized an 18-strong song programme, paired with top performers, and presented them in a non-competitive concert called "Hit Parade"—among those taking part were **Miki Jevremovic**, **Leo Martin**, **Zdravko Colic**, **Boba Stefanovic** and **Lola Novakovic**, but foreign guests stars **Peret** (Spain) and **Polly Brown** and the **Bay City Rollers** (U.K.) disappointed by miming to tape. . . . **RTB** sponsored concerts by **Demis Roussos**, its biggest-selling licensed foreign artist, in Belgrade, and by the **Platters** in Zagreb.

BORJAN KOSTIC

PARIS

CBS Paris presented **Albert Hammond** with a gold desk-top clock to celebrate a million singles sold in Europe through his constant promotion efforts. Arriving in France at the height of the television strike he nevertheless succeeded in crowding three TV shows into four days. . . . **Temporel** has released a new **Guy Beart** album, "The Old Songs Of France." . . . **Daniele Licari**, who was the voice in the famous French musical film, "Les Parapluies de Cherbourg," which was a Cannes Film Festival prize winner, has recorded a special vocal arrangement of the **Brahms Waltz No. 15** for **Barclay**. She arranged the waltz herself with **Pierre Porte**.

Despite assurances that the **Folies Bergere** would cling to tradition, the famous music hall's new owner, **Helen Martini**, is reportedly preparing to stage an American musical comedy. All is very secret at present. If it comes off there will probably be protests, but also applause. . . . **Stan Getz** flew to Monte Carlo to celebrate the 25th anniversary of French trumpeter **Aime Barelli's** first appearance at the **Monte Carlo Sport**.

(Continued on page 68)

International Turntable

John Deacon has been appointed commercial director for **A&M Records** by managing director **Derek Green**. Deacon, who has been with the company since the London office opened in 1969, was previously U.K. general manager. He is also a director of **A&M**.

Deacon will continue to be responsible for the running of all commercial aspects of the company. Reporting directly to him will be sales, marketing, production and stock control, export, accounts and administration.

Peter Sibley has been appointed head of the **Polydor International** liaison office in London, taking over from **Trevor Timmers** who is now with **Chappell**. **Mike Hales** has been appointed head of popular music management at the **Polydor Hamburg** headquarters, directing **Polydor's** worldwide activities in this department.

Hales has held the job on an interim basis since September, 1974, taking over from **Mike Von Winterfeldt**, now vice-president of the international division in New York.

Dave Margerison has resigned as a&r manager for **A&M Records** in London, but will continue his association through his management of

Nutz, **Chris de Burgh**, **Paul Travis** and **Supertramp**, all signed to the company during **Margerison's** two years as a&r boss.

This move is in line with **A&M's** policy of a selective artist roster and **Margerison** will continue to operate from **A&M's** offices, with his wife **Cass** partnering him on management responsibilities. Though a new a&r manager will be announced shortly, a&r managing director **Derek Green** and artist liaison manager **Dale Newton** are sharing the responsibilities.

Formerly assistant promotions manager at **MCA** here, **Carol Oliver** has joined **Cantiprem** Promotions. Another newcomer there is **Nick Underwood**, formerly assistant press officer at **Decca**.

Joining **RCA** as customer relations officer, a newly-established position, is **Avis Barton**, formerly of **CBS**, where she had a similar position.

As the first step in a general policy of expansion, **Tony Keogan** has been appointed general manager of **Display Studios International** in London. He was formerly the field promotion manager for **Phonogram**—a position now taken by **Mike Walters** under the title display manager.

Canada

Japanese Co. Looks To Closer Act Ties

TORONTO—The success of such Canadian acts as the Guess Who, Ocean and Mashmakhan in Japan over the past three years has prompted the Japanese music community to take a closer look at possible closer ties with Canada.

One company is Tokuma Musical Industries of Tokyo. Daniel Nenishkis, the company's director of the international division, along with Masayoshi Koshitani, a music columnist and DJ, were in Canada recently on a fact-finding mission.

"There is something about the music now coming from Canada that is not comparable to that coming from the U.S. or England at the moment," explains Nenishkis. "We felt that it would be something new for Japan. The country is getting tired of American material and there is nothing too outstanding about the British material. Suzi Quatro is big in Japan at the moment on record but she came through on tour recently and it was a total disaster.

"The idea of taking a closer look at the Canadian scene came to us right away. It was contemplated that maybe in 1975 something new from

Canada could really infiltrate Japan. Our first Canadian release is set for April or May."

Tokuma's initial Canadian release was "Dance A Little Step" by Mashmakhan which sold well. Since then, the company has purchased the rights from the Ember label, which has Canadian and former Mamas and Papas member, Denny Doherty; Mother Trucker; and Susan Maughan on their roster.

Nenishkis points out: "One of the major faults of Japanese record companies is that they have too many labels so they can't really pay too much attention to individual artists."

One of Nenishkis' major concerns is the lack of interest and follow up from Canada in this project. "Once a group breaks out in Japan, it can go on to the top but our only concern is that the people in Canada who have indicated their interest in this project will follow through," he states. "If everything goes well, this will eventually lead to a number of Canadian acts coming into Japan on major concert tours."

April Wine, Aquarius Deal

MONTREAL—With the gearing down by Much Productions of their production division, April Wine, its major production property, has signed a worldwide deal for production with the Montreal-based Aquarius Records. That label had previously released all April Wine product.

The deal was negotiated under unusual circumstances. Terry Flood, the band's manager, is also a principal at Aquarius. The way it worked out Flood negotiated for the band and Daniel Lazare, another of the label's executives, negotiated for Aquarius.

The final deal gave April Wine \$20,000 in advance as well as 6 percent on record sales. All advances will be credited to them against recording costs.

New Studio Complex Set

TORONTO—The growth of Toronto as another major recording capital of North America took another major step recently with the announcement that still another studio complex has been built in Scarborough, a suburb of Toronto.

The principals behind the project are Paul Gross, a Toronto producer, and Doug Hill, who has been involved in the Canadian music industry as booking agent, manager and producer. The opening of the studio complex will be Jan. 30.

The recording facilities, which are being compared by its owners to the large Manta Sound Studios in downtown Toronto, will utilize a 16-track Neve console. The address of the new studio complex is 3015 Kennedy Road, Unit 10, Scarborough, Ontario.

Phonogram, Chrysalis In 6 Pacts

BAARN—Six contracts were signed between Phonogram International here and Chrysalis Records, giving Phonogram rights to the Chrysalis repertoire in Denmark, Germany, Austria, Switzerland, Holland, Belgium, Luxembourg, Portugal, the whole of Latin America and important parts of Africa and Southeast Asia.

The deals were finalized at the headquarters here of Phonogram, following negotiations over several months between Chris Wright and Terry Ellis, co-owners of Chrysalis, and Ben Bunders, international a&r manager of Phonogram.

The Chrysalis catalog gives Phonogram access to artists like Jethro Tull, Ten Years After, Procol Harum, Alvin Lee and Leo Sayer—the latter a recent number one in the Dutch charts. Also present at the contract-signing were Reinhard Klaassen and Rob Stuyt, vice-presidents of Phonogram International.

From The Music Capitals Of The World

• Continued from page 67

ing Club. He was joined by a host of others, including **Stephane Grapelli**. Barelli took up the trumpet after hearing **Louis Armstrong** in 1934. He has made films and played with **Dizzy Gillespie** and **Erroll Garner**. ... **Mari Trini** came specially to Paris from Spain to record an LP for Polydor comprising 11 new songs, one by **Jacques Brel** and 10 by **Claude Lemesle**. ... **Jean Gorini**, previously with Europe No. 1, has joined Radio Luxembourg.

More than 5,000 fans crowded into Reims Cathedral, where **Joan of Arc** crowned **Charles VI**, to listen to German group **Tangerine Dream** and other pop artists. Organized by the Music Action people, permission was given by church authorities. But when it was learned some of the fans had allegedly smoked hashish, there was an indignant outburst—now two "senior" organizations have been formed to break-up similar concerts if the cathedral is used for pop concerts again.

Epic Records' three-girl rock group **Labelle** on a lightning tour to promote their new record "Lady Marmalade" here—the in-French title "Voulez Vous Coucher Avec Moi" caused a sensation, and CBS announced that sales are the best in France for any U.S. singles over the past two years. ... **Andre Jolivet**, 69, composer of contemporary music, died in Paris while working on a new opera ordered by the Ministry of Cultural Affairs. **HENRY KAHN**

HAMBURG

Metronome marketing manager **Peter Winkler** is to return to Vienna to do free-lance independent work. ... Teldec's publicity chief **Max Scholz-Peters** has died. He was with the firm for 23 years. ... New sales manager of WEA here is **Uwe Scharfenberger**.

Huge success for RCA with **Elvis Presley** in Germany. The double album "Elvis Forever" sold 180,000 copies in Germany alone, plus 160,000 in a Scandinavia and an overall total in Europe of more than half a million. ... Record companies in Germany released 1,401 classical albums in 1974. Ariola-Eurodisc led with 236 LPs, with EMI-Electrola in second place with 207, and Deutsche Grammophon third with 190.

Teldec launching singer **Marion**, from Finland, with the song "El Bimbo," produced by **Georg Thumser**. ... Barclay's **Charles Aznavour** flew in for TV dates in Germany; his song "She" is a smash hit on German charts, also the German version, "Sie." ... Singer **Costa Cordalis** from Greece producing newcomer **Patrick Fisher** in Munich. ... Distribution of DJM Records here has gone to Polydor.

Alfred Hause and his orchestra back from a Japanese tour. ... **Freddy Quinn** celebrated his 20th anniversary as a singer for Polydor. He was awarded a Golden Gramophone by Gramophone director **Richard Busch**. ... Singer **Peter Horton** has signed with Polydor. ... **Hanna Aroni** has produced a new single for Germany—"Shalom Jerusalem." ... Polydor's **Roy Black** now out with a vocal version of the instrumental hit "Il Silenzio."

Daliah Lavi starts a new German tour on April 4, with 19 dates to follow. ... Bellaphon launching a new label for children, called **Pfiffikus**. ... Viennese duo **Waterloo and Robinson** enjoying big success with the single "Hollywood," or, in German, "Das War Hollywood." ... Metronome launching Barclay albums for \$4, with stars like **Dalida**, **Michel**

Delpech and **Los Kyds**. ... **Vicky Leandros** in Nashville, Tennessee, for recording sessions.

WOLFGANG SPAHR

MOSCOW

Czechoslovakia's top pop singer, **Karel Gott** (Supraphon), cut an LP for Melodiya here during his tour, and all the songs were sung in Russian, his first LP on the State label, though he has enjoyed continuous popularity in Russia for years. ... The **Iskra 201 Stereo** is the second model stereo cassette recorder/player manufactured in this country, and 10,000 units will be produced by national companies in 1975.

Roster of classical artists booked by Gosconcert agency for recent concerts include the Zurich Chamber Orchestra, under **Edmond de Schtoutz**; the Prague Madrigalists chamber ensemble; U.S. pianist **Eugene List** (his second tour in 10 years); pianists **Barbara Hesse-Bukowska**, **Hubert Jure**, **Sonia Vargas**, **Hitoshi Kobajasi**; conductors **Mystrick Rezuha**, **Karl Esterraicher**, **Ervin Lukac**. ... The Buenos Aires Show Quartet coming to give shows in four cities.

Melodiya's recent classical releases include an album presenting Russian music of the 18th century—Barrokko chamber ensemble in a program of **Berezovsky**, **Bortniansky** and **Fomin**; three-record set of music by Czech composer **Smetana**, interpreted by a Russian cast; soloists and chorus of the Bolshoi theater and the radio and TV symphony orchestra under **Kirill Kondrashin** and **K. Antcherl**.

V/O Mashpriborintorg, Russia's sole trading firm exporting consumer electronics, has exported nine million radios, radio-record players and television sets to more than ninety countries since 1960. ... Melodiya has released a compilation album in the Melodiya-Concert series—among those featured are **Poyushtchie Serditsa**, **Samotsvety**, **Tsvety groups**, Leningrad Dixieland jazz band and **Muslim Magomayev**. ... The chamber orchestra of Iran, conducted by **Thomas Baldner**, toured Russia.

First-ever appearance of a U.S. rock group, presented as part of the City Center Geoffrey Ballet Production, drew great interest from Russian fans. ... Russian winter annual classical-ballet concert series held here recently featured top acts, notably the USSR State Symphony Orchestra under **Svetlanov**, the Yurlov Choir, pianist **Emil Gilels**, the Osipov Balalaika Band, Moscow Philharmonic, the **Andrei Gavrilov**, pianist who was winner of the recent Tchaikovsky competition.

VADIM YURCHENKOV

Prep 'Hall Of Fame'

MONCTON, N.B.—A Canadian Showbusiness Hall of Fame honoring entertainers who were born in Canada, or later made Canada their home, is expected to open in Moncton by June of this year. Exhibits will include actual Emmy and Oscar awards won by Canadians and other items of interest donated by the performers.

The Hall of Fame in Moncton will be similar to Nashville's Country Music Hall of Fame and Hollywood's Film Hall of Fame.

Canadian performers likely to be included in the Hall of Fame include Neil Young, Gordon Lightfoot, Joni Mitchell, Anne Murray, the Band, Andy Kim, Terry Jacks and others in the recording category.



MUTUAL PROTECTION—Present at the recent signing of copyright protection pact between CAPAC and VAAP, Soviet Union, copyright agency, are left to right, standing: Michael Rock, CAPAC; Jan Matejcek, CAPAC; Matt Heft, CAPAC director; John Bird, CAPAC director; Anatole Zoubekhin, first secretary of the USSR embassy in Ottawa; Boris Zatspein, VAAP board member; Vassily Myshkov, commercial counsellor of the USSR embassy in Ottawa; Cyril Devereux, CAPAC board member; Vassily Pogulyaev, VAAP interpreter; Bailey Bird, CAPAC board member; and Al Mair, CAPAC board member. Seated are Alexander Lebedev, VAAP board member; John Mills, general manager of CAPAC; Boris Pankin, chairman of VAAP; and John Weinzwieg, president of CAPAC. In a separate action, Broadcast Music Inc. signed an agreement with VAAP recently in New York, which embraced BMI Canada in certain aspects.



JANUARY 18, 1975

AN ALBUM SELF-PORTRAIT "PETER DONATO"

For five years Peter Donato has been rock critic for Canada's largest suburban weekly. Now Capitol Canada has given him a chance to show he can profit from all those mistakes he has seen in other people's music.

His new album, "Peter Donato," is just out in Canada. The cover (pictured here) was painted by noted cartoonist and artist Andy Donato. (Peter requested his work, although he is no relation.) What's inside is entirely Peter Donato, practising what he preached.

The most recent song on the album, THE MIDNIGHT PARADE, was written in the beginning of '74. So all of the tracks had matured for at least eight months before they were recorded, and several of them were two or three years older.

His songwriting goes back much further than that, to be sure, but earlier efforts just don't live up to his present standards. The old songs, he suggests, you could listen to once, and you would have heard everything they offered. Now, with the flowering of a very personal lyrical wit and melodic subtlety, they wear much better. For one thing, Donato, who finds himself bored by repetition, tries to vary even he choruses in meaningful ways.

The songs on "Peter Donato" are those that have stood the test of time both for him and for Capitol Canada's A & R Department.

Donato started off simply as a writer, a craft he has honed in many contexts. Performing began as the best way of getting heard. Years of singing and playing keyboards professionally, however, has made that

wavelength and re-evaluate. My wife Mary, for example, or my guitarist, Michael Heydon. Both of them are quite objective, and you have to have a sounding board."

And he is pleased with the results. "Self-evaluation can come off sounding arrogant," he observes, "but if you don't believe in your own songs, why should anyone? For different reasons, every one of the songs on this album pleases me."

We talked about them in order, and at some length. Here is a condensation of the self-portrait that resulted.

MYSELF AMONG OTHERS—On paper it looks like a song about an individual, presumably myself, and his relationships with a woman and a man, and how he copes with the needs of his lover and his friend. But actually I was making a composite of all the girls I knew at the time: one line is about one girl, the next may be about another, and I'm in the middle. The man too is a composite friend.

CATHOUSE SERENADE is the plea of a young lad who wants to get lucky. He doesn't have the money, and the whole procedure is very foreign to him. So he bumbles his way through.

Everything worked out perfectly here, the lyrics fit the music, the Dixieland band fits the production, and everyone in the studio really got down into the sleazy feel of the song.

