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6-6 Tues.-Wed.: Key Playlist Change Time

By DAVE DEXTER JR.

Hi Fi Field Told Relate To Music

By RADCLIFFE JOE

NEW YORK—The hi fi industry is being urged to think of itself as a natural extension of the music industry to realize, within five years, its projected potential of \$3 billion in annual sales—quadruple today's figures.

The advice comes from Frank McAdam, newly appointed executive director of the Institute of High Fidelity (IHF), who feels that hi fi manufacturers are restricting their growth through shortsightedness and egotism.

McAdam, with 17 years' experience in the hi fi industry (McAdam Electronics) has been brought in as

(Continued on page 48)

LOS ANGELES—The 24-hour period spanning 6 p.m. Tuesday to 6 p.m. Wednesday is the time when millions of American radio listeners hear new records across the country.

A canvass of top rock stations in the nation's liveliest markets discloses a marked preference for Tuesday and Wednesday as the time when aggressive, highly competitive program directors introduce their new playlists with "fresh" pop disks numbering from one to six.

One-third of the stations polled have adopted the Tuesday or Wednesday switchover within the last year. The others have maintained that time longer, one (Detroit's CKLW) having established a 6 p.m. Tuesday switchover "from five to maybe eight years," says CKLW program director Bill Hennes.

(Continued on page 20)

Congress In Early Action On 3 Issues

By MILDRED HALL

WASHINGTON—Congress is getting down to business early on copyright revision and the controversial issues of jukebox and record performance royalty.

Rep. Robert W. Kastenmeier (D., Wis.) introduced a revision bill last week, indicating that the House will act on its own bill independently of the Senate timetable. The bill, H.R. 3333 is a duplicate of the Senate bill S. 22 recently introduced by Sen. John L. McClellan (D., Ark.). House subcommittee hearings under Chairman Kastenmeier are expected to start in April.

The new revision bills incorporate

(Continued on page 10)

Jazz, crossovers & other facets in a jazzy special report. See pages 25-32.

British Disk Sales Spurt To \$233 Mil

By BRIAN MULLIGAN

LONDON—Industry statistics for the first six months of 1974 just published by the British Phonograph Industry reveal total disk sales of 71.3 million units worth \$107,280,000 (both figures include exports).

This figure puts the industry about nine million records and \$21,600,000 ahead of the first six months of 1973. Based on the level of business achieved in the last six months of 1973, as compared with the 1974 final half, sales for the year will exceed \$232,800,000, compared with 1973's total of \$202,080,000 at manufacturer's prices.

Estimates, considered conservative, predict that the sales of both disks and prerecorded tapes will be about \$312 million in 1974. This figure, of course, includes two price in-

(Continued on page 62)