THIS OLD ROOM—I used to live in a tiny apartment—the piano took up



DONATO—THE ARTIST

seems to fit the best. With me, nine times out of ten, the lyrics come first, and then you have to craft the melody around the lyric. I know a lot of writers do it the other way, starting out with a hum and then trying to fit reasonable words to it, and a lot of times it sounds like that. But if you've got a good lyric, with a theme and a mood and a feeling to it, then you can take the music and color the words with it. There is no reason why the melody has to suffer from that approach, not unless you write poems and try to set them to music. I'm not a poet—I write lyrics with melodic possibilities.

JUST AN OLD BLUESMAN—The blues—mostly—bores me. I just love r&b, which is probably the direct pop link from the blues, but I've never really gotten into authentic 12-bar blues. One day, though, I went and saw Sonny Terry and Brownie McGhee, and they really touched me.

The next week I went to see a white boy singing the blues. He has his schtick down cold. He dresses the part, he sounds like it, but he hasn't lived it. To me he's a con-artist. A very talented one. But a con-artist just the same. And when I watch somebody perform, I don't like to be conned.

Now some of my songs could be considered my blues, but they are my blues, and they're honest. In recording this song, I tried to make the voice sound artificial while the instrumental tracks would remain authentic. Michael Heydon plays some incredible guitar on this cut.

OH JEROME—My grandmother used to tell me how when they had a house in New York, an organ grinder used to come around the neighbourhood and play for people, and my aunt used to get up and dance to his music.

This is the song that came out. I guess it's my father singing it. You have to take on different characters, but you have to make them plausible. That's most people's biggest mistake about Randy Newman—they always assume that he believes everything he has himself sing.

I was thinking about adding an accordion here to make the song more authentic, but it was written as straight-out rock 'n' roll, one of my few.

BABY GRAND is a song about my uncle who gave me the piano, and about my relationships with both him and it.

When you sit all day and work with an instrument, unless you're totally insensitive, you must develop some rapport with it. I don't call my piano "Jane" or anything, but even though it's an inanimate

(ADVERTISEMENT)

object, it does have some kind of character.

I did this piece on a taping for the CBC and afterwards the announcer said, "That was Peter Donato playing a love song to his piano," which I thought was in ahem! rather poor taste.

I left that cut with just piano and voice. It's complete that way; anything else would be sweetening.

MEET ME DOWN IN BANANALAND—Here's one case where the music came before the words. It has gone through a lot of changes over the years, but musically it has always been quite complex, and lyrically it has always been pretty light and airy. Bananaland is whatever you want to make it out to be, but it's a good place "where you're treated for what you are and not what you're worth."

SAY UNCLE—I wrote this song after going around to all the different record companies and meeting all sorts of people who professed to know what was good, or at least what they wanted. They'd listen to my tape and say, "I'm sorry. We hear no singles." They'd compliment you to the heavens but they wouldn't be interested. They'd say, "If you had a rock band, or if you were female. . . ." I immediately thought of flying over to Denmark, having a sex-change, and singing the same songs higher. . .

SAY UNCLE came out of my specific frustrations, but it can relate to any individual who goes out trying to do something he really believes in, and is met constantly by closed doors, dismissals, and maybes.

COLD CHRISTMAS is the story of a derelict wino who is out in the cold at Christmastime. I was in my parents' living room in warm suburbia,

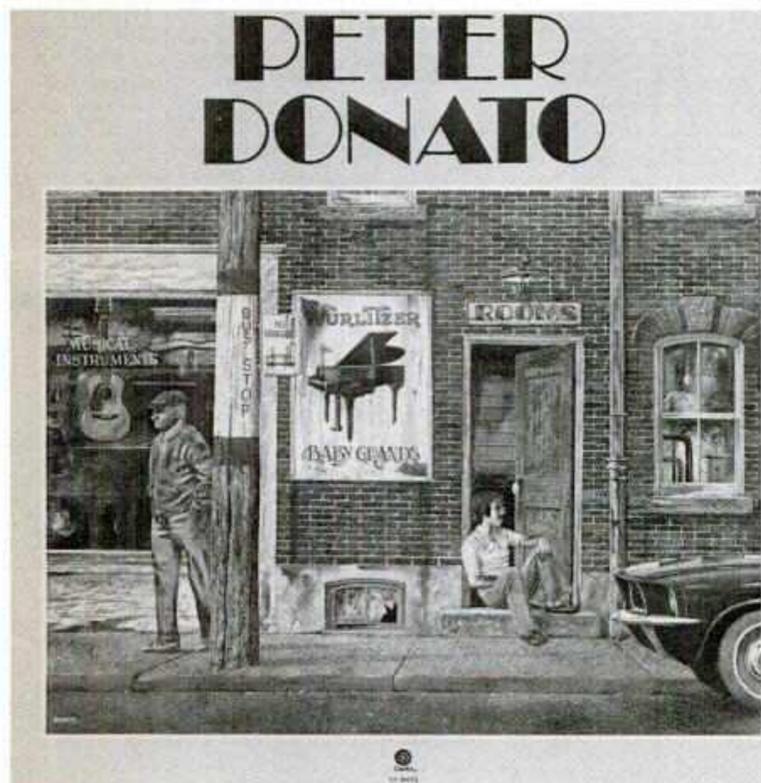
nice Christmas tree, everything hunky dory, and I started thinking about some burns I had seen the night before—they just tore my heart out.

The song took me about ten minutes to write. It just poured out; all I had to do was judge it. Yet it's probably one of the best songs on the album.

On it I played something called the Solina String Ensemble which is one of Gene's discoveries. It's such a thin sound it gives an eerie air to the song which is perfect for it.

THE MIDNIGHT PARADE was written after one of my very rare visits to one of Toronto's swinging singles bars. Coming home on the subway, I couldn't believe the people! Who is normal? The next night I was watching a Baby Blue Movie on Channel 79—one with no redeeming value of any kind whatever—and the two nonevents combined. It came out as a pretty succinct picture of the Yonge Street Strip just after closing time, and any big-city person will recognize it. The musicians all knew it; they really captured the feel of the typical bar band.

ONE FOR MY BABY (And One More For The Road) is an old Harold Arlen/Johnny Mercer tune. I think I first got to know it in a commercial for drunk driving. But I learned to love it when I heard Sinatra sing it with just the piano accompaniment. It's a mellow closer after the Midnight Parade, the same feeling from a different point of view, a different generation. I wanted to put it on the album because I've been getting a super response to it from people who have never heard it before. There are so many good old songs being lost to my generation because there's no one carrying them on!



DONATO—THE ALBUM

a potentially independent career. But what is important to him is still self-expression.

"I've learned to be quite cold and analytical about my own material. I mean, you know when you have written a good song because you are beaming and your pen is moving by itself. But I'll get opinions from people who are on my

¾ of the room—and I was feeling claustrophobic. I was in a band called Dancing Bear which had just broken up, and all the blame was being laid on me. Nothing was happening with my music, and it was happening very slowly. So the lyrics are frustrated.

But the melody has a swing to it. It's a paradox, but that's the way it



CAPITOL CANADA A & R HAS A NEW HOUSE! Actually it's a very old house, a historic landmark in Yorkville, the Greenwich Village of Toronto. Harried by the airport frenzy and twelve-lane traffic near the National Office, they have moved downtown, and are now within easy walking distance of four major studios and of many more production services.

Pictured here (front l-r) are Capitol Canada's A & R triumvirate: Dave Mazmanian, Debbie Goldberg & Paul White, making welcome their first guest, Special Products Manager Maurice Zurba.
THE NEW ADDRESS: 31 Prince Arthur Avenue, Toronto, Ontario, M5R 1B2
THE NEW PHONE: (416) 922-2250/1.

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Billboard's Top Album Picks

JANUARY 18, 1975

Number of LPs reviewed this week **33** Last week **19**

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LEO SAYER—Just A Boy, Warner Bros. BS 2836. The man who handled the lyrics on Roger Daltrey's fine solo LP a year ago comes up with his second effort, a commercial grouping of 10 easy to listen to but highly memorable tunes. Above all, Sayer is a stylist who is at his best when backed only by the piano of writing partner David Courtney. A vocalist who combines the best of Daltrey and Van Morrison stylistically, Sayer scored exceptionally well on his only tour here and this time around he conveys some of that excitement on record. Alternately subdued and powerful, able to switch from mood to mood with little difficulty, there is no reason why the artist should not be able to score several hit singles from this set. One of the few around who is equally attuned to AM and FM radio.

Best cuts: "The Bells Of St. Marys," "One Man Band," "In My Life," "When I Came Home This Morning," "Another Time," "Giving It All Away."

Dealers: Use clever cover cartoon for display.

TOWER OF POWER—Urban Renewal, Warner Bros. 2834. One of the better of the self-contained rock/soul conglomerates comes back with another strong effort, highlighted as usual by the excellent lead vocals of Lenny Williams and the now famed Tower of Power Horn section. The faster tunes work well, especially in today's disco market, but it is on the ballads that the group genuinely shines. Williams is a superb singer, and backed by the full harmonies of the horns and top backup vocals, the ballads become minor masterpieces. While the rockers are good, they tend to sound like too much else on the market today. When it comes down to slow cuts, however, there are few that can match Tower for feeling and sound. Watch for these to hit the pop as well as soul markets.

Best cuts: "Come Back, Baby," "I Won't Leave Unless You Want Me To," "Only So Much Oil In The Ground," "It Can Never Be The Same," "I Believe In Myself."

Dealers: Cover art of a modern building with demolition in the foreground stands out.

ELVIS PRESLEY—Promised Land, RCA APL 1-0873. Elvis Presley really hits home, and this record shows his ability once again to perform country and pop together or separately. For the first time in quite awhile, Elvis uses his voice for all its beauty. Strangely enough, he is still developing his voice in other areas and it sounds great. The selection of tunes will give him a chance to score in many markets.

Best cuts: "Promised Land," "Love Song Of The Year," "It's Midnight," "If You Talk In Your Sleep," "You Asked Me To."

Dealers: This album deserves the Word.

AL MARTINO—To The Door Of The Sun, Capitol ST-11366. Coming up with his most commercial effort in a dozen years, Martino becomes the latest "easy listening" vocalist to show that musical barriers and categories are meaning less and less. The vocals are the same rich ones fans have always known, but much of the instrumental background comes close to rock. For the long-time fans, however, there are a few of the standard, night club type ballads. Watch for lots of AM Top 40 play here and the natural MOR play, and watch a whole new record career open up for the artist.

Best cuts: "To The Door Of The Sun" (the hit mixing English and Italian lyrics), "Walking In The Sand," "Mary Go Lightly," "Lovely Lady Of Arcadia," "A Song Of Joy."

Dealers: Don't limit this to easy listening bins. The title hit single has pushed Martino to today's youth as well as his usual fans.

HARRIET SCHOCK—She's Low Clouds, 20th Century T-460. Ms. Schock's debut LP last year was, unfortunately, overlooked. This one should not be. Harriet Schock is a fine singer in the soft rock vein whose songs are often brilliant portraits of lonely people. Though a totally different musical stylist, she reminds one at many times of a female Willie Nelson—an artist at her best when capturing some of the darker moments in life and presenting them beautifully. Ballads work best, but some of the funkier, uptempo material also stands out. An artist who should break FM, but for whom the possibility of an AM hit is not an impossibility. Listen to the country oriented material as well.

Best cuts: "Come Inside, Cowboy," "She's Low Clouds," "You," "Brooklyn Can't Hear You Braggin'," "Songs Are The Children."

Dealers: Stock in pop and country/rock.

GIL SCOTT-HERON AND BRIAN JACKSON—The First Minute Of A New Day, Arista 4030. The temptation here is to label the product jazz, but use of a saxophone and flute does not make a record jazz, anymore than a harmonica makes it blues or rock. Rather, Scott-Heron, Jackson and their band have put together an intriguing combination of rock, soul, jazz, Latin and blues. Much like Santana in universal appeal, the group could easily find themselves successful on a number of fronts. Brilliant saxophone work from Barnett Williams highlights the instrumental work, while Scott-Heron's and Jackson's vocals are often superb. Unfortunately, the lyrics of many of the songs seem a bit to weighted down with protest

messages that have been said many times before. Yet they do not interfere with the overall sound of the LP, and the band could have one of the sleepers of the early year here.

Best cuts: "Must Be Something," "Western Sunrise," "Winter In America," "Alluswe."

Dealers: Use clever cover art for display.

BONNIE BRAMLETT—It's Time, Capricorn CP 0148 (Warner Bros.). Back after a lengthy absence from the recording scene, half of the famed Delaney & Bramlett team offers a much more bluesy set than fans are used to, yet it works. Bonnie does indeed sound black on several of the cuts, particularly the ballads. Most of the time it sounds authentic enough, but several times the accent and phraseology seems a bit too forced. On the whole, however, the LP is a highly commercial one with superb instrumental backup from the Macon community. Bonnie's material has always had its roots in black music, and this marks a fine and for the most part a genuine return home.

Best cuts: "It's Time," "Cover Me," "Higher & Higher," "Where You Come From," "Since I Met You Baby."

Dealers: Delaney & Bonnie launched the careers of many of today's superstars in their "Friends" groups. Fans remember.

RAY MANZAREK—The Whole Thing Started With Rock And Roll Now It's Out Of Control, Mercury SRM-1-1014. Kind of a sleeper, but ex-Doors keyboardist and harmony vocalist may have come up with one of those LPs that will take off and become a major hit. Fusing rock, electronics and jazz, Manzarek has reached a point where he is demonstrating a fine lead voice and a multitude of musical talents and has no need to cash in on his Doors fame. Don't expect much AM action on this one, but watch for plenty of FM action, especially with the likes of Flo & Eddie, George Segal, Mike Fennelly, Joe Walsh and Patti Smith along for the ride. A strong set, and lots of fun as well.

Best cuts: "The Whole Thing Started With Rock & Roll Now It's Out Of Control," "Whirling Dervish," "Art Deco Fandango," "Bicentennial Blues," "Perfumed Garden."

Dealers: Manzarek is quite competent on his own, but trade on ex-Doors status.



PERCY SLEDGE—I'll Be Your Everything, Capricorn CP 0147 (Warner Bros.). When Sledge's "When A Man Loves A Woman" topped pop and soul charts seven years back, many called it the record of the year and predicted big things for him. The superstardom never materialized, but this LP may be the one to do it. Sledge is one of the few black singers able to capture the best feelings of soul and country in a song, a talent he uses well here. The full string backup and the vocal choruses do not interfere a bit with his highly emotional vocals, and there is enough quality material here to last the singer for some time. Watch for pop, soul and even country play.

Best cuts: "Walkin' In The Sun," "The Good Love," "I'll Be Your Everything," "If This Is The Last Time," "Blue Water."

Dealers: Sledge has been a star for years and is on the road frequently, especially in the South.

PILOT—EMI ST-116368 (Capitol). Good times are not very easy to come by these days, but this trio from Britain help put some fun into rock with their bouncy, highly commercial songs dominated by strong harmony vocals, acoustic instrumentation backed by simple yet effective horns and generally happy sound. For the most part, the songs deal with everyday subjects (a relief in itself) and are made of the stuff AM radio thrives on. Reminiscent in parts of some of the more interesting things to come out of England in the mid '60's, sounding like lots of the groups we all remember but retaining a touch of originality.

Best cuts: "Magic," "Lovely Lady Smile," "Don't Speak Loudly," "Never Give Up," "Sky Blue."

Dealers: Band sounds like so many others and is such an "up" that in store play will draw queries.

BRIAN POTHEROE—Pinball, Chrysalis CHR 1065 (Warner Bros.): Very interesting set with a variety of styles, ranging from acoustic early Bowie type material to camp rock to soft rock to some Hawaiian flavored things. Kind of the off the wall material that has influences from everywhere but is still distinctive on its own. Exceptionally well-done lyrics (for the most part by the artist) and the possibility of an AM hit. For a first set, a very impressive mix and one that bodes well of things to come.

Best cuts: "Moon Over Malibu," "Mickey Dollar Dreams," "Changing My Tune," "Lady Belladonna," "Fly Now."

Dealers: "New British artists seem to get frequent tour exposure, so watch for this one."

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.



SONNY ROLLINS—The Bridge, RCA APL1-0859. This album is a musical oddity. Originally released by RCA in 1962, the welcome rebirth of Rollins' career several years ago

spurred its re-release and it's as timely today as it was then. Backed by some top-notch sidemen including Jim Hall and Bob Cranshaw, Rollins is in fine form throughout and displays some interesting reed work.

Best cuts: "Without A Song," "John S.," "The Bridge," "God Bless The Child."

Dealers: The cover is an eye-catcher.