Auction Off Pirate Loot

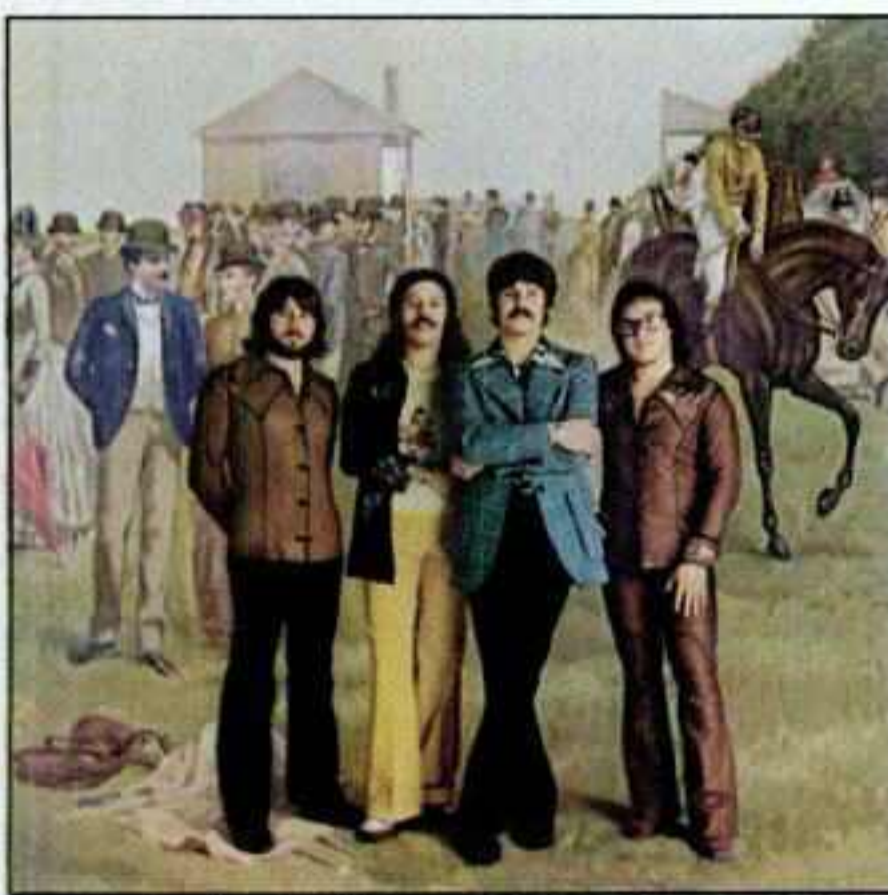
By MAURIE ORODENKER

ELK MILLS, Del.—Electronic and recording equipment for duplicating stereo tape cartridges from what was described as "the biggest single bootleg operation we ever heard of," was sold at a court-ordered auction Jan. 24.

All the proceeds of the auction sale went to CBS and Atlantic, which had brought a civil suit against Deeds Music and several associate companies, charging conspiracy and unfair competition in marketing duplicates of the major labels' cartridge products.

Everything but the copied music

(Continued on page 12)



Since its release less than 14 days ago, The Guess Who's new RCA album, "Flavours" (CPL1/APD1/CPS1/APT1/CPK1-0636), is already nearing the 200,000 unit mark in sales and pulling some of the heaviest airplay The Guess Who have had to date. Do yourself a "Flavour." Work it. (Advertisement)

European Discos Broaden Power As Promo Vehicle

By PETER JONES

LONDON—Discotheques are becoming more important in promoting record sales in the U.K., and in most of the European countries. Most areas report a rapid increase in the number of record-exposing clubs and disk jockeys.

The Beatles triggered off discotheque interest in the U.K. and from 1964 onwards there was a fast growth rate in the number of halls and clubs where recorded music was the main attraction, with occasional personal appearances from local groups and singers.

But the contemporary discotheque with darkened and atmospheric rooms, and strobe lighting ef-

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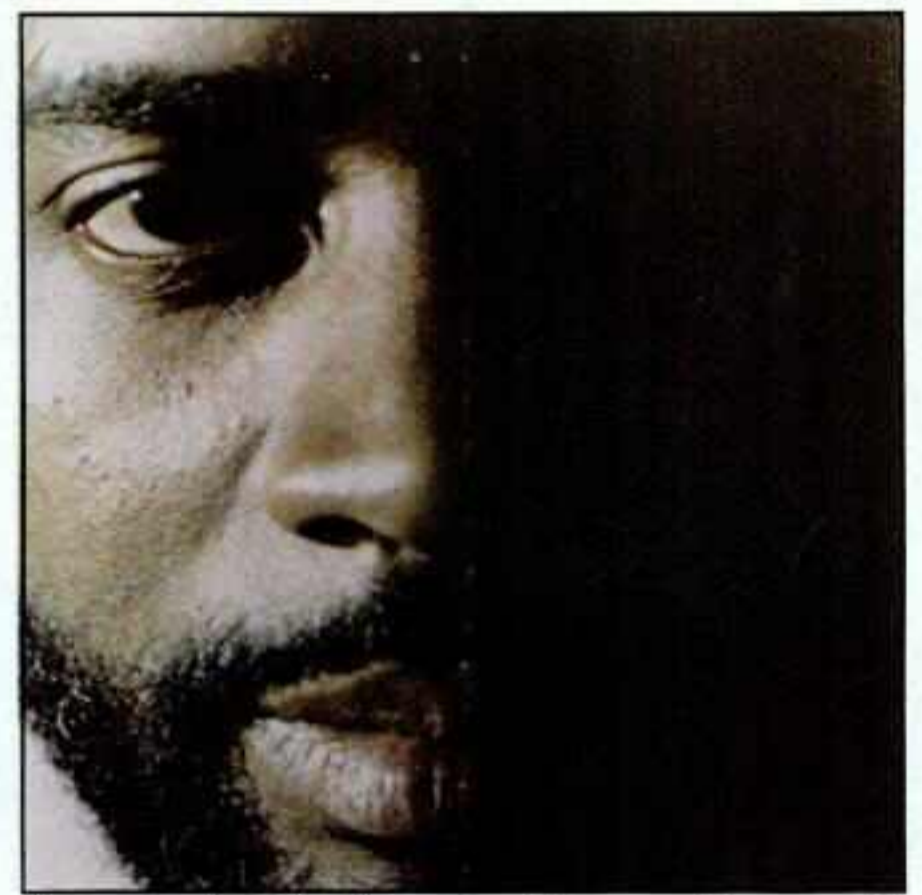
Noontime Concerts a Calif. Booking Trend