Billboard's Recommended LPs

pop

MAN—Slow Motion, United Artists UA-LA345-G. One of Britain's better hard rock groups, headed by the driving guitar and fine vocals of Deke Leonard, offer their usual dose of straight ahead rock but also show they can successfully shift gears for some harmonic ballad work and some spacey sounds. Probably their best commercial shot yet in this country. Watch for lots of FM play. **Best cuts:** "Hard Way To Die," "You Don't Like Us," "Rainbow Eyes" (a strong chance for a single if shortened).

BRENDA PATTERSON—Like Good Wine, DiscReet DS 2211 (Warner Bros.). Big voiced singer mixes country and rock well on her debut set for the label. Arrangements vary from basic rock to high powered, almost supper club style. FM radio should provide the breaking point for this one. **Best cuts:** "Mr. Guitar," "Slippin' Away," "I'll Be There (If You Ever Want Me)."

JIMMY WITHERSPOON—Love Is A Five Letter Word, Capitol ST-11360. One of the better blues singers of our time is at it again with straight blues mixed with some more commercial cuts. High point, of course, is the patented Witherspoon vocals. But the super group of British musicians who worked on this one as well as veteran Mike Vernon at the production stand lend support. Expect soul and FM pop play. **Best cuts:** "Fool's Paradise," "Reflection," "Love Is A Five Letter Word."

GROWL—Discreet DS 2209 (Warner Bros.). Good set of hard rock with some faithful adaptations of a few rock classics and some good originals. Excellent guitar work is the highlight of this LP, as are the blues cuts. **Best cuts:** "Shake Your Money Maker," "Things Ain't Better."

THE TOWERING INFERNO—Original Soundtrack, Warner Bros. BS 2840. Score from latest in the series of disaster films is another powerful one, scored by John Williams and featuring Maureen McGovern singing the theme. **Best cuts:** "Main Title," "We May Never Love Like This Again" (with Ms. McGovern's vocals).

BANDOLERO—Eclipse ERC 5-M37925. Rather interesting mix of Latin material and good old-fashioned rock from young quintet. Group shows themselves smart enough not to abandon either market, choosing to handle songs from each. **Best cuts:** "I Got It," "Truth And Understanding."

HUDSON-FORD—Free Spirit, A&M SP 3652. Former Stawb members come up with a far more commercial LP than their first effort after their split from group. The folk influence is still there in force, but so is a good dose of rock and some of the lush sounds the Moody Blues seemed to have a patent on. Strong harmony vocals the highlight here, with several cuts showing strong AM potential. **Best cuts:** "Free Spirit," "I Don't Want To Be A Star," "How Many Times."

GENTLE GIANT—Acquiring The Taste, Vertigo VEL 1005 (Phonogram). British band have been represented on a number of labels here, and Vertigo is not their current one. Nevertheless, these three year old cuts offer a good look at the jazzy, soft sell instrumentals, easy to listen to vocals and story songs that make them one of the most popular bands of this genre. **Best cuts:** "Wreck," "Edge Of Twilight," "Black Cat."

EARTHQUAKE—Original Soundtrack, MCA 2081. The movie is getting lots of publicity in this year of disaster films, and John Williams' powerful score is a good one. Hard to pick a **best cut** on this type of set, but "Earthquake" and "Medley" are good ones.

soul

JOEL WEBSTER—Elixir, Crossover CR 9004. Webster has offered a great cross-section of his talent on this record and most of all shows his ability to get funky without going overboard. Much of the material can be programmed for dancing and that sure won't hurt the chances for sales. **Best cuts:** "Dear Mrs. Blue," "What If We Were Ever Separated," "Love Is A Sweet Taste In My Mind," "No Achievement," "Better Go Slow," "Sing My Song For You."

jazz

CHARLES ROUSE—Two Is One, Strata-East, SES 19746. Here is another unfortunate case of waiting to record an artist. Rouse is one of the finest tenor players around, as he displayed with Thelonius Monk, and there is not reason that the musical world had to wait so long for a solo effort. Still, this is an appreciated release and shows another side of Rouse, as it presents him in a funky feeling. He receives some excellent help from Stanley Clarke, Airto Moreira and two fine guitarists Paul Metzke and George Davis, among others. **Best cuts:** "Bitchin'," "Hopscotch," "In A Funky Way."

KENO DUKE/CONTEMPORARIES—Sense of Values, Strata-East SES 7416. One of the finest jazz combos playing New York has been well-captured on this record. Featuring drummer Keno Duke, tenorist George Coleman, pianist Harold Mabern, bassist Lisle Atkinson and altoist Frank Stozier, this group cooks from the first note with some very hot jazz. All of the soloing is expressive and there is not a bad tune on the entire effort. **Best cuts:** "Sense Of Values," "Too Late, Fall Back Baby," "D.R.T.," "Bajan-Bajan."

CHARLES TOLLIVER MUSIC INC.—Lice In Tokyo, Strata-East SES 19745. Music Inc. and its leader trumpeter Charles Tolliver has released some of the better jazz albums in recent years and this newest one, recorded a year ago, is a fine addition to the others. Tolliver is a fine soloist and he very ably assisted throughout this one by his partner in perfection, pianist Stanley Cowell. Besides the four originals by Tolliver and Cowell, a Thelonius Monk standard is given a fresh new twist by this aggregation. **Best cuts:** "Drought," "Stretch," "Truth," "Effi," "Round Midnight."

classical

VERDI: LA TRAVIATA—Freni, Bonisoli, Staatskapelle Berlin (Gardelli), BASF KBL-21644. Freni's performance adds distinction to an otherwise journeyman production. It's a transfer from the track of a film of the opera, and less attention seems to have been given to the contributions of orchestra, chorus and some of the supporting roles. As one of BASF's most ambitious releases to date, it is due for strong marketing support. This should alert the growing Freni coterie.

BEVERLY SILLS: THE MAD SCENES (From "I Puritani," "Lucia," "Anna Bolena" & "Hamlet")—Various orchestras & conductors, ABC Audio-Treasurey ATS-20019. Some of the diva's most popular roles are assembled here in their more rewarding and demanding excerpts. It adds up to a quality sampler, well designed to show Miss Sills' uncanny vocal virtuosity and dramatic flair. Conceptually strong, the package should pull good sales for many dealers.

TCHAIKOVSKY: PIANO CONCERTO NO. 1; PROKOFIEFF: PIANO CONCERTO NO. 2—Tedd Joselson, piano, Philadelphia Orch. (Ormandy), RCA ARL1-0751. A fine debut album by the young RCA pactee that promises much for the future while it delivers solidly in the present. And set is distinguished as much by the orchestral contribution in the Tchaikovsky, at the highest standard in performance and sound. For collectors wanting these two concertos, disk, with its running time of well over an hour, represents an outstanding buy.

TCHAIKOVSKY: THE NUTCRACKER (COMPLETE)—National Philharmonic Orch. (Bonyng), London CSA-2239. The catalog doesn't want for complete "Nutcrackers." But Bonyng's way with a ballet tune is captivating, and many disk buyers have come to relish his approach to light concert music. His compelling direction even overcomes some of the apparent inadequacies of the orchestra and sound a shade under London's best. Packaging is attractive.

SCHUBERT: STRING QUARTET IN D MIN., "DEATH AND THE MAIDEN"—Quartet Collegium Aureum, BASF KHC-22059. To be enjoyed by Schubert collectors. Mellow sound, a homogeneous balance, plus inner-part clarity, perhaps as much due to the use of gut strings as to the expert performance. Stores doing any amount of chamber music volume shouldn't hesitate to stock it.

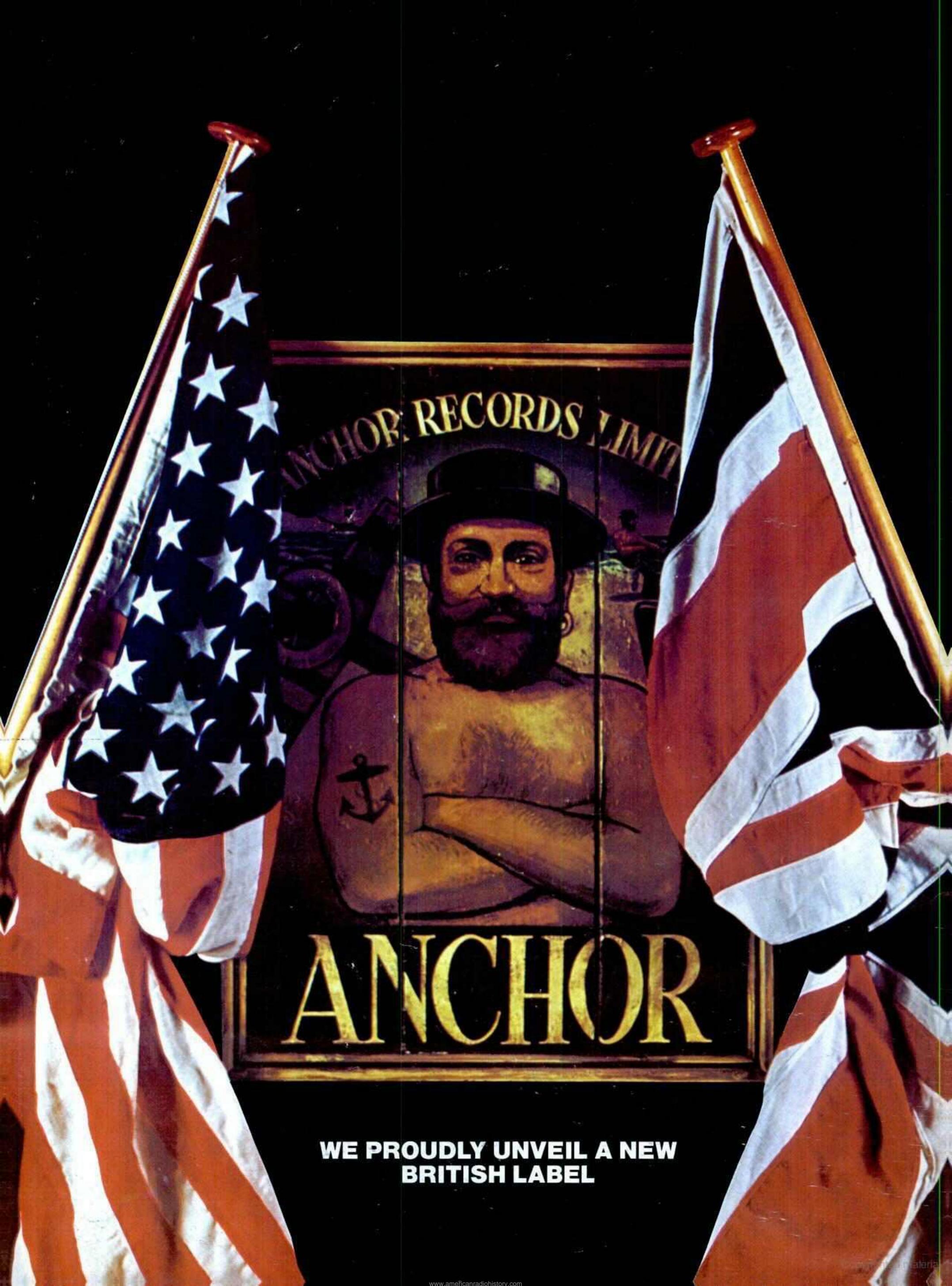


Covers all the angles



Sounds a great idea!

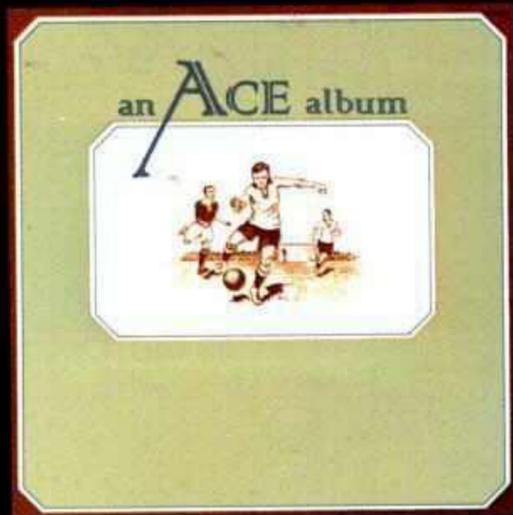
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Billboard FM Action

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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.

- BAKER GURVITZ ARMY, Chess/Janus:** WKTK, WRAS, WLIR, WOUR, WNEW, WQFM, WZMF, WBAB, WQFM, KOME, KSN, WVVS, KSHE, WMMR, KMET, WABX, WORJ, WBEU, KZEL, WPLR, KLOL, KBPI, WBRU, KZEW, KZAP
- MAN, SLOW MOTION, United Artists:** CHUM, WIOT, KZAP, KSHE, KSN, WQFM, WQFM, KFMY, WVVS, WBAB, WOUR, WMMR, WBEU, KZEL, WBRU, WRAS
- LEO SAYER, JUST A BOY, Chrysalis:** WLIR, WORJ, CJOM, WMMR, KZEL, KSHE, WOUR, WBAB, WZMF, KFMY, KSN, KMET, WRAS, WABX, W149, KOME, KBPI
- ROXY MUSIC, COUNTRY LIFE, Atco:** WMMR, WLIR, WNEW, KSM, WQFM, WBAB, WIOT, WOUR, WRAS, CJOM, WORJ, W149, KZEL, KOME, WPLR, KLOL
- JOE McDONALD, COUNTRY JOE, Vanguard:** KSM, WQFM, WOUR, WMMR, WKTK, KZAP, KZEL, KLOL, KSN, WORJ, WIOT, KOME, WPLR, WBRU
- PAUL HORN, SPECIAL EDITION, Island:** KSM, WRAS, WIOT, WQFM, WOUR, WSDM, KZEL, WABX, WORJ, WQFM, KOME, KFMY
- OREGON, WINTER LIGHT, Vanguard:** KSM, WQFM, WOUR, KZAP, WRAS, KZEL, KLOL, WABX, WIOT, KOME, KCFR, WBRU
- MAHOGANY RUSH, MAXOON, 20th Century:** WRAS, KOME, KSHE, WOUR, WKTK, WBAB, WQFM, WPLR, W149, KZAP, KMET
- KRAFTWERK, AUTOBAHN, Vertigo:** KSHE, WQFM, KCFR, KSM, WVVS, WRAS, WABX, KZEL, KBPI, KLB
- THIN LIZZY, NIGHT LIFE, Vertigo:** CJOM, WZMF, WQFM, WLIR, WVVS, WIOT, WRAS, WABX, KZEL, WPLR
- JUNIOR WELLS, ON TAP, Delmark:** WPLR, KSM, WQFM, WOUR, KZEL, KZAP, WABX, WIOT, KMYR, CJOM
- KEITH JARRETT, FACING YOU, Polydor:** WQFM, WOUR, KMYR, WPLR, KZEL, KZAP, KFMY, WQFM, WBRU
- BONNIE BRAMLETT, IT'S TIME, Capricorn:** WLIR, WBAB, WMMR, CJOM, WORJ, W149, KTMS
- TOWER OF POWER, URBAN RENEWAL, Warner Brothers:** KSN, KMET, WLIR, WBAB, CJOM, KZEW, KTMS
- IN CONCERT VOL. 2, VARIOUS ARTISTS, C.T.I.:** KZAP, WOUR, WABX, WBAB, W149
- JAMES BROWN, REALITY, Polydor:** WOUR, KZEL, KOME, KZAP

- ENO, TAKING TIGER MOUNTAIN, Island:** CHUM, WAER, WQFM, CJOM
- GIL SCOTT HERON/BRIAN JACKSON, MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY, Arista:** WLIR, WOUR, WORJ, KZEL
- BLUE MAGIC, MAGIC OF THE BLUE, Atlantic/Atco:** KZEL, KZAP, WBRU
- CATALYST, UNITY, Muse:** KMYR, KSM, WSDM
- ELOY, FLOATING, Chess/Janus:** WRAS, WBEU, KSHE
- FRUMMOX, HERE TO THERE, ABC:** KLOL, KLB, KZEW
- FUNK INC., PRICED TO SELL, Prestige:** WOUR, KZEL, KZAP
- AHMAD JAMAL, JAMAL PLAYS JAMAL, 20th Century:** WAER, KFMY, KLB
- LTD, GETTING DOWN, A&M:** WQFM, WOUR, KMET
- JIMMY McGRUFF, THE MAIN SQUEEZE, Groove/Merchant:** WOUR, KZEL, WIOT
- NEKTAR, DOWN TO EARTH, (Import) Bellaphone:** WOUR, WMMR, WQFM
- PYRAMID, PYRAMID, Bang:** KLB, WRAS, WQFM
- DAVID RIORDAN, MEDICINE MAN, Capitol:** KTMS, KBPI, WAER
- ESSENTIAL JIMMY RUSHING, Vanguard:** WOUR, WMMR, WIOT
- GENE AMMONS, GREATEST HITS, Prestige:** KSM, WSDM
- CHET BAKER, SHE WAS TOO GOOD FOR ME, C.T.I.:** WQFM, KSN
- BABE RUTH, BABE RUTH, Harvest:** WOUR, WQFM
- KENNY BARRON, PERUVIAN BLUE, Muse:** KSM, KCFR
- DOUG CARN, ADAM'S APPLE, Black Jazz:** WOUR, KCFR
- CIRCLE, PARIS CONCERT, ECM:** WIOT, WABX
- DUKE ELLINGTON, RECOLLECTIONS OF THE BIG BAND ERA, Atlantic:** WPLR, KZAP
- FORMULA THREE, SOGNANDO E RISOGMANDO, (Import) Numero Uno:** KSHE, WRAS
- GENTLE GIANT, ACQUIRING THE TASTE, Vertigo:** WQFM, KZAP
- EARL AND CARL GRUBBS, REBIRTH, Muse:** KSM, KCFR
- GUESS WHO, FLAVOURS, RCA:** WORJ, KBPI
- HAMPTON HAWES, NORTHERN WINDOVS, Prestige:** KSM, KZAP
- BURT JANSCH, LA TURN AROUND, (Import) Famous:** WLIR, WPRB

- DUSTIN HOFFMAN, LENNY/SOUNDTRACK, United Artists:** WIOT, WOUR
- PATRICE RUSHEN, PRELUSSION, Prestige:** KCFR, WIOT
- PETE SAMSON, ROAD MAP TO NO WHERE, Gestation:** KLOL, KLB
- THUNDER MUG, TA-DA!, (Import) Axe:** WOUR, CJOM
- BETTY WRIGHT, DANGER HIGH VOLTAGE, Alton:** WBRU, WABX
- URBAN RENEWAL, MURPHY'S LAW, ABC:** KSHE, WBAB
- ATLANTIS, OOH BABY, (Import) Vertigo:** WOUR
- AZAR LAWRENCE, RISEN TO THE NEW AGE, Prestige:** WIOT
- ANTHONY BRAXTON/JOSEPH JARMAN, TOGETHER ALONE, Delmark:** WIOT
- CASTON & MAJORS, Motown:** KFMY
- CHILLIWACK, RIDING HIGH, (Import) Gold Fish:** WOUR
- DON COVAY, HOT BLOOD, Mercury:** KZAP
- EAST BAY CITY JAZZ, PERFECTLY CLEAR, Perfectly Clear:** WBRU
- FRED AND THE NEW J.B.'s, BREAKIN BREAD, Polydor:** KZAP
- MICKEY GILLEY, CITY LIGHTS, Playboy:** WQFM
- HENRY GROSS, ONE MORE TOMORROW, A&M:** WRAS
- ROY HARPER, FLASHES FROM THE ARCHIVES OF OBLIVION, Harvest:** WOUR
- BARKLEY JAMES HARVEST, LIVE, (Import) Polydor:** WLIR
- HOLLY NEAR, A LIVE ALBUM, Redwood Records:** KZEL
- EDDIE JEFFERSON, THINGS ARE GETTING BETTER, Muse:** KSM
- O'JAYS MEET THE MOMENTS, Stang Records:** KZAP
- JIM SPENCER, SECOND LOOK, Akashic Records:** WZMF
- STRING DRIVEN THING, (Import) Island:** CJOM
- SUTHERLAND BROS. & QUIVER, BEAT OF THE STREET, (Import) Island:** WLIR
- JAMES TALLY, GOT NO BREAD, Torreon:** WBRU
- GRADY TATE, BY SPECIAL REQUEST, Buddah:** WOUR
- ADRIAN WAGNER, DISTANCES BETWEEN US, (Import) Atlantic:** KSHE
- JIMMY WITHERSPOON, LOVE IS A FIVE LETTER WORD, Capitol:** KMET

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

- ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 5, 6, 7, 12, 13, 14
 AUSTIN, TEXAS: KLB-FM, Greg Thomas; 1, 7, 12, 13
 BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 3, 6, 9, 10, 13
 BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 4, 6
 BEAUFORT, S.C.: WBEU-FM, Bill Calvert; 1, 2, 12
 CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 5, 12, 13
 DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 9, 12
 DENVER, COL.: KBPI-FM, Jean Valdez; 1, 2, 7, 12, 13
 DENVER, COL.: KCFR-FM, Bob Stecker; 5, 7, 13
 DETROIT, MICH.: WABX-FM, John Petrie; 1, 2, 5, 7, 10, 13
 EUGENE, ORE.: KFMY-FM, Randy Chase; 1, 2, 5, 8, 12, 14
 EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 2, 3, 4, 5, 7, 8, 11, 12, 14
 HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 7, 9, 11, 13, 14
 HOUSTON, TEXAS: KLOL-FM, Jim Hilty; 1, 3, 4, 5, 12, 13
 KNOXVILLE, TENN.: W149-FM, Frank Costa; 2, 3, 6, 9, 10
 LOS ANGELES, CALIF.: KMET-FM, Joe Collins; 1, 2, 6, 9, 12, 14
 MILWAUKEE, WISC.: WZMF-FM, John Houghton; 1, 2, 7, 14
 MILWAUKEE, WISC.: WQFM-FM, Mark Bielinski; 1, 2, 3, 5, 6, 7, 8, 11, 12, 13, 14
 NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 1, 3, 4, 6, 7, 8, 13

- NEW YORK, N.Y.: WNEW-FM, Dennis Eisas; 1, 3
 NORFOLK, VA.: WQWI-FM, Rollie Bristol; 1, 2, 4, 5, 7, 8, 12, 13
 ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 5, 9, 11, 13
 PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 9, 12
 PRINCETON, N.J.: WPRB-FM, Daisann McLane; 13
 PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 2, 4, 5, 8, 12, 13, 14
 SACRAMENTO, CALIF.: KZAP-FM, Robert Williams; 1, 2, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14
 SAN FRANCISCO, CALIF.: KSN-FM, Bonnie Simmons; 1, 2, 4, 9, 13
 SAN JOSE, CALIF.: KOME-FM, Ed Romig; 1, 2, 3, 4, 5, 6, 11
 SANTA BARBARA, CALIF.: KTMS-FM, Steve Sellman; 9, 12
 ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 1, 2, 6, 7, 12, 13, 14
 SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14
 SYRACUSE, N.Y.: WAER-FM, George Gilbert; 11, 12
 TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 3, 4, 5, 7, 12, 13, 14
 TORONTO, CANADA: CHUM-FM, Benjy Karch; 2, 11
 VALDOSTA, GA.: WVVS-FM, Scott Crane; 1, 2, 7
 DETROIT, MICH.: CJOM-FM, Dave Lonco; 1, 2, 3, 7, 9, 11, 13, 14

Disco Action

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By TOM MOULTON

NEW YORK—"Hijack" by Herbie Mann is getting strong reaction in local discos. While it's a cover of the "Barrabas" LP cut, the Mann version is stronger and brighter sounding. The "Barrabas" LP itself will not be available in the U.S. until March.

United Artists Records has given a number of test pressings of Vernon Burch's "I'll Be Your Sunshine" LP to several club DJs here. Strong cuts on the LP include "Ain't Gonna Tell Nobody," "Frame Of Mind," "And You Call That Love," "Changes" and "I'll Be Your Sunshine."

Burch, who started out as a member of the Barkays and then went on to play lead guitar on Isaac Hayes' "Shaft," is 19. He writes his own material and, after listening to the entire album, many people would probably think that they were hearing Stevie Wonder. United Artists says that they will rush-release the LP if initial reactions here are strong. Early indications point to favorable responses toward the record.

Alston Records, a division of T.K. Productions, has what appears to be a big disco hit with "Where Is The Love" by Betty Wright. The cut is from her "Shorah, Shorah" LP. Richard Pampianelli of the Hippopotamus and David Rodriguez of the Lime-light both say their audiences are responding strongly to the song. Reports from

other local clubs are favorable as well. "Don't Worry About It" by Jimmie "Bo" Horne (Alston) has been available here for a week, and has started receiving action at the retail level, mainly from disco DJ sales. The record goes well with "Shame, Shame, Shame" and has the same soulful sound.

Scepter Records executive Mel Cherer and Media Sound's Jose Rodriguez report that the Puerto Rican disco scene is in a healthy state of affairs. There are 10 clubs in the San Juan area, with four discos—The Abbey, Otello's, El Inodoro and Leonardo's—leading the way.

The Abbey, Raymond Sasso as DJ, and Otello's, Ramon Martinez as DJ, are located in Old San Juan and are popular tourist spots. Clubs catering to the local residents include El Inodoro and Leonardo's both in the Condado Beach area.

According to Sasso and Martinez, the 10 most popular disco records on the Island are: "Get Dancin'" by Disco-Tex; "Doctor's Orders" by Carol Douglas; "Blue-Eyed Soul" by Carl Douglas; "I'll Be Holding On" by Al Downing; "Express" by B.T. Express; "Satin Soul" by Gene Page; "Kung Fu Fighting" by Carl Douglas; "African Symphony #1" by Van McCoy; "Hey Girl, Come And Get It" by the Stylistics; and "Each Morning I Wake Up" by Major Harris.

By Audience response Top 15

- This Week
- SHAME, SHAME, SHAME**—Shirley And Company—Vibration
 - I'LL BE HOLDING ON**—Al Downing—Chess
 - E-MAN BOOGIE**—Jimmy Castor—Atlantic (LP not commercially available yet)
 - HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT (Medley)**—Gloria Gaynor—MGM
 - EXPRESS**—B.T. Express—Roadshow
 - HIJACK**—Herbie Mann—Atlantic
 - LOVE DON'T YOU GO THROUGH NO CHANGES ON ME**—Sister Sledge—ATCO
 - BLUE-EYED SOUL**—Carl Douglas—20th Century (LP only)
 - LADY MARMALADE (45)**—What Can I Do For You (LP)—Labelle—Epic
 - DOCTOR'S ORDERS**—Carol Douglas—Midland Int'l
 - HEY GIRL COME AND GET IT**—The Stylistics—AVCO
 - TELL ME WHAT YOU WANT**—Jimmy Ruffin—Chess
 - SATIN SOUL**—Gene Page—Atlantic—Love Unlimited Orchestra—20th Century
 - WHERE IS THE LOVE**—Betty Wright—Alston (LP only)
 - GIRLS**—The Moments And Whatnauts—Stang

Downstairs Records (New York)

- This Week
- SHAME, SHAME, SHAME**—Shirley And Company—Vibration
 - JUST AS LONG AS WE'RE TOGETHER**—Gloria Scott—Casablanca
 - HEY GIRL COME AND GET IT**—The Stylistics—AVCO
 - BUMP ME BABY**—Dooley Silverspoon—Cotton
 - LOVE DON'T YOU GO THROUGH NO CHANGES ON ME**—Sister Sledge—ATCO
 - I'LL BE HOLDING ON**—Al Downing—Chess
 - BLUE-EYED SOUL**—Carl Douglas—20th Century (LP only)
 - HAPPY PEOPLE**—Temptations—Gordy
 - EXPRESS**—B.T. Express—Roadshow
 - VOODOO MAGIC**—The Rhodes Kids—GRC
 - WAITIN' FOR THE RAIN**—Philly Sounds & Fantastic Johnny C—Phil LA of Soul
 - SUPERNATURAL THING**—Ben E. King—Atlantic
 - I CAN DO IT**—Louis Freeman—Shout
 - HIJACK**—Herbie Mann—Atlantic
 - ESCAPE FROM TOMORROW**—Lalo Schifrin—20th Century

Best Sellers Colony Records (New York)

- This Week
- YOU'VE GOT TO TRY HARDER**—Ronnie Walker—Event
 - I'LL BE HOLDING ON**—Al Downing—Chess
 - SHAME, SHAME, SHAME**—Shirley And Company—Vibration
 - ESCAPE FROM TOMORROW**—Lalo Schifrin—20th Century
 - VOODOO MAGIC**—The Rhodes Kids—GRC
 - BUMP ME BABY**—Dooley Silverspoon—Cotton
 - LOVE DON'T GO THROUGH NO CHANGES ON ME**—Sister Sledge—ATCO
 - JUST AS LONG AS WE'RE TOGETHER**—Gloria Scott—Casablanca
 - LADY MARMALADE**—Labelle—Epic
 - THE BOTTLE**—Joe Bataan—Salsoul
 - WAITIN' FOR THE RAIN**—Philly Sounds—Phil LA Of Soul
 - SUPERNATURAL THINGS**—Ben E. King—Atlantic
 - EXPRESS**—B.T. Express—Scepter (LP)
 - BLUE-EYED SOUL**—Carl Douglas—20th Century (LP only)
 - HEY GIRL COME AND GET IT**—The Stylistics—AVCO

Melody Song Shops (Brooklyn, Queens, Long Island)

- This Week
- LADY MARMALADE**—Labelle—Epic
 - SATIN SOUL**—Love Unlimited Orchestra—20th Century (LP only)
 - FUTURE CHILDREN, FUTURE HOPES**—Blackbyrds—Fantasy (LP only)
 - IT'S A MIRACLE**—Barry Manilow—Bell (LP only)
 - SHAME, SHAME, SHAME**—Shirley And Company—Vibration
 - DOCTOR'S ORDERS**—Carol Douglas—Midland Int'l
 - ONCE YOU GET STARTED**—Rufus—ABC (LP only)
 - HAPPY PEOPLE**—The Temptations—Gordy
 - ESCAPE FROM TOMORROW**—Lalo Schifrin—20th Century
 - PHILADELPHIA**—B.B. King—ABC
 - WHEN WILL I SEE YOU AGAIN**—Three Degrees—Phila. Intl.
 - EXPRESS**—B.T. Express—Scepter (LP)
 - HEY GIRL COME AND GET IT**—The Stylistics—AVCO
 - BLUE-EYED SOUL**—Carl Douglas—20th Century (LP only)
 - I'LL BE HOLDING ON**—Al Downing—Chess

Nashville Host For Dozens Of TV Stanzas

By BILL WILLIAMS

NASHVILLE—Dozens of syndicated television shows plus several network specials are scheduled to originate from the new Grand Ole Opry House and the adjoining Opryland USA complex.

Ray Canady, director of marketing at Opryland, says the Opry House, the house studios and the park itself will be utilized.

Almost immediately four "In Concert" specials will be done by ABC-TV, two of them dealing with rock music, and two with country. This is an expansion from a previously announced single show.

Perry Como will videotape one of his CBS-TV specials in February, using the house for three days with several country guests.

The third annual "Opryland

USA" special, sponsored by Timex, will go into production April 13, with a strong possibility that Olivia Newton-John will be a special guest. There also is consideration being given to a special to be done here featuring Ms. Newton-John and Loretta Lynn.

The "Country Music Hit Parade" show will be repeated in the late spring. Mike Douglas plans to tape five of his shows at Opryland in April, with country artists as co-hosts for his programs.

Negotiations are underway by Canady for still another special. In addition, Porter Wagoner plans to tape 26 more of his syndicated shows in the park, on location, and the studios will host more syndications of

"Pop Goes The Country," hosted by Ralph Emery for Show Biz, and "Good Ole Nashville Music," shown in major markets sponsored by Ralston-Purina.

In the fall, the CMA Awards show, again sponsored by Kraft, will originate from the Grand Ole Opry House.

Change Utica FMer To Country Format

UTICA, N.Y.—WTLB-FM has gone on the air here with a country format. The station was the old WZOW. WTLB Inc. also operates WTLB-AM, a Top 40 station programmed by Art Levy. The new operation is at 107.3 on the dial.