By BOB KIRSCH

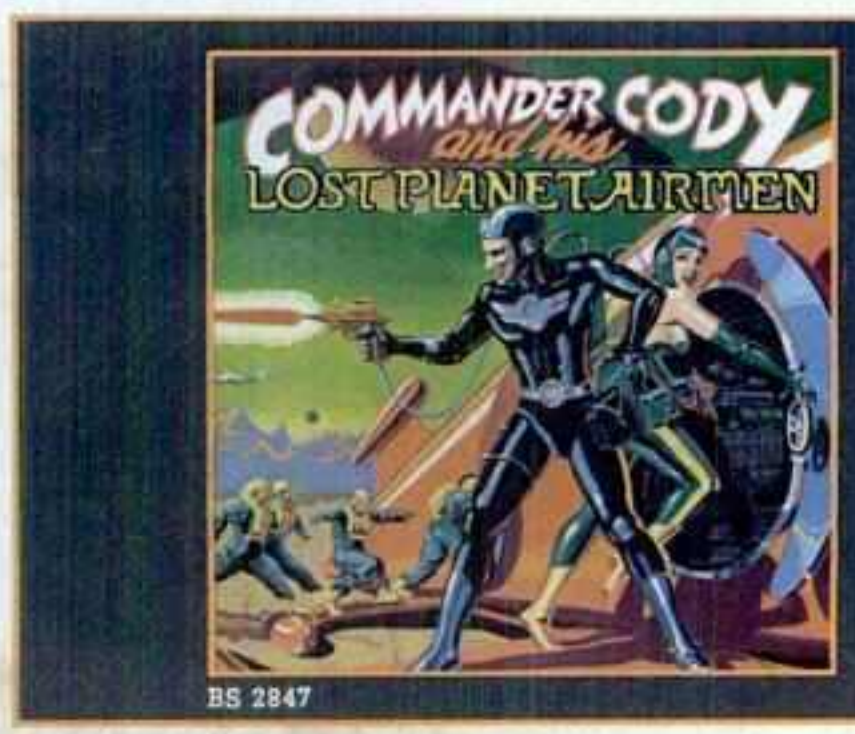
LOS ANGELES—Between 100 and 200 noontime concerts on college campuses throughout California are planned for the coming year by Kurt Hunter's Creative Corps promotion company, with several other local promoters also involving themselves to a limited extent.

Southern California's warm climate almost all year-round allows for many outdoor concerts on campuses during the noon hour. The noon concerts seem to be unique to this part of the country, with one na-

(Continued on page 12)



The legendary Ahmad Jamal has continued his successful career on 20th Century Records with things like "Ahmad Jamal 73" and "Jamalca." Now his new release "Jamal Plays Jamal" T-459 is making a strong bid for both jazz and pop National Charts. (Advertisement)



BS 2847

There's no zone like Ozone.

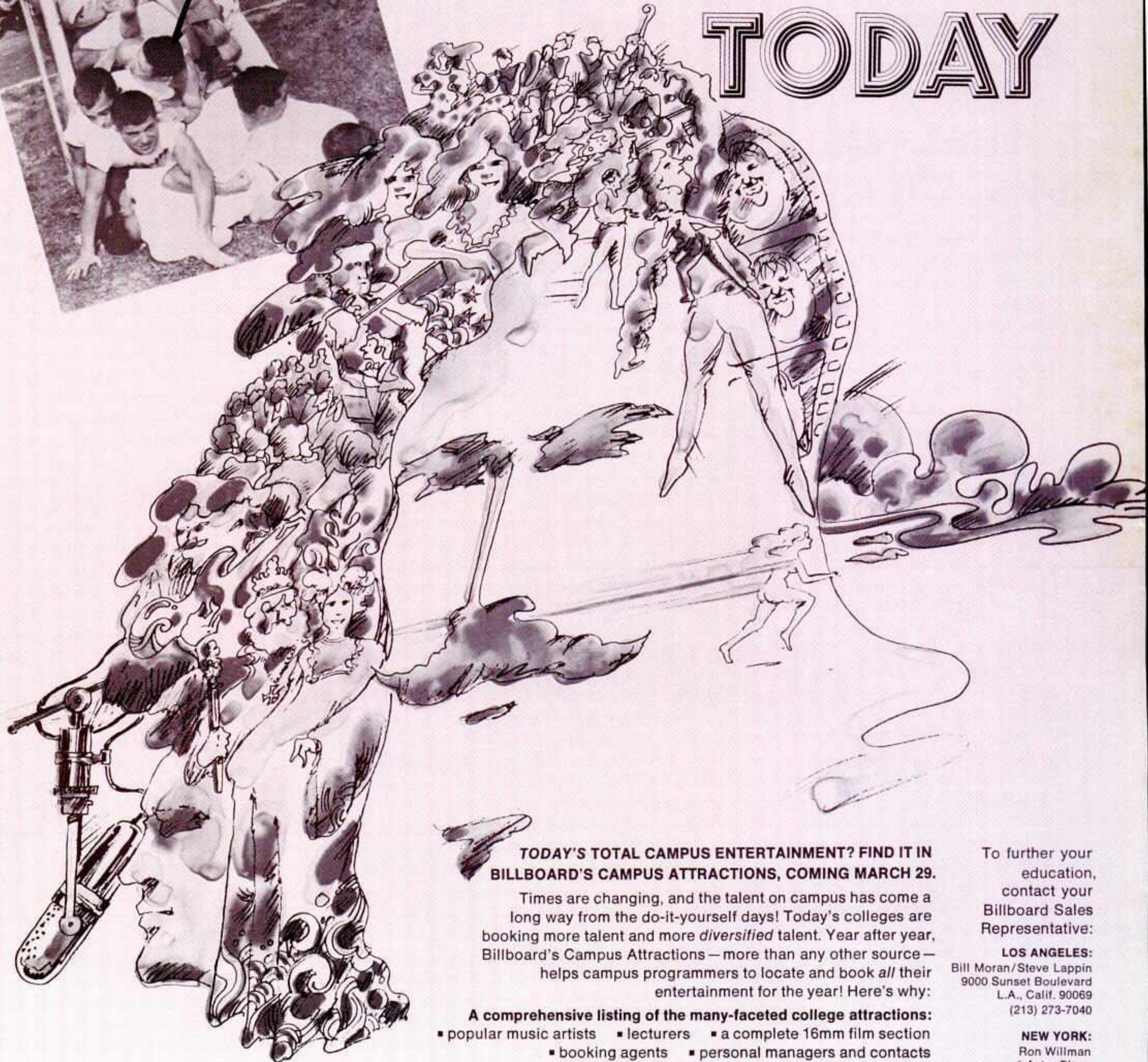
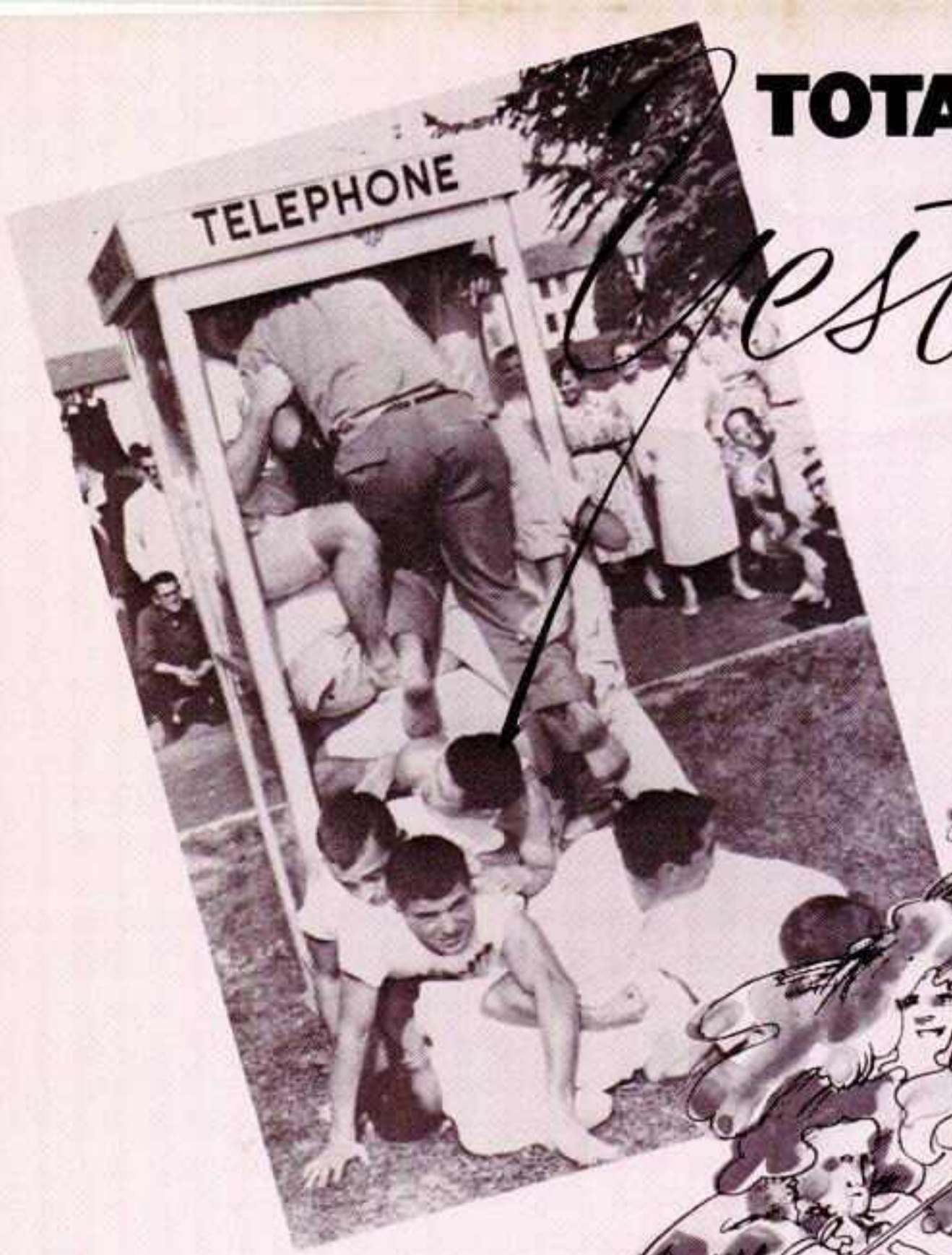
Warner Bros. Records is pleased to announce the beginning of a happy association with Commander Cody and His Lost Planet Airmen. **Commander Cody and His Lost Planet Airmen**, their newest album ever, ships in February. Catch a whiff.