JANUARY 18, 1975, BILLBOARD

Billboard Hits of the World

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BELGIUM

(Courtesy Belgium Radio & TV)
SINGLES

- This Week
- 1 LONELY THIS CHRISTMAS—Mud
 - 2 I CAN HELP—Billy Swan
 - 3 LONG TALL GLASSES—Leo Sayer
 - 4 MY SPECIAL PRAYER—Percy Sledge
 - 5 JUKE BOX JIVE—Rubettes
 - 6 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive
 - 7 LADY OF THE NIGHT—Donna Summer
 - 8 SING A SONG OF LOVE—George Baker
 - 9 DE VOLGENDE DANS—Cindy
 - 10 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White
 - 11 SANCTO DOMINGO—James Lloyd
 - 12 DANCE THE KUNG FU—Carl Douglas
 - 13 DANS MIT MIJ TOT MORGENVROEG—Willy Sommers
 - 14 KILLER QUEEN—Queen
 - 15 DING DONG; DING DONG—George Harrison

BRITAIN

(Courtesy: Music Week)
*Denotes local origin
SINGLES

- This Week Last Week
- 1 1 LONELY THIS CHRISTMAS—*Mud (RAK)—Chinnichap/Rak (M. Chapman/N. Chinn)
 - 2 4 STREETS OF LONDON—(Ralph McTell (Reprise)—Essex (Ralph McTell)
 - 3 10 DOWN DOWN—*Status Quo (Vertigo)—Valley/Shawsbury (Status Quo)
 - 4 21 THE BUMP—*Kenny (RAK)—Martin/Coultter (B. Martin/P. Coultter)
 - 5 2 WOMBLING MERRY CHRISTMAS—*Wombles (CBS)—Batt Songs (Mike Batt)
 - 6 23 NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)—Jobete London (Monardo/Bongiovi/Ellis)
 - 7 27 MS GRACE—Tymes (RCA)—Hall (Billy Jackson)
 - 8 11 GET DANCING—Disco Tex & the Sex-O-Lettes (Chelsea)—Intersong/KPM (Bob Crewe)
 - 9 17 I CAN HELP—Billy Swan (Monument)—KPM (Chip Young/Billy Swan)
 - 10 3 JUKEBOX JIVE—*Rubettes (Polydor)—Pamscene/ATV (Wayne Bickerton)
 - 11 7 THE INBETWEENIES/FATHER CHRISTMAS DO NOT TOUCH ME—*Goodies (Bradley's)—Cuckoo/ATV (Miki Antony)
 - 12 6 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury)—Screen Gems—Columbia (R. Bachman)
 - 13 5 MY BOY—Elvis Presley (RCA)—Mews
 - 14 16 YOU CAN MAKE ME DANCE, SING OR ANYTHING—*Rod Stewart/Faces (Warner Bros.)—Island/Warner (Faces/R. Stewart)
 - 15 26 ARE YOU READY TO ROCK—*Wizzard (Warner Bros.)—Roy Wood/Carlin (Wizzard)
 - 16 26 STARDUST—*David Essex (CBS)—April/Rock On (Jeff Wayne)
 - 17 14 LUCY IN THE SKY WITH DIAMONDS—*Elton John (DJM)—Northern Songs (Gus Dudgeon)
 - 18 38 HELP ME MAKE IT THROUGH THE NIGHT—John Holt (Trojan)—KPM (Tony Ashfield)
 - 19 32 CRYING OVER YOU—*Ken Boothe (Trojan)—B&C (Lloyd Chalmers)
 - 20 22 UNDER MY THUMB—*Wayne Gibson (Pye Disco Demand)—Mirage (Terry King)
 - 21 19 TELL ME WHY—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
 - 22 15 TELL HIM—*Hello (Bell)—Robert Mellin Ltd. (Mike Leander)
 - 23 9 OH YES YOU'RE BEAUTIFUL—*Gary Glitter (Bell)—Leeds (Mike Leander)
 - 24 12 CHRISTMAS SONG—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
 - 25 8 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (20th Century)—Schroeder (Barry White)
 - 26 40 MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond (MGM)—Warner Bros. (Mike Curb)
 - 27 13 HEY MISTER CHRISTMAS—*Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)
 - 28 33 ONLY YOU—*Ringo Starr (Apple)—Sherwin (Richard Perry)
 - 29 18 IRE FEELINGS (SKANGA)—*Rupie Edwards (Cactus)—Creole (Rupie Edwards)
 - 30 25 SHA LA LA—Al Green (London)—Burlington (Willie Mitchell)
 - 31 24 SOUND YOUR FUNKY HORN—K.C. & the Sunshine Band (Jayboy)—Southern (T.K. Productions)
 - 32 20 GONNA MAKE YOU A STAR—*David Essex (CBS)—April/Rock On (Jeff Wayne)
 - 33 35 YOU CAN HAVE IT ALL—George McCrae (Jayboy)—Southern
 - 34 31 JE T'AIME—Jane Birkin (Antic)—Shapiro-Bernstein
 - 35 36 CHERI BABE—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)

- 36 30 MAGIC—*Pilot (EMI)—Robbins (Alan Parsons)
- 37 34 ZING WENT THE STRINGS OF MY HEART—Trammps (Buddah)—Chappell (Baker/Harris/Young)
- 38 47 DING DONG—George Harrison (Apple)—Ops (George Harrison)
- 39 39 KILLER QUEEN—*Queen (EMI)—Feldman/Trident (Roy Thomas Baker/Queen)
- 40 — BOOGIE ON REGGAE WOMAN—Stevie Wonder (Tamia Motown)—(Stevie Wonder)
- 41 42 THE WILD ONE—*Suzi Quatro (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
- 42 46 WHERE DID ALL THE GOOD TIMES GO—Donny Osmond (MGM)—Carlin (Mike Curb)
- 43 50 Y VIVA ESPANA—Sylvia (Sonet)—Rune Ofwerman
- 44 38 TOO GOOD TO BE FORGOTTEN—Chi-Lites (Brunswick)—Intersong (Eugene Record)
- 45 41 NO HONESTLY—Lynsey de Paul (Jet)—Standard (Lynsey de Paul)
- 46 37 HOW LONG—*Ace (Anchor)—Anchor (John Anthony)
- 47 44 JUNIOR'S FARM—*Paul McCartney & Wings (Apple)—McCartney/ATV (P. McCartney)
- 48 45 (HEY THERE) LONELY GIRL—Eddie Holman (ABC)—Famous Chappell (Peter De Angelis)
- 49 43 PEPPER BOX—Peppers (Spark)—Instant (Sirocco)
- 50 — ROCK & ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)—*Kevin Johnson (UK)—(Kevin Johnson)

LPs

- This Week Last Week
- 1 1 ELTON JOHN'S GREATEST HITS (DJM)
 - 2 3 ENGELBERT HUMPERDINCK'S GREATEST HITS (Decca)
 - 3 2 DAVID ESSEX (CBS)
 - 4 4 ROLLIN—Bay Rollers (Bell)
 - 5 5 CAN'T GET ENOUGH—Barry White (20th Century)
 - 6 9 AND I LOVE YOU SO—Perry Como (RCA)
 - 7 10 THE SINGLES 1969-1973—Carpenters (A&M)
 - 8 8 TUBULAR BELLS—Mike Oldfield (Virgin)
 - 9 6 RELAYER—Yes (Atlantic)
 - 10 7 THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 11 13 SHEER HEART ATTACK—Queen (EMI)
 - 12 11 SLADE IN FLAME—Slade (Polydor)
 - 13 17 LOVE ME FOR A REASON—Osmonds (MGM)
 - 14 12 SMILER—Rod Stewart (Mercury)
 - 15 14 SHOWADDYWADDY (Bell)
 - 16 16 BAND ON THE RUN—Paul McCartney & Wings (Apple)
 - 17 23 KEEP ON WOMBLING—Wombles (CBS)
 - 18 27 RAINBOW—Peters & Lee (Philips)
 - 19 15 MUD ROCK—Mud (RAK)
 - 20 18 REMEMBER YOU'RE A WOMBLE—Wombles (CBS)
 - 21 34 SINGALONGAMAXMAS—Max Bygraves (Pye)
 - 22 19 STORMBRINGER—Deep Purple (Purple)
 - 23 24 EVERYBODY KNOWS MILLICAN & NESBITT—Millican & Nesbitt (Pye)
 - 24 20 COUNTRY LIFE—Roxy Music (Island)
 - 25 22 DAVID LIVE—David Bowie (RCA)
 - 26 25 SERENADE—Neil Diamond (CBS)
 - 27 29 THIS IS THE MOODY BLUES (Threshold)
 - 28 35 SIMON & GARFUNKEL'S GREATEST HITS (CBS)
 - 29 30 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 30 41 NOT FRAGILE—Bachman-Turner Overdrive (Mercury)
 - 31 32 BACK HOME AGAIN—John Denver (RCA)
 - 32 26 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
 - 33 43 THE BEATLES 1967-70 (Apple)
 - 34 31 NEIL DIAMOND'S 12 GREATEST HITS (MCA)
 - 35 21 ROCK YOUR BABY—George McCrae (Jayboy)
 - 36 28 BY YOUR SIDE—Peters & Lee (Philips)
 - 37 47 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)
 - 38 — SPOTLIGHT ON NANA MOUSKOURI (Fontana)
 - 39 36 THE STING (Soundtrack) (MCA)
 - 40 42 THE BEST OF JOHN DENVER (RCA)
 - 41 41 TOP OF THE POPS, Vol. 1 (Super Beeb)
 - 42 39 MEDDLE—Pink Floyd (Harvest)
 - 43 33 THE LAMB LIES DOWN ON BROADWAY—Genesis (Charisma)
 - 44 38 SOLO CONCERT—Billy Connolly (Transatlantic)
 - 45 48 THE BEATLES 1962-1966 (Apple)
 - 46 — A STRANGER IN MY OWN BACK YARD—Gilbert O'Sullivan (MAM)
 - 47 37 JUST A BOY—Leo Sayer (Chrysalis)
 - 48 — MILLICAN & NESBITT (Pye)
 - 49 — IT'S ONLY ROCK & ROLL—Rolling Stones (Rolling Stones)
 - 50 45 SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles (Parlophone)

ITALY

(Courtesy Germano Ruscitto)
ALBUMS

- This Week
- 1 BORBOLETTA—Santana (CBS/MM)
 - 2 BABY GATE & MINA—Mina (PDU/EMI)
 - 3 WHIRLWINDS—Deodato (MCA/MM)
 - 4 ANIMA—Riccardo Cocciante (RCA)
 - 5 CAN'T GET ENOUGH—Barry White (Phonogram)
 - 6 THE LAMB LIES DOWN ON BROADWAY—Genesis (Charisma/Phonogram)
 - 7 E TU...—Claudio Baglioni (RCA)
 - 8 CONTRAPPUNTI—La Orme (Phonogram)
 - 9 BEETHOVEN '74—James Last (Polydor/Phonogram)
 - 10 LA VOGLIA DI SOGNARE—Ornella Vanoni (Vanilla/Fonit/Cetra)
 - 11 STANZE DI VITA QUOTIDIANA—Francesco Guccini (Columbia/EMI)
 - 12 XVIII RACCOLTA—Fausto Papetti (Durium)
 - 13 WAR CHILD—Jethro Tull (Chrysalis/Ricordi)
 - 14 XIX RACCOLTA—Fausto Papetti (Durium)
 - 15 E LA VITA LA VITA—Cochi & Renato (Derby/MM)

SPAIN

(Courtesy of "El Gran Musical")
SINGLES

- This Week
- 1 TODO EL TIEMPO DEL MUNDO—Manolo Otero (EMI)—(EGO)
 - 2 QUIERES SER MI AMANTE—Camilo Sesto (Ariola)—(Arabella/Armonico)
 - 3 ROCK YOUR BABY—George McCrae (RCA)—(Musica del Sur)
 - 4 SUGAR BABY LOVE—Rubettes (Polydor)—(Armonico)
 - 5 CONVERSACIONES CONMIGO MISMO—Juan Pardo (Ariola)—(Arabella)
 - 6 CANDILEJAS—Jose Augusto (EMI)—(Ivan Mogull Espanola)
 - 7 LA NOCHE EN QUE MURIO CHICAGO—Paper Lace (Movieplay)—(Quiroga)
 - 8 ACTITUDES—Roberto Carlos (CBS)—(April)
 - 9 ROCK THE BOAT—Hues Corporation (RCA)—(Hispavox)
 - 10 PENAS—Juan Bau (Zafiro)—(Southern) LPs

SWITZERLAND

(Courtesy of Radio-Hitparade)
SINGLES

- This Week
- 1 FUENTE Y CAUDAL—Paco de Lucia (Philips-Fo)
 - 2 CAMILO—Camilo Sesto (Ariola)
 - 3 EXITOS CBS-4—Various (CBS)
 - 4 SERENADE—Neil Diamond (CBS)
 - 5 WAR CHILD—Jethro Tull (Ariola)
 - 6 ANKA—Paul Anka (Hispavox)
 - 7 LOVE IS THE MESSAGE—MFSB (CBS)
 - 8 GREATEST HITS—Santana (CBS)
 - 9 BORBOLETTA—Santana (CBS)
 - 10 CARIBOU—Elton John (EMI)

W. GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

- This Week
- 1 KUNG FU FIGHTING—Carl Douglas (Pye/Ariola)—Chappell
 - 2 TRAEENEN LUEGEN NICHT—*Michael Holm (Ariola)—Accord.
 - 3 I CAN'T LEAVE YOU ALONE—George McCrae (RCA)—Peer
 - 4 TURN IT DOWN—Sweet (RCA)—Melodie der Welt
 - 5 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury)
 - 6 ROCK YOUR BABY—George McCrae (RCA)—Peer
 - 7 HEY, YVONNE (WARUM WEINT DIE MAMMI)—*Gunter & Yvonne Gabriel (Ariola)—Intro.
 - 8 FAR FAR AWAY—Slade (Polydor)—Slezak
 - 9 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)—Slezak
 - 10 THE WILD ONE—Suzi Quatro (RAK/Electrola)—Melodie der Welt
 - 11 MARIE, DER LETZTE TANZ IST NUR FUER DICH—*Rex Gildo (Ariola)—Meridian/Siegel
 - 12 EVERYTHING I WANT TO DO—Albert Hammond (Epic)—Altus/Global
 - 13 DU FAENGST DEN WIND NIEMALS EIN—*Howard Carpendale (EMI Electrola)—Image/RMI
 - 14 JUKE BOX JIVE—Rubettes (Polydor)—Buddy
 - 15 DANCE THE KUNG FU—Carl Douglas (Pye/Ariola)—Chappell

Rack LP Best Sellers

As Of 1/6/75.

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- 1 GREATEST HITS—Elton John—MCA 2128
- 2 BACK HOME AGAIN—John Denver—RCA CPL1-0548
- 3 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835
- 4 GREATEST HITS—John Denver—RCA CPL1-0374
- 5 SERENADE—Neil Diamond—Columbia PC 32919
- 6 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411
- 7 NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004
- 8 WAR CHILD—Jethro Tull—Chrysalis CHR 1067
- 9 CARIBOU—Elton John—MCA 2116
- 10 BEHIND CLOSED DOORS—Charlie Rich—Epic KE 32247
- 11 II—Bachman-Turner Overdrive—Mercury SRM 1-696
- 12 WEDDING ALBUM—Cheech & Chong—Ode SP 77025
- 13 STOP & SMELL THE ROSES—Mac Davis—Columbia KC 32582
- 14 POEMS, PRAYERS & PROMISES—John Denver—RCA LSP-4499
- 15 GREATEST HITS—Three Dog Night—ABC/Dunhill DSD 50178
- 16 STING (Soundtrack)—MCA 390
- 17 IT'S ONLY ROCK & ROLL—Rolling Stones—Rolling Stones COC 79101
- 18 DARK HORSE—George Harrison—Apple SMAS 3418
- 19 RELAYER—Yes—Atlantic SD 18122
- 20 GOODBYE YELLOW BRICK ROAD—Elton John—MCA 210003
- 21 AMERICAN GRAFFITI (Soundtrack)—MCA 2-8001
- 22 THE SINGLES—Carpenters—A&M SP 3601
- 23 BAD COMPANY—Bad Company—Swan Song SS 8410
- 24 12 GREATEST HITS—Neil Diamond—MCA 2106
- 25 TOLEDO WINDOW BOX—George Carlin—Little David LD 3003
- 26 CAN'T GET ENOUGH—Barry White—20th Century T-444
- 27 FREE & EASY—Helen Reddy—Capitol ST 11348
- 28 STORMBRINGER—Deep Purple—Purple PR 2832
- 29 FIRE—Ohio Players—Mercury SRM-1-1013
- 30 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond—Kolob M3G 4968
- 31 THIS IS THE MOODY BLUES—Moody Blues—Threshold 2THS 12/13
- 32 DARK SIDE OF THE MOON—Pink Floyd—Harvest SMAS 11163
- 33 FULFILLINGNESS' FIRST FINALE—Stevie Wonder—Tamla T6-332S1
- 34 MOTHERLODE—Loggins & Messina—Columbia PC 33175
- 35 BUTTER FLY—Barbra Streisand—Columbia PC 33005
- 36 VERITIES & BALDERDASH—Harry Chapin—Elektra 7E-1012
- 37 BEST OF—Bread—Elektra EKS 75056
- 38 ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Grand Funk SO 11356
- 39 HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358
- 40 GOODNIGHT VIENNA—Ringo Starr—Apple SW 3417

Rack Singles Best Sellers

As Of 1/6/75.