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EVEN COUNTRY WING BOOMS

Soul Label? Motown Becoming Much More

By ELIOT TIEGEL

LOS ANGELES—Motown's broadening of its repertoire scope is reflected in its artist roster which is now one third contemporary music, includes jazz from CTI (which it distributes) and is finding gold in country music.

Of the label's five to six LPs released each month, there is a "fairly balanced" representation of r&b, rock and other ingredients, says Herb Belkin, the creative operations vice president.

When Belkin came to the company from Atlantic six months ago to help expand Motown's image into the rock area and to develop a service organization to complement all the artists, 95 percent of the label's music was in traditional soul.

There were 52 acts signed; today there are 46 with seven in country, one third of the remainder in rock plus 14 on CTI.

The rock category is supplied basically by two distribution deals with Manticore (formerly handled by Atlantic) and Gull. There are 10 acts out on LPs from these two suppliers including PFM and Banco (from Italy), Image (U.S.), Stray Dog (U.S.), Keith Christmas (U.K.), Pete Sinfield (U.K.) who are in the Manticore stable plus the British Gull roster of Isotope, Judas Priest, Steve Ashley and Arthur Brown.

The CTI arrangement, negotiated by Motown Records president Ewart Abner, involves around three releases a month from Creed Taylor.

Motown in no way is tossing off its prestigious soul label identity, Bel-

kin emphasizes, with its superstars like Diana Ross, Marvin Gaye, Stevie Wonder, etc., all getting the personal attention of founder Berry Gordy Jr.

With the addition of Belkin plus the people he brought to the label,

(Continued on page 45)

3 U.K. Labels Hike Price; Others Next?

LONDON—Across-the-board price rises were announced by three record companies, with two others having proposed increases cleared through the Prices Commission.

Leading the field are British Decca, which announced rises in some cases amounting to a massive 21.7 percent. The biggest increase comes for pop albums which go up to \$6.60 from \$5.42. Decca singles will now retail for \$1.44 from \$1.29, and the low-price World Of series jumps from \$2.59 to \$3.09.

Tape prices jump accordingly with a prerecorded cassette now retailing for \$7.17 as opposed to \$6.12.

John McCready, manager of Decca's popular marketing and pro-

(Continued on page 59)

Indianapolis Station Airs Piracy Fight

INDIANAPOLIS—In an unprecedented and dramatic move, WIRE, a country music operation, is conducting its own campaign against tape pirates.

Last week, morning air personality Bill Robinson, who's also the station's program director, testified before a Senate committee on the proposed strengthening of Indiana's antipiracy laws. On the radio.

"Last year, we took an extremely active part in the passage of the antipiracy legislation bill in Indiana," says Don N. Nelson, vice president and general manager of WIRE. "This year, we had some amendments added to strengthen the bill. The testimony provided by Bill Robinson was, to say the least, unique."

Robinson, a director of the Country Music Assn., was scheduled to testify the afternoon of Jan. 23. But the committee rescheduled the hearing for 8:30 a.m. on Jan. 24—right in the middle of Robinson's popular morning radio show.

Undaunted, Robinson contacted Michael Rogers, executive vice president of the Indiana State Broadcasters Assn. Rogers, after receiving the Senate's approval, took a radio into the Senate hearing.

From WIRE's studios, mindful of the rule against personal communications (Federal Communications Commission ruling), Bill Robinson reviewed for his listeners, including the Senate committee, his testimony.

(Continued on page 10)

Creditors Request A Court-Appointed Receiver For Club

By IS HOROWITZ

NEW YORK—Creditors of the Record Club of America have voted to request a court-appointed receiver in the Chapter XI bankruptcy proceedings instituted by the club late last December (Billboard, Jan. 4).

The action was taken by some 50 creditors at a meeting Jan. 13 in Philadelphia, at which they also voted to ask the court to name an outside auditor to review the club's assets.

Both moves are expected to be contested by Record Club of America attorneys.

The Chapter XI petition filed in U.S. District Court, Scranton, Pa., on Dec. 23, did not furnish a current

statement of assets and liabilities. But appended to the petition was a June 30, 1974, balance sheet which claimed assets and liabilities in excess of \$9 million.

These claims have been challenged by some of the creditors, who suggest that available club assets are nearer the \$1.1 million mark.

A tentative creditors committee (Continued on page 10)

Price-Gouging Charged In Stalled Warehouse Suit

By JOHN SIPPEL

LOS ANGELES—Though the suit brought by the 40-plus Warehouse record/tape chain of California against industry rack giant J.L. Marsh has been sidetracked, the case's dossier in superior court here is packed with trade ramifications.

Filed just before Christmas (Billboard, Jan. 4), the suit discloses that Integrity Entertainment Corp., parent of the Hartstone chain, charged Marsh, J.C. Penney Co., doing busi-

ness as the Treasury, Pickwick of California and Pickwick International with violating the state's Unfair Practices Act, which holds a retailer cannot sell for less than cost.

Hartstone's deposition alleges that the Treasury advertised on local radio that three super-hot albums, "Elton John's Greatest Hits," "Free And Easy" by Helen Reddy and "Serenade" by Neil Diamond were

(Continued on page 8)

6 Uncle Sam's Discos Up; More Coming

By JIM MELANSON

NEW YORK—The American Scene Inc., interstate disco chain operation, debuted an Uncle Sam's discotheque in Lincoln, Neb., Jan. 28, giving the firm representation in six different states.

The Lincoln opening ups ASI's disco total to seven. But the figure will be short-lived, as yet another Uncle Sam's will open its doors in Maxville, Tenn., March 15.

And, it is likely that the total won't level off at eight either, as in-house projections call for at least "several" additional openings through 1976.

According to Pat Lyons, manager of an Uncle Sam's in Minneapolis and ASI shareholder, the company's growth in recent years, coming mainly in mid-America markets, reflects the impact of discotheques on the entertainment scene.

Along with the Minneapolis and Lincoln locations, Uncle Sam's can be found in Houston, Detroit, Des Moines, Buffalo and Syracuse. Lyons says that each location has at least 10,000 square feet of space and capacities ranging from 1,000 to 1,500 persons.

With the exception of the Minneapolis club (it had live music six nights a week until just recently), the programming format at each disco is designed to give the dancers a wide variety of sounds, including r&b, pop and rock. The norm, says Lyons, is for each club to play at least 75-80 different records a night.

Playlists for the DJs working the clubs come from the home office in Cincinnati but, at the same time, are used primarily as guidelines. The individual spinner and manager in

each club is allowed freedom to work their audiences as they see fit.

In competition with other dance clubs and "live" entertainment spots in their respective markets, each Uncle Sam's budgets some \$400 a month for promotional purposes. It's divided between local radio spots, college newspaper advertising, T-shirts, flyers, posters and consumer print advertising.

It seems to be paying off, too, continues Lyons, as each one of the clubs usually reports several "full houses" during the average week.

How would Lyons as a Minneapolis manager know what's going on in Houston, or any other Uncle Sam's city? He says that the chain circulates a weekly comment sheet from each club throughout the

(Continued on page 10)

PATRIOTIC SINGLE OF 1975

Talk Show Host Bob Grant Waves The Flag

By STEPHEN TRAIMAN

NEW YORK—First bid for title of "patriotic single of 1975"—seeking to emulate last year's success of Canadian broadcaster Gordon Sinclair's "Americans"—has been recorded by WMCA talk show host Bob Grant as a special project of Fleetwood Recording Group (FRG).

With steady high ratings, Grant has been cast as "radio's tough guy" since he succeeded the late Joe Pyne as talk show host on KLAC in Los Angeles, and then moved east.

On "How Long Will You Stand Aside?" his own commentary on

"the evil forces infiltrating American life," Grant is backed by "America The Beautiful." Flip side, getting as much comment, is "What Happened?," on which he speaks of the flag—asking why no one watches parades or takes off their hats when it passes by, with "Battle Hymn Of The Republic" as background.

Recorded as a sort of lark by Glen Wesen, head of FMG, the custom disk arm of Boston-based Fleetwood Recording, the record brought "literally thousands of phone calls and letters for copies" after Grant played it on just two of his December shows

according to Wesen. And while the ultra-conservative talk host wasn't sure of the response, even those ethnic minority groups that might be opposed to some of his thoughts seem to be won over by the sentiments.

Similar audience response followed a visit by Grant to "The Hilly Rose Show" on KFI in Los Angeles, including several letters from other DJs who heard the West Coast airing and asked for copies to play.