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

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- 1 PLEASE MR. POSTMAN—Carpenters—A&M 1646
- 2 CAT' IN THE CRADLE—Harry Chapin—Elektra 45203
- 3 KUNG FU FIGHTING—Carl Douglas—20th Century 2140
- 4 MANDY—Barry Manilow—Bell 45613
- 5 LUCY IN THE SKY WITH DIAMONDS—Elton John—MCA 40344
- 6 WHEN WILL I SEE YOU AGAIN—Three Degrees—Philadelphia International 8-3550
- 7 ANGIE BABY—Helen Reddy—Capitol 3972
- 8 LAUGHTER IN THE RAIN—Neil Sedaka—MCA 40313
- 9 I CAN HELP—Billy Swan—Monument 8-8621
- 10 ONLY YOU—Ringo Starr—Apple 1876
- 11 JUNIOR'S FARM—Paul McCartney & Wings—Apple 1875
- 12 BUNGLE IN THE JUNGLE—Jethro Tull—Chrysalis 2101
- 13 MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond—MGM 14765
- 14 BEST OF MY LOVE—Eagles—Asylum 45218
- 15 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive—Mercury 73622
- 16 YOU'RE FIRST, THE LAST, MY EVERYTHING—Barry White—20th Century 2133
- 17 MY MELODY OF LOVE—Bobby Vinton—ABC 12022
- 18 ONE MAN WOMAN/ONE WOMAN MAN—Paul Anka/Odia Coates—United Artists 569
- 19 NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM 14748
- 20 BLACK WATER—Doobie Brothers—Warner Bros. 8062
- 21 SOME KIND OF WONDERFUL—Grand Funk—Capitol 4002
- 22 ROCK & ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)—Mac Davis—Columbia 3-10070
- 23 BOOGIE ON REGGAE WOMAN—Stevie Wonder—Tamla 54254
- 24 YOU'RE NO GOOD—Linda Ronstadt—Capitol 3990
- 25 YOUR BULLDOG DRINKS CHAMPAGNE—Jim Stafford—MGM 14775
- 26 DARK HORSE—George Harrison—Apple 1877
- 27 SWEET SURRENDER—John Denver—RCA 10148
- 28 LADY—Styx—Wooden Nickel 10102
- 29 DANCIN' FOOL—Guess Who—RCA 10075
- 30 RIDE 'EM COWBOY—Paul Davis—Bang 712
- 31 LOOK IN MY EYES PRETTY WOMAN—Tony Orlando & Dawn—Bell 45620
- 32 THE BITCH IS BACK—Elton John—MCA 40297
- 33 SHA-LA-LA (MAKES ME HAPPY)—Al Green—Hi 2274
- 34 LONGFELLOW SERENADE—Neil Diamond—Columbia 3-10043
- 35 STRUTTIN'—Billy Preston—A&M 1644
- 36 DOCTOR'S ORDERS—Carol Douglas—Midland International 10113
- 37 I HONESTLY LOVE YOU—Olivia Newton-John—MCA 40280
- 38 FREE BIRD—Lynyrd Skynyrd—MCA 40328
- 39 WHATEVER GETS YOU THROUGH THE NIGHT—Apple 1874
- 40 LONELY PEOPLE—America—Warner Bros. 8048

Harnick Songs Go To Chappell

NEW YORK—The catalog of lyricist Sheldon Harnick will be managed worldwide by Chappell Music, under the terms of an agreement between Chappell and Mayerling Productions Ltd., Harnick's publishing company.

Among Harnick's credits are his joint efforts with composer Jerry

Black which produced music for such productions as "Fiddler On The Roof," "Fiorello," "She Loves Me," "The Rothschilds," "The Apple Tree," "Tenderloin" and "The Body Beautiful."

At present, Harnick is collaborating with Richard Rodgers on a new Broadway show, "Rex."

JANUARY 18, 1975, BILLBOARD

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EXPRESS-B.T.-Express [Roadshow 7001 (Scepter)] RAISED ON ROCK-Johnny Winter [Blue Sky 8-2754 (Columbia)] SEE TOP SINGLE PICKS REVIEWS, page 85

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL, and corresponding data for 100 songs.

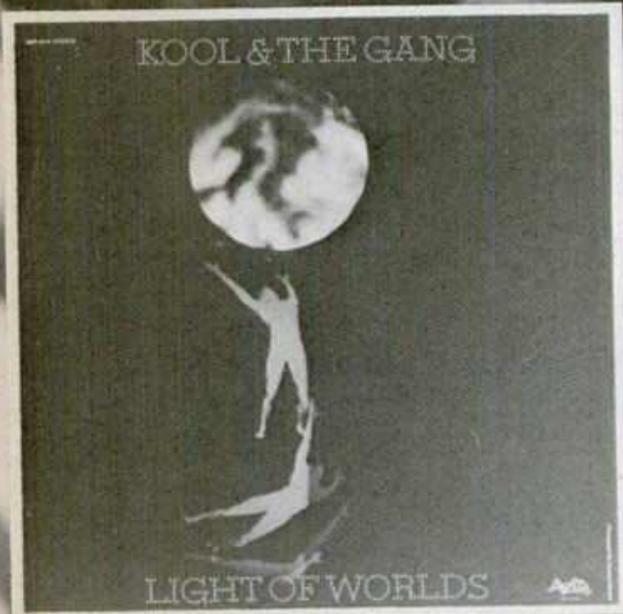
STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Recording Industry 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; CPI = Cimino Pub.; CRIT = Criterion Music Corp.; 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-Licenses) table listing song titles, artists, and publishers/licenses.

DELITE Records

Kool & The Gang
are appearing
at the
International Gala
for MIDEM
in Cannes,
France on
Jan. 23rd!
It's going
to be a
funky nite
by Delite!!



DEP 2014



GANG 101



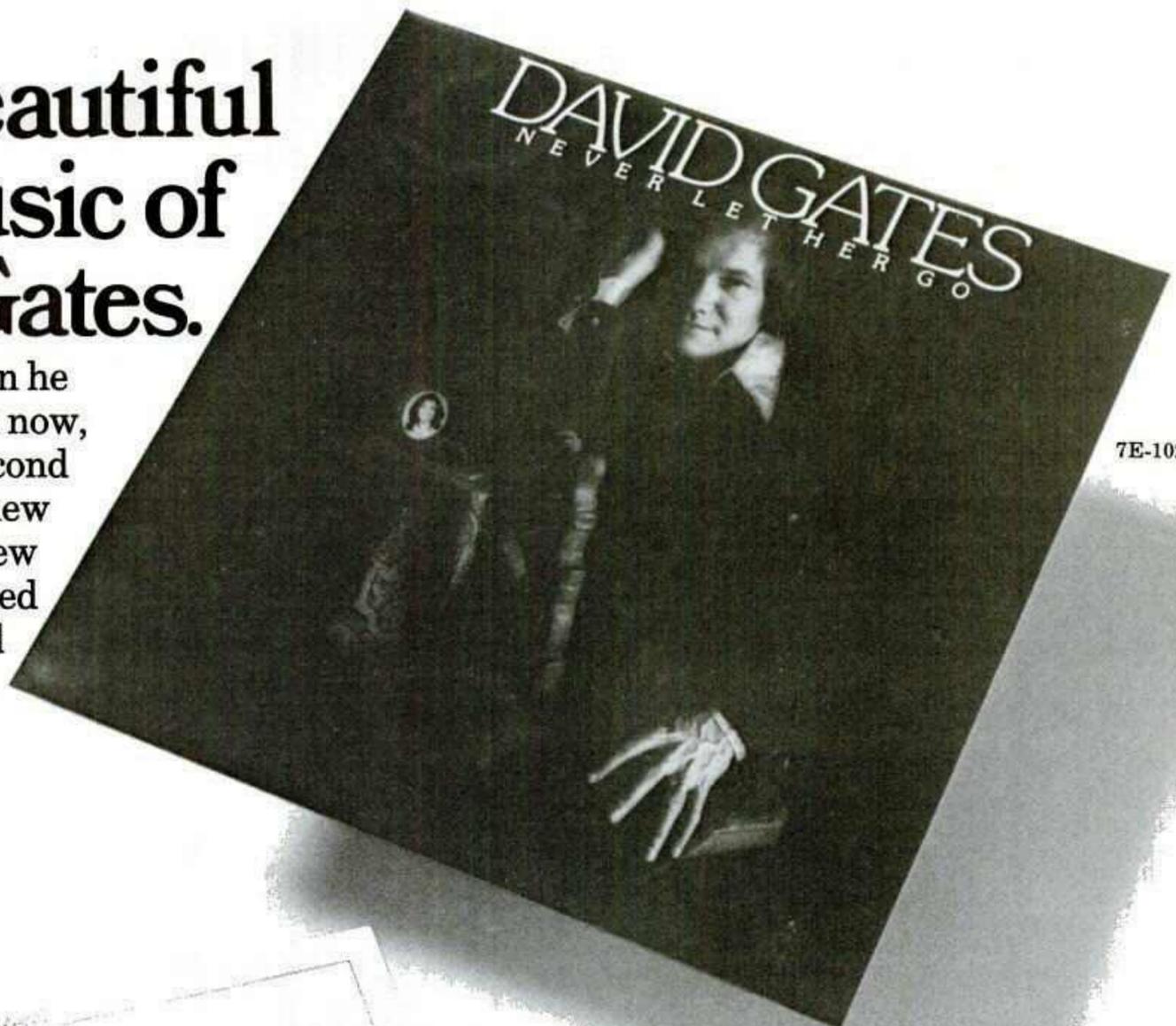
BG 5001

PIP distributes these hit LP's & singles!

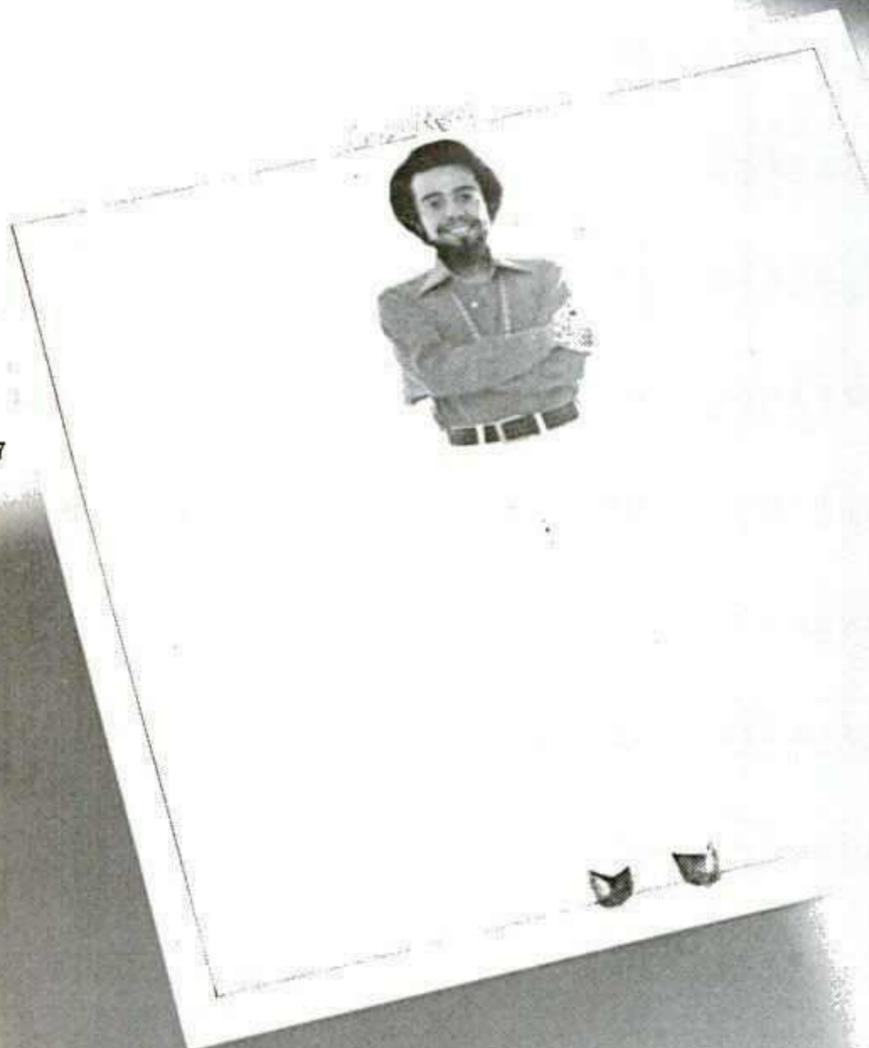
Kool is hot! Check the burn marks on the charts with Rhyme-Tyme People - DEP-1563 and Light of Worlds - DEP-2014.
Kid brother to Kool & The Gang, The Kaygees are going to keep on bumpin' to the top with their hit album - Keep On Bumpin' & Masterplan - GANG-101.
PIP Records - A Division of Pickwick International, Inc. Woodbury, N.Y. 11797

The beautiful music of David Gates.

You heard it first when he sang with Bread. And now, "Never Let Her Go," his second solo album titled after his new single. Ten brand new originals written, performed and produced by David Gates. You might call it a *fresh slice of Bread.*



7E-1027



The new sounds of Sergio Mendes.

His premiere album on Elektra. A stunning collection of innovations in sound, including his new single, "If I Ever Lose This Heaven" plus unique interpretations of Stevie Wonder's "All Is Fair In Love," "I Believe When I Fall In Love It Will Be Forever," and George Harrison's "Here Comes The Sun."

Also available in CD-4 Quadradisc and Quad 8 Track.



January on Elektra.

National Release Date January 20th

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 | O-8 TAPE | CASSETTE |
| 138 | 4 | 4 | GEORGE BENSON Bad Benson CTI 60451 (Motown) | 6.98 | | 7.98 | | 7.98 |
| 108 | 97 | 16 | HERBIE HANCOCK Thrust Columbia PC 32965 | 6.98 | | 7.98 | | 7.98 |
| 109 | 94 | 12 | STYLISTICS Heavy A&M AV 69004 | 6.98 | | 7.95 | | 7.95 |
| 110 | 100 | 15 | LOVE UNLIMITED In Heat 20th Century T-443 | 6.98 | | 7.98 | | 7.98 |
| 111 | 93 | 10 | THE GREGG ALLMAN TOUR Capricorn 2C 0141 (Warner Bros.) | 11.98 | | 12.97 | | 12.97 |
| 121 | 4 | 4 | RAMSEY LEWIS Sun Goddess Columbia KC 33194 | 5.98 | | 6.98 | | 6.98 |
| 113 | 105 | 20 | CROSBY, STILLS, NASH & YOUNG So Far Atlantic SD 18100 | 6.98 | | 7.97 | | 8.95 |
| 114 | 115 | 32 | RICHARD PRYOR That Nigger's Crazy Parade PBS 2404 (Stax) | 6.94 | | 7.95 | | 7.95 |
| 115 | 82 | 13 | THE WHO Odds & Sods MCA 2126 | 6.98 | | 7.98 | | 7.98 |
| 116 | 116 | 7 | EDDIE KENDRICKS For You Tania T6-335 (Motown) | 6.98 | | 7.98 | | 7.98 |
| 117 | 111 | 17 | TRAFFIC When The Eagle Flies Asylum/Island 7E-1020 | 6.98 | | 7.97 | | 7.97 |
| 118 | 123 | 20 | WELCOME BACK, MY FRIENDS, TO THE SHOW THAT NEVER ENDS— LADIES AND GENTLEMEN EMERSON, LAKE & PALMER Manticore MC 3-200 (Atlantic) | 12.98 | | 13.97 | | 13.97 |
| 119 | 124 | 12 | DAVE LOGGINS Apprentice (In A Musical Workshop) Epic KE 32833 (Columbia) | 5.98 | | 6.98 | | 6.98 |
| 120 | 104 | 12 | BOB JAMES One CTI 6043 (Motown) | 6.98 | | 7.98 | | 7.98 |
| 121 | 125 | 38 | MAC DAVIS Stop And Smell The Roses Columbia KC 32582 | 5.98 | 7.98 | 6.98 | 7.98 | 6.98 |
| 122 | 120 | 10 | KISS Hotter Than Hell Casablanca NBLP 7006 | 6.98 | | 7.98 | | 7.98 |
| 123 | 131 | 39 | OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram) | 6.98 | | 7.95 | | 7.95 |
| 124 | 126 | 16 | FLEETWOOD MAC Heroes Are Hard to Find Reprise MS 2196 | 6.98 | | 7.97 | | 7.97 |
| 125 | 134 | 16 | RANDY NEWMAN Good Old Boys Reprise MS 2193 | 6.98 | | 7.97 | | 7.97 |
| 153 | 5 | 5 | LABELLE Night Birds Epic KE 33075 | 5.98 | | 6.98 | | 6.98 |
| 137 | 5 | 5 | KRIS KRISTOFFERSON & RITA COOLIDGE Break Away Monument PZ 33278 (Columbia) | 5.98 | | 7.98 | | 7.98 |
| 128 | 133 | 3 | TELLY SAVALAS Telly MCA 436 | 6.98 | | 7.98 | | 7.98 |
| 139 | 4 | 4 | NILSSON The Point RCA LSPX 1003 | 6.98 | | 7.95 | | 7.95 |
| 130 | 135 | 5 | THE TRIAL OF BILLY JACK/SOUNDTRACK ABC ABCD 853 | 6.98 | | 7.95 | | 7.95 |
| 131 | 72 | 12 | OSMONDS Love Me For A Reason MGM M3G 4939 | 6.98 | | 7.98 | | 7.98 |
| 132 | 110 | 27 | NEKTAR Remember The Future Passport PPS-98002 (ABC) | 6.98 | | 7.95 | | 7.95 |
| 133 | 118 | 19 | MIRACLES Do It Baby Tania T6-33451 (Motown) | 6.98 | | 7.98 | | 7.98 |
| 134 | 96 | 16 | JACKSON 5 Dancing Machine Motown M6-78051 | 6.98 | | 7.98 | | 7.98 |
| 135 | 136 | 6 | DONOVAN 7-Tease Epic PE 33245 (Columbia) | 6.98 | | 7.98 | | 7.98 |
| 147 | 5 | 5 | JOSE FELICIANO And The Feeling's Good RCA CPL1-0407 | 6.98 | | 7.95 | | 7.95 |
| 154 | 16 | 16 | KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (PIP) | 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 | O-8 TAPE | CASSETTE |
| 156 | 3 | 3 | ALVIN LEE & CO. In Flight Columbia PG 33187 | 7.98 | | 8.98 | | 8.98 |
| 150 | 123 | 123 | CHICAGO Volume II Columbia KGP 24 | 6.98 | | 7.98 | | 7.98 |
| 140 | 144 | 6 | PAUL ANKA Gold Sire SASH 3704-2 (ABC) | 7.98 | | 8.95 | | 8.95 |
| 141 | 145 | 4 | JOHNNY MATHIS The Heart Of A Woman Columbia KC 33251 | 5.98 | | 6.98 | | 6.98 |
| 142 | 146 | 6 | BOBBY WOMACK Greatest Hits United Artists UA-LA346-G | 6.98 | | 6.98 | | 6.98 |
| 143 | 119 | 20 | ISLEY BROS. Live It Up T-Neck PZ 33070 (Columbia) | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 144 | 141 | 26 | BAD COMPANY Swan Song SS 8410 (Atlantic) | 6.98 | | 7.97 | | 7.97 |
| 145 | 127 | 16 | WAYLON JENNINGS The Ramblin' Man RCA APL1-0734 | 5.98 | | 6.95 | | 6.95 |
| 146 | 151 | 5 | HISTORY OF BRITISH ROCK (Vol. II) Sire SASH 3705-2 (ABC) | 7.98 | | 8.95 | | 8.95 |
| 147 | 122 | 13 | ROD STEWART Smiler Mercury SRM 1-1017 (Phonogram) | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 |
| 148 | 129 | 14 | STANLEY TURRENTINE Pieces of Dreams Fantasy F-9465 | 6.98 | | 7.98 | | 7.98 |
| 149 | 140 | 21 | ALICE COOPER Greatest Hits Warner Bros. W 2803 | 6.98 | | 7.97 | | 7.97 |
| 150 | 152 | 4 | ANDY WILLIAMS You Lay So Easy On My Mind Columbia KC 33234 | 5.98 | | 6.98 | | 6.98 |
| 151 | 157 | 2 | ARGENT Encore Epic PEG 33079 (Columbia) | 7.98 | | 8.98 | | 8.98 |
| 152 | 158 | 2 | JERRY JEFF WALKER Walker's Collectibles MCA 450 | 6.98 | | 7.98 | | 7.98 |
| 153 | 160 | 2 | PAUL DAVIS Ride 'Em Cowboy Bang 401 (Web TV) | 6.98 | | 7.98 | | 7.98 |
| 154 | 159 | 4 | P.F.M. Cook Manticore MA6-50251 (Motown) | 6.98 | | 7.98 | | 7.98 |
| 165 | 40 | 40 | EAGLES On The Border Asylum 7E-1004 | 6.98 | | 6.98 | | 6.98 |
| 156 | 130 | 13 | SPLINTER The Place I Love Dark Horse SP 22001 (A&M) | 6.98 | | 7.98 | | 7.98 |
| 157 | 142 | 35 | QUINCY JONES Body Heat A&M SP 3617 | 6.98 | | 7.98 | | 7.98 |
| 158 | 143 | 11 | LEO KOTKIE Dreams And All That Stuff Capitol ST 11335 | 6.98 | | 7.98 | | 7.98 |
| 159 | 149 | 16 | FRANK ZAPPA/ THE MOTHERS Roxy & Elsewhere Discreet 2D2 2202 (Warner Bros.) | 9.98 | | 10.97 | | 10.97 |
| 160 | 164 | 39 | MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770 | 5.98 | | 6.98 | | 6.98 |
| 171 | 3 | 3 | TRAPEZE Hot Wire Warner Bros. BS 2828 | 6.98 | | 7.97 | | 7.97 |
| 162 | 155 | 9 | PAUL WILLIAMS Little Bit Of Love A&M SP 3655 | 6.98 | | 7.98 | | 7.98 |
| 163 | 161 | 40 | FRANK ZAPPA Apostrophe (*) Discreet DS 2175 (Warner Bros.) | 6.98 | 6.98 | 7.97 | 7.97 | 8.95 |
| 175 | 2 | 2 | FREDDIE HUBBARD The Baddest Hubbard CTI 604751 (Motown) | 6.98 | | 7.98 | | 7.98 |
| 176 | 3 | 3 | MILES DAVIS Get Up With It Columbia KG 33236 | 6.98 | | 7.98 | | 7.98 |
| 166 | 173 | 16 | GRAHAM CENTRAL STATION Release Yourself Warner Bros. BS 2814 | 6.98 | | 7.97 | | 7.97 |
| 167 | 162 | 38 | LYNYRD SKYNYRD Second Helping MCA/Sounds of the South 413 | 5.98 | | 7.98 | | 7.98 |
| 168 | 170 | 4 | CLEO LAINE A Beautiful Thing RCA CPL1-5059 | 6.98 | | 7.95 | | 7.95 |
| 169 | 178 | 95 | BREAD The Best Of Elektra EKS 75056 | 6.98 | 6.98 | 7.97 | 7.97 | 8.95 |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | |
|-----------|-----------|----------------|---|----------------------|-----------|---------|----------|----------|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | O-8 TAPE | CASSETTE |
| 170 | 174 | 3 | FRANK SINATRA Round #1 Capitol SABB 11357 | 8.98 | | 10.98 | | |
| 171 | 148 | 7 | PRELUDE After The Gold Rush Island ILPS 9282 | 6.98 | | 7.98 | | 7.98 |
| 172 | 177 | 17 | NANCY WILSON All In Love Is Fair Capitol ST 11317 | 6.98 | | 7.98 | | |
| 173 | 166 | 28 | MARVIN GAYE LIVE Tania T6-33351 (Motown) | 6.98 | | 7.98 | | 7.98 |
| 174 | 180 | 17 | GINO VANNELLI Powerful People A&M SP 3630 | 6.98 | | 6.98 | | 6.98 |
| 175 | 163 | 8 | HELLO PEOPLE The Handsome Devils ABC/Dunhill OSD 50184 | 6.98 | | 7.98 | | 7.98 |
| 176 | 181 | 2 | SHANKAR FAMILY & FRIENDS Dark Horse SP 22002 (A&M) | 6.98 | | 7.98 | | 7.98 |
| 177 | 185 | 50 | JONI MITCHELL Court And Spark Asylum 7E-1001 | 6.98 | | 7.97 | | 7.97 |
| 178 | 169 | 8 | CAMEL Mirage Janus JMS 7009 (Chess/Fanuc) | 6.94 | | 7.95 | | |
| 179 | 167 | 9 | TIM WEISBERG 4 A&M SP 3658 | 6.98 | | 7.98 | | 7.98 |
| 190 | 2 | 2 | MAC DAVIS I Believe In Music Columbia KC 32906 | 5.98 | | 6.98 | | 6.98 |
| 181 | NEW ENTRY | | CARL CARLTON Everlasting Love ABC ABCD 857 | 6.98 | | 7.95 | | 7.95 |
| 182 | 191 | 11 | STYX Man Of Miracles Wooden Nickel BWL1-0638 (RCA) | 6.98 | | 7.95 | | 7.95 |
| 183 | 179 | 13 | CHARLIE RICH She Called Me Baby RCA APL1-0686 | 5.98 | | 6.95 | | 6.95 |
| 184 | 188 | 2 | TONY ORLANDO & DAWN II Bell 1322 (Arista) | 6.98 | | 7.98 | | 7.98 |
| 185 | 193 | 36 | AEROSMITH Get Your Wings Columbia KC 32847 | 5.98 | | 6.98 | | 6.98 |
| 186 | 194 | 30 | RUFUS Rags To Rufus ABC ABCX 809 | 5.98 | | 7.95 | | 7.95 |
| 187 | NEW ENTRY | | LENNY/THE ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA359-H | 7.98 | | 7.98 | | |
| 188 | NEW ENTRY | | LES McCANN Another Beginning Atlantic SD 1668 | 6.98 | | 7.97 | | 7.97 |
| 189 | NEW ENTRY | | TONY ORLANDO & DAWN Knock Three Times & Candida Bell 1320 (Arista) | 6.98 | | 7.98 | | 7.98 |
| 190 | NEW ENTRY | | JAMES COTTON BLUES BAND 100% Cotton Buddah BOS 5620 | 6.98 | | 7.95 | | 7.95 |
| 191 | 189 | 69 | CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M) | 6.98 | | 7.98 | | 7.98 |
| 192 | NEW ENTRY | | STANLEY CLARKE Nemperor NE 431 (Atlantic) | 6.98 | | 7.97 | | 7.97 |
| 193 | NEW ENTRY | | SUPERTRAMP Crime Of The Century A&M SP 3647 | 6.98 | | 7.98 | | 7.98 |
| 194 | 183 | 27 | BEACH BOYS Endless Summer Capitol SVBB 11307 | 6.98 | | 7.98 | | 7.98 |
| 195 | 200 | 5 | ANDY KIM'S GREATEST HITS ABC/Dunhill DSDP 50193 | 6.98 | | 7.95 | | 7.95 |
| 196 | 186 | 57 | PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol) | 6.98 | | 6.98 | 7.98 | 6.98 |
| 197 | 195 | 88 | CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia) | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 |
| 198 | 196 | 198 | CAROLE KING Tapestry Ode SP 77009 (A&M) | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 |
| 199 | 197 | 5 | TURTLES Happy Together Again Sire SASH 3703-2 (ABC) | 7.98 | | 8.95 | | 8.95 |
| 200 | 198 | 4 | STACKRIDGE Pinafore Days Sire SASD 7503 (ABC) | 6.98 | | 7.95 | | 7.95 |

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

| | |
|--------------------------|---------|
| Aerosmith | 185 |
| Gregg Allman | 111 |
| America | 70 |
| Paul Anka | 42, 140 |
| Argent | 151 |
| Brian Auger | 51 |
| Average White Band | 9 |
| Bachman-Turner Overdrive | 12, 76 |
| Bad Company | 144 |
| Beach Boys | 194 |
| George Benson | 107 |
| Blackbyrds | 69 |
| Blue Magic | 91 |
| David Bowie | 72 |
| Bread | 169 |
| Jackson Browne | 75 |
| B.T. Express | 24 |
| Eric Burdon | 79 |
| Carole | 178 |
| George Carlin | 25 |
| Carl Carlton | 181 |
| Johnny Carson | 37 |
| Harry Chapin | 11 |
| Cheech & Chong | 81, 191 |
| Chicago | 34, 139 |
| Stanley Clarke | 192 |

| | |
|------------------------|---------------|
| Billy Cobham | 41 |
| Alice Cooper | 149 |
| Chick Corea | 100 |
| James Cotton Blues | 190 |
| Jim Croce | 36 |
| CSNY | 113 |
| Crusaders | 62 |
| Charlie Daniels | 104 |
| Mac Davis | 121, 160, 180 |
| Millie Jackson | 165 |
| Paul Davis | 153 |
| Deep Purple | 31 |
| John Denver | 4, 55 |
| Neil Diamond | 13 |
| Donovan | 135 |
| Doobie Brothers | 77 |
| Carl Douglas | 46 |
| Eagles | 155 |
| Electric Light Orch. | 40 |
| Emerson Lake & Palmer | 118 |
| Jose Feliciano | 136 |
| Fleetwood Mac | 124 |
| Dan Fogelberg | 35 |
| Foghat | 87 |
| Aretha Franklin | 71 |
| Marvin Gaye | 173 |
| J. Geils Band | 93 |
| Genesis | 47 |
| Graham Central Station | 166 |
| Grand Funk | 26 |

| | |
|--------------------------|-----------|
| Al Green | 19 |
| Herbie Hancock | 108 |
| George Harrison | 5 |
| Hello People | 175 |
| History British Rock | 146 |
| Freddie Hubbard | 164 |
| Engelbert Humperdinck | 106 |
| Bobbi Humphrey | 95 |
| Isley Bros. | 143 |
| Millie Jackson | 33 |
| Jackson 5 | 134 |
| Bob James | 120 |
| Jefferson Starship | 28 |
| Waylon Jennings | 145 |
| Billy Joel | 56 |
| Elton John | 1, 57, 88 |
| Quincy Jones | 157 |
| Eddie Kendrick | 116 |
| Kiki Dee Band | 78 |
| Andy Kim | 195 |
| Carole King | 74, 198 |
| B.B. King/Bland | 50 |
| King Crimson | 92 |
| Kiss | 122 |
| Gladys Knight & Pips | 20 |
| Kool & The Gang | 137 |
| Leo Kottke | 158 |
| Kristofferson & Coolidge | 127 |
| Labelle | 126 |
| Cleo Laine | 168 |

Déjà Vu

THE "GREEN-EYED LADY" GROUP IS BACK AGAIN WITH A NEW SMASH!



"DON'T CALL US, WE'LL CALL YOU"

CLARIDGE 402

By *Sugarloaf*

GAVIN: "SLEEPER OF THE WEEK."

Billboard 58★ Cashbox 72 Record World 77

DISTRIBUTORS

ATLANTA — Southland Record Dist. Co.
BOSTON/HARTFORD — Seaboard Dist.
BUFFALO — Best & Gold Record Dist.
CHARLOTTE — Mangold-Bertos
CHICAGO — M.S. Dist. Co.
CLEVELAND — Action Music Sales
DALLAS — Big State Dist. Corp.
DENVER — Almar Music Merch

DETROIT — Arc-Jay-Kay
HOUSTON — H. W. Daily
LOS ANGELES — Record Merch.
MEMPHIS — Record Sales
MIAMI — Heilicher Bros. of Florida
MINNEAPOLIS — Heilicher Bros.
NASHVILLE — Music City Dist., Inc.
NEW ORLEANS — All South Dist. Co.
NEW YORK/NEWARK — Malverne Dist., Inc.

PHILADELPHIA — Universal Record Dist. Corp.
PHOENIX — Associated Dist., Inc.
SAN FRANCISCO — Record Merch. Co., Inc.
SEATTLE — ABC Record and Tape Sales
SHREVEPORT — Stan's Record Service
ST. LOUIS — Roberts Record Dist. Co.
WASHINGTON, D.C. — Jos. M. Zamoiski Co.
HONOLULU — Music Craft Dist. of Hawaii Ltd.

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Industry Toppers Predict

• Continued from page 1

strong public response at record counters.

RCA's president Ken Glancy expresses optimism about 1975 but admits this could turn "if economic conditions worsen considerably." He stresses that, "historically, the recording industry has not necessarily been affected by recessionary periods."

The importance of competitive factors in the new year was underscored by Jack Kiernan, marketing vice president, at last week's RCA sales meet when he said that a key to company success will be its ability to grab off an increasing share of market (see separate story).