"I have to believe that out of dumb luck—or genius—we've got a

real sleeper," Wesen says. With the assistance of key associate Lou Capone, he will be sending out airplay disks to more than 500 DJs and talk show hosts this week, plus copies to all 535 U.S. Congressmen.

In addition to the plays on Grant's own show and the KFI airing, the disk has gotten exposure on two other WMCA talk shows hosted by Long John Nebel and Ken Fairchild, with reportedly similar response. Disks are now being sold direct from Fleetwood at \$1.50 postpaid (including 25-cent mailing charge).

ANTIPIRACY BILL MOVES IN JERSEY

NEW YORK—The state antipiracy bill passed Jan. 23 here by the New Jersey State Assembly has moved to Senate committee.

No hearing date or sponsor has been set but a source close to the legislative branch says unofficially that

(Continued on page 10)

Two Birthdays For S.F. Studio

His Master's Wheels Conceived In a Truck In 1973

By JACK McDONOUGH

SAN FRANCISCO—His Master's Wheels recording studio celebrates two birthdays this month.

It is the second anniversary for this company which was born in the truck that producer Eliot Mazer outfitted in January 1973 to record a Neil Young tour—a venture that ended in the LP "Time Fades Away," for which Young and His Master's Wheels received a gold record.

And it is the second anniversary of the moving of the company to San Francisco. Since the move the firm has established its name to the point where such artists as Crosby, Stills, Nash and Young, Boz Scaggs, the Grateful Dead, Steve Miller, Lenny Williams and Joe Cocker have either experimented with or done full-scale recording at His Master's Wheels.

General Manager Gary Haber, who joined the company in October of 1973 and made the move West with them, explains the origin of the truck—an old Allied van that is pictured on the cover of "Time Fades Away": "In pricing studios to do a lot of Neil's dates Eliot decided it

would cost less to build his own truck. The concept was to have a self-sufficient remote studio. People said it wouldn't work. Who has a 40-foot semi? they asked. But it did work. The truck is comfortable and it supplies so much room we've actually done overdubs inside."

For the rest of that year the truck was minimally busy. The firm did the Allman Brothers for Don Kirschner's TV show and did Chicago in Chicago at New Year's. "But there weren't enough things to keep going," says Haber, "and then the fuel crisis made it even harder to stay on the road."

Upon moving to San Francisco Wheels went into partnership with Alembic Studios at Alembic's site on Brady St. (near the busy Market-Van Ness intersection, address of the Fillmore West) and installed the truck's equipment in the studio.

The partnership did not work too well and Wheels bought out Alembic after several months and started for themselves the goal of making the studio independent from Ma-

zer's productions, which was the source of most of their business at that point.

The big break came during the summer when Elliot Roberts called with a request for them to record three days of CSNY in Washington, D.C. "It was the acid test for us," says Haber. "We had talked about how we could break down the studio and put it into the truck in 24 hours if we needed to. But we had never had to do it. We started packing the truck Thursday morning, and had it on the road by noon Friday. Sunday night we were in D.C."

The CSNY job "gave us the name and recognition we needed," says Haber, and work increased. Some of the work they are doing now includes the mixing of a Grateful Dead set recorded mobile at Winterland at the Dead's "temporary retirement." That involved loading the truck again, but this time they only had to go 10 blocks.

Wheels is also mixing a Keith and Donna Godchaux LP for the Dead's

(Continued on page 6)

Executive Turntable



STEWART



MOSELEY



MAHER

At RCA Records, **Jack Maher** promoted to director, merchandising, custom labels (Gryphon, Gomelsky/Eggers, Tom Cat, Phantom, Midland International, Wooden Nickel Grunt, Flying Dutchman), from director, product merchandising. . . **Ron Moseley**, formerly vice president and co-founder of Sussex Records, to Polydor as a&r director, East Coast, also responsible for coordinating Polydor and MGM r&b marketing, merchandising, promotion.

★ ★ ★

At Polymusic, direct marketing arm of Polygram, **Robert J. Ciotti** joins from Longines in new post of director, pop/a&r, and **Ms. Audrey Ridley** promoted to director, marketing administration from executive assistant. . . **Barbara Cooke** promoted to associate product manager, Columbia Records. . . **Soozin Katzin**, formerly Capitol Eastern publicity manager, to Chess/Janus Records as director of publicity.

★ ★ ★

Jim Appell to executive vice president of Madison Square Garden from general manager of Inglewood (Calif.) Forum, where **Claire Rothman**, formerly with Cleveland Coliseum, will be director of booking. . . **Robert Borella** to treasurer of Audiofidelity Enterprises. He had been MGM Records controller prior to its West Coast relocation. . . **Don Drossell**, former Cash Box r&b editor, to Sunburst Records as general manager and a&r director.

★ ★ ★

Columbia Records promotes **Michael Dilbeck** to assistant to vice president Don Ellis on the West Coast. **Terry Powell**, 11 years in music, has been hired as associate director of talent and acquisition in the same office. . . New president of Equinox Records, distributed by RCA, is **Billy James**. **Bruce Johnston** and **Terry Melcher** have resigned their administrative positions to devote full time to production. . . New national sales manager of Granite Records, Los Angeles, is **Sol Greenberg** who was with MGM Records 14 years.

★ ★ ★

Robert F. Stewart is the new president of the Admiral wing of Rockwell International Corp. He succeeds **Ross Siraguss Jr.**, who resigned the post to become senior consultant to the new Admiral boss. Admiral also made **Frank J. DiLeo** vice president and controller. . . **Thomas R. Maher** named vice president of manufacturing, Quasar Electronics Corp. He has served as president, Magnavox Co. of Tennessee and as a corporate vice president of the Magnavox Co.

★ ★ ★

Henry Yoshida, president, Miida Electronics, assumes direct responsibility for management and sales following the departure of **Masaatsu Sugino**, executive vice president. **T. Nishimura**, becomes assistant to the president, while **Ron Frare**, formerly in sales, named manager sales coordination. He succeeds **Marshall Matican**, to be named to a newly-created post. . . **Donald Hudson** to Altec sound products division as administrative engineering manager, from Joy Manufacturing Co.

Pete Senoff named national director of advertising and merchandising of Motown Records, Los Angeles. He succeeds **Herb Woods**, who left the firm. Another change lifts **Kiki LaPorta**, formerly assistant advertising manager, to national advertising manager reporting to Senoff. . . **Gerhard Augustin**, former head of a&r at UA Records in Munich, leaves UA to join Ike and Tina Turner in personal and corporate management with offices in Inglewood, Calif. . . **Eddie Chorán** has joined Thoroughbred, Inc., as vice president and will oversee all facets of John Mayall's Hibiscus Productions. Chorán got his start 15 years ago with Robbins Music.

★ ★ ★

New West Coast publicity manager of Phonogram, Inc., is **Susanella Rogers**, based in Los Angeles. . . **Jeffrey Walker** set as director of publicity for Island Records' U.S. operations in Los Angeles. . . **Dennis Hannon** is new CBS Records sales manager for the Detroit area.

★ ★ ★

In Oakland, Ark., **Ron Smith** has moved up from road manager of Black Oak Arkansas to assume administrative duties with Butch Stone's Management firm. **Kenny Feauvell** joins the firm as Stone's assistant and **Marty Spieldock** is new as an aide in concert production. . . **Ron Nevison** named director of production of the Record Plant's California operations. . . **Michael B. Lippman** resigned his slot with Creative Management Assoc., to return to full-time law practice with the firm of Cooper & Hurewitz, Beverly Hills.

★ ★ ★

Edna Collison promoted to national promotion director of Sussex Records. . . **Michael Scurlock** was transferred to Memphis as promotion manager in that area for MCA Records. **Rick Rockhill** takes over as MCA's New Orleans promotion chief. . . **Arty Simon** moves into the slot of East Coast regional promotion manager for 20th Century Records, based in New York. . . At Fantasy/Prestige/Milestone Records, **Larry Allen** is new director of Midwest promotion. **Bob Urserly** takes on Midwest sales chores, replacing **Sid Garfinkel**, who moved to Fort Lauderdale, Fla., to become the first sales director for the labels in the Southeast.

UA Asks Arbitration In War Dispute

By JOHN SIPPPEL

LOS ANGELES—The dominant bargaining position of a hit-making act surfaced here again in superior court when UA Records sought legal backing to make War and Far Out Productions arbitrate a grievance.

The Aug. 22, 1972, contract negotiated between the group and UA was a virtual partnership, in content similar to another partnership deal disclosed when the Osmond Brothers sued MGM in the same court in Jan., 1974. The brothers alleged the label misrepresented to them and violated the pact when their producer Mike Curb was terminated as label president (Billboard, Feb. 23, 1974).

The War pact, however, allows UA Records only 12 percent of gross revenues for overhead, while the MGM agreement with Osbro Productions allowed 18 percent of gross revenues for distribution.

The War contract, undoubtedly negotiated by Steve Gold of Far Out, is more literally a partnership. It firmly stipulates that War and UA also mutually agree on the conduct of business for War's product. The Osbro pact left such matters to MGM's discretion.

War's paper spells out that the two mutually agree on: ad, promo and

merchandising concepts, programs and budgets, recording budgets; release dates; recoupling; packaging, artwork and record club releases.

The pact called for all net profits from distribution to be divided equally, as did the Osbro pact. However, the War-UA formula for agreed deductions was more definitive. From gross revenues