Bill Farr, president of Polydor, expects 1975 business, for the first quarter at least, to be comparable to that of last year. But he notes that it is difficult to project volume levels well into the year with any degree of accuracy.

A number of executives say they will pay close heed to traditional indicators of retail health, which may affect their plans as the months pass. Among these are such factors as the rate of returns and collection on dated billing.

Another important indicator is the ratio of budget to full-line merchandise sales. Plus the depth of retail discounting.

Herb Goldfarb, London Records sales and marketing vice president, says the outlook for the next quarter is exceptionally good.

"We expect our biggest first quarter ever," he says, "because we have projected some very strong new releases including albums by five of our biggest acts."

"I think the most important word in our industry the coming year is selectivity."

Ira Moss, Pickwick Records president, envisions a healthy year. He feels if the industry does not get frightened or "run scared" it will mean a good year for everyone. He sees an upswing for his budget line.

Gil Friesen, A&M vice president for administration and creative services, forecasts a good first quarter with some strong new releases, including product from the Carpenters and Lani Hall.

"For 1975 we expect to better 1974's fine profits," he says. "But in view of the total U.S. economic picture we're forecasting receipt improvements on the conservative side. Of course, A&M is in the entertainment business and any of our artists who haven't quite broken through to major stardom yet could get lucky this year."

Joe Smith, Warner Bros. president, forecasts an increase, based on the assumptions that the economy won't suffer quite as badly as some of the worst predictions and that the

entertainment business will to some extent continue to remain depression-proof. Warner is looking for a nice modest increase in both sales and profits.

Smith says further rises in LP list price don't seem in the cards for '75 and hopefully record production costs will not jump drastically. WB claims a historic 1974 sales peak, with grosses up 20 percent from the previous year and profits up closer to 30 percent due to cost-cutting steps.

"The first quarter this year should shape up pretty well for us if all the album masters are delivered on schedule," says Smith. "The 1974 first quarter was one of our best, because many of our top artists came in with product."

Rick Frio, MCA's marketing vice president, expects this fiscal quarter to be equal to the last quarter of 1974. The label did more than \$100 million in business last year, he points out, for its biggest year in history.

But a shaky economy has tempered MCA thinking about projections. "We used to project a budget for the whole year," Frio says. "Luckily we were incredibly wrong because business was phenomenally better. Now, we're taking a quarter at a time. But I don't see business declining."

"The people who may get hurt are the ones who aim at low income brackets... the young black kids who buy singles primarily."

"Right now, our major target market has yet to be hurt by the recession. Maybe country singles are off, but country LP sales and tape cartridges have offset this."

"One of the fallout benefits, maybe of this recession, is that cartridge sales have increased. The bootleggers have probably been hurt by the recession and we're picking up some of the sales they'd ordinarily steal from us."

Tom Rodden, 20th Century's general manager, believes the label will "do very well" in the next quarter "because of our second annual White sale"—a promotion involving eight Barry White LPs plus his newest effort.

Rodden feels a catalog type label could be hurt but not the firm with the hot hit acts.

Rodden counters the feeling that low economic area youths will be hurt in their pocketbooks. "If you're talking about the young black youth, the recession is nothing new to him. Music is his necessity."

United Artists president Al Teller looks toward "a better year than 1974 coming up, quarter by quarter." He says, "We expect 1975 to be reasonably stronger than last year for us. As for which of our earlier quarters will do best, that depends entirely on the completion dates of a number of key albums we're waiting for."

A few days before he left ABC as president, Jay Lasker had predicted business for the company to be up in the first quarter and remain that way through the rest of the year. He cited records being the "cheapest form of entertainment" as the prime reason the public will continue to lay its money down at the retail counter.

Obviously the view from the executive suite could be tempered by changing public attitudes or market conditions being affected by increasing unemployment—which last week hit 7.1 percent nationally.

Thus, as information from the field is funneled into headquarters, top echelon planning will undoubtedly undergo continued reevaluation to reflect and meet these shifting conditions.

Inside Track

Isn't former Blue Thumb sales chief and general manager Sal Licata about to be named to a top sales slot at United Artist Records?

Two members of the Undisputed Truth will be sentenced Feb. 4 on their conviction on charges of conspiracy and possession with intent to distribute heroin. Joe T. Harris and Calvin Stephenson were among seven persons convicted in L.A. federal court. . . . Several weeks ago former music attorney Robert Fitzpatrick was found guilty in another drug case and is also slated to go on trial for allegedly trying to bribe someone to murder a key witness in the drug case.

Yetta Sokolsky, mother of ABC promotion executive Marvin Deane, died recently. Mrs. Sokolsky is survived by four sons.

The Doobie Brothers have a new guitarist, Jeffrey Baxter, formerly of Steely Dan. . . . Deep Purple to headline Australia's three-day Sunbury Music Festival this month. U.S.-English booking for the event is by Joel Cohen's Kudo III Management in Beverly Hills.

Barry White, got a platinum one-million-sales album for "Can't Get Enough." . . . Ernest Gold to score "J. J. McCulloch" film. . . . Ray Ellis Scoring "Blue Jay Summer" movie. . . . Actor Rip Torn to produce Western flick based on Charlie Daniels' song "Caballo Diablo."

Led Zeppelin set a Madison Square Garden record with the fastest sell-out of three shows in the arena's history. The crowds were out of control in New York, Boston and several other cities scheduled for visits. . . . Flo and Eddie have completed five vocal guest tracks for a forthcoming Keith Moon album. . . . Pianist Ramsey Lewis performed an original classical piece composed by Charles Stephanie with the Syracuse Symphony Orchestra. . . . The movie version of the Broadway Musical, "The Me Nobody Knows," will begin filming in April with a Harlem locale. . . .

"Jacques Brel" author Eric Blau and attorney Raul Marshall have formed a new film production team with that play as its first release. . . . Columbia Records' LeBaron Taylor was awarded a Certificate of Appreciation from New York's Mayor Abe Beam for the label's participation in the Mayor's First Annual Holiday Program. . . . WKDA in Nashville sponsored a holiday season contest centered around the new Charlie Daniels album and the winning couple, Mr. and Mrs. Spencer Matthews, won an all-expense paid trip to New York for one of the group's concerts.

The James Cotton Band playing on the two-month Johnny Winter cross-country tour. . . . New York's Town Hall Interlude Cocktail concerts lead off with ragtimer Max Morath and will feature a diverse series of acts in the next five months including singer Linda Hopkins.

More than 2,000 turned out to see Frank Sinatra in his New Year's Eve concert at The Diplomat Hotel in Hollywood, Fla. Top-priced seats were \$200 per person at ringside. . . . Kool and the Gang join Sly Stone for a week at New York's Radio City Music Hall after headlining at the MIDEM convention.

David Bromberg, Paul Simon and Loudon Wainwright are all in the studio recording new releases. . . . The Radio Shack chain will serve as a distribution center for entry forms and information on the 1975 American Song Festival.

New York's St. Regis Hotel hosting a birthday gala for singer Mabel Mercer in honor of her 75th year and in-

vited guests include Frank Sinatra, Lena Horne, Tom Bennett, Bobby Short, Blossom Dearie, Eileen Farrell, Leontyne Price and many others. . . . The Grammy nominees will be announced Wednesday (15) and voting ballots of the finalists will be mailed to Recording Academy members on Monday (20). . . . The Consortium of Jazz Organizations was not included on the Task Force of Arts set up by New York Governor Hugh Carey and it's trying to arrange for jazz representation on that committee.

The Allman Brothers Band received the outstanding Community Organization of the year award of the Georgia Department of Corrections in honor of the group's "assisting the department in its efforts to improve the social readjustment of offenders." . . . The Ohio Players embark on their first European tour Tuesday (21). . . . ATV Records has picked up the U.S. right to release Penny Farthing Records. . . . A much-awaited event comes to New York Friday (17) when the New York Jazz Repertory Company performs the music of Count Basie in his earlier work. The Count's later work will be presented by the group the following Friday. One of the guests at the latter show will be famed Basie vocalist Helen Humes, who is also appearing at New York's The Cookery.

Arista celebrated its first number one record under new name and Clive Davis with the success of Barry Manilow's "Mandy."

LATE SIGNINGS: Pure Prairie League to RCA Records. This is the second time the group signed with the label. . . . Country singer Lenora Ross to RCA Records. . . . Singer-writer Elliott Murphy to RCA Records. . . . R&B singer Donny Beaumont to Phonogram/Mercury Records. . . . Commander Cody & the Lost Planet Airmen to Warner Bros. after Famous Music albums.

Artie Wayne, former publishing exec at Warner Bros. and A&M, showcasing his new black writer-singer trio, Lovequake, at MIDEM. . . . Tony Orlando & Dawn start work April on their new long-term contract at the Las Vegas Riviera Hotel.

Glen Campbell to tape six BBC-TV specials on his fourth tour of England this spring. . . . RCA's Grelun Landon moderates Song Registration Service panel discussion on country music crossover Tuesday (14) at Hollywood Holiday Inn. Panelists are Molly Bee, Cliffee Stone and Bill Boyd. . . . Dave Mason to tour Europe after completing his current U.S. concerts.

CBS Records recorded Monk Montgomery's live concert in the park in South Africa. . . . According to agent Ron Blackwood, Voice, the vocal back-up group for Elvis Presley, will play nightclub, fair and concert dates when not working with Presley. . . . Robert Goulet, sidelined with an undisclosed illness, canceled out of the Frontier a night early.

RCA is flying company representatives to America from all over the world to attend a live performance of The Guess Who at New York's The Bottom Line, Monday (13) through Wednesday (15), as part of a campaign to launch the worldwide simultaneous release of the group's new album, "Flavours." . . . "Country Supermarket," a CBS country music merchandising campaign, swings into gear Monday (13) and will run through the month of February.

No Slump In Pre-recorded Tape Market

• Continued from page 3

all tape marketers and duplicators have had over the years," Bayley says. "The pure tape duplicator is like the custom presser. He is a man selling a service. This is not what GRT Music Tapes does."

"What we do," says Bayley, "is participate in the music business. We are given a master. It is up to us as to how many tapes we want to

create from that master. We make the tape, take it, package it, ship it, promote and merchandise it, the whole works."

"The only real differences between us and a record company is that we are not signing artists and we are not promoting airplay or singles or sponsoring tours. Otherwise the functions are the same."

GRT is currently the licensee for more than 40 labels, including the entire ABC family, Ranwood, Private Stock and Arista. Bayley feels some of the confusion over what a firm like GRT does may have been solved already and points to the fact that executives such as Clive Davis and Larry Uttal came to GRT when they began new labels.

"But," Bayley adds, "we are doing more now to promote product now than we were several years ago. In other words, we do more than advertise to the rackjobber and we think we are pretty well where we want to be on a promotional level."

Vice president White Sonner says the firm has reached a point where it is generally satisfied with its promotional effort overnight and cannot

pinpoint any one step that made things fit into place.

"It's like the guy who saves for years and works all the time and wakes up one morning and suddenly feels that he's rich," says Sonner. "This man can't know the exact day he became wealthy, because he's been busy trying to get there. We have the same kind of feeling with our current position."

GRT has salesmen visiting retailers, distributors and rackjobbers just as a record manufacturer does. The firm has some 185 distributors. The same kind of promotional product and advice is offered to accounts that a record company would offer.

"We are not in competition with any of the record labels that license us," Bayley points out. "Both of us are selling the artists, be it on tape or an LP."

"In the long run, a hit tape can amount to one half the dollar volume of a hit LP and one third the unit volume, though country can go as high as 80 percent as it becomes a catalog item. The tape also peaks a bit later than a hit LP, usually around 30 days."

Blackburn Suit

• Continued from page 14

mont," Blackburn asserts that provisions for renewal rights in certain contracts are "unfair and unconscionable."

Goldsen argued that the case was in federal jurisdiction but the court disagreed.

Caytronics Suing

LOS ANGELES — Caytronics Inc., the major distributor of Latin recorded music nationally, is suing Mario Rubio doing business as M&A Distributing here in superior court for \$8,082.30, which it alleges is owed for goods it shipped that account.

ELVIS

A NEW ALBUM

RCA

ELVIS

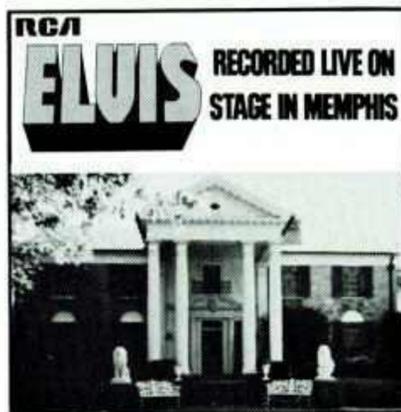
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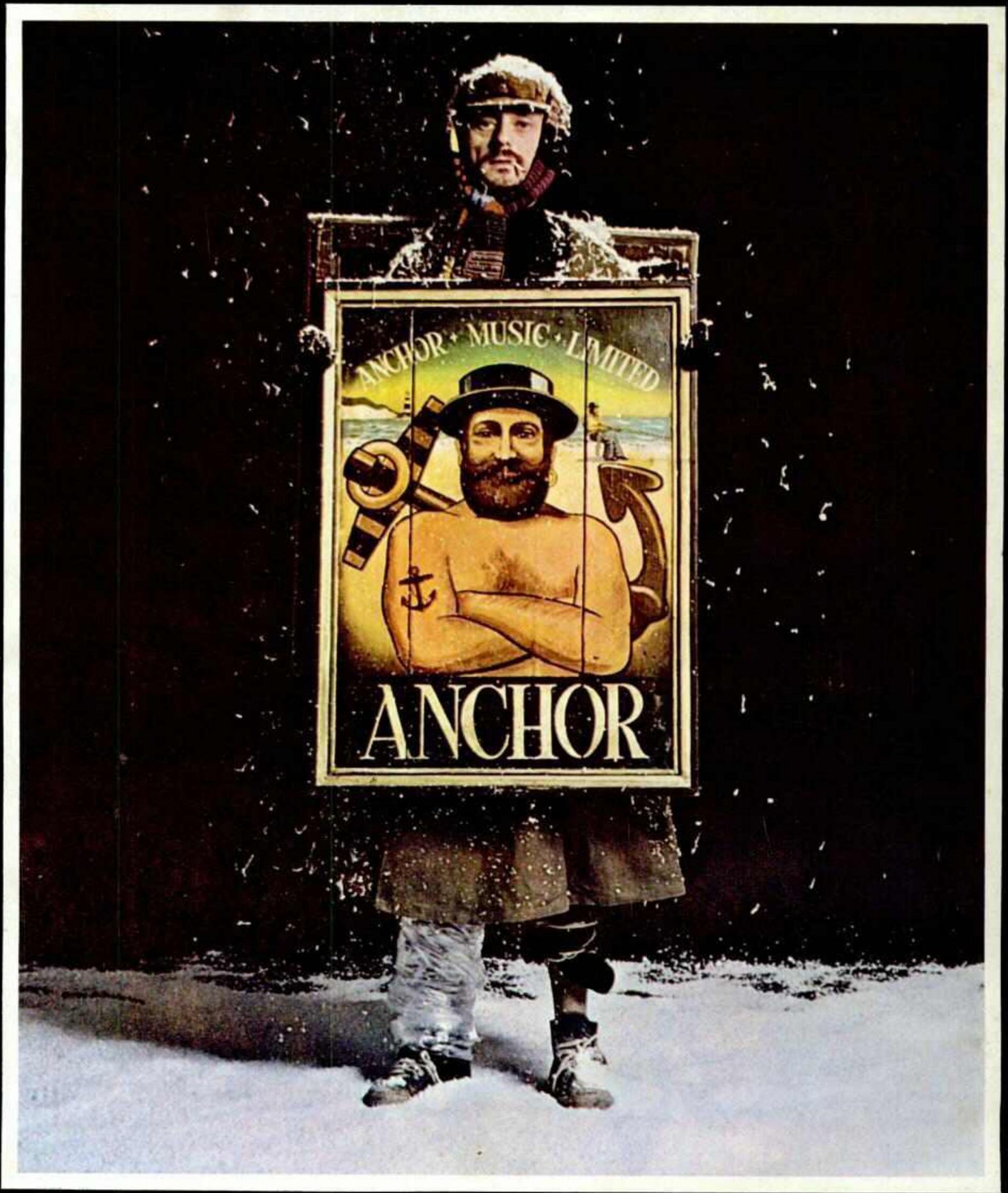


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CPL1/CPS1/CPK1-0606

RCA Records and Tapes



*American Broadcasting Companies Inc. wishes
Ian Raffini and Anchor Records
a Happy and Prosperous first year in America-
and many more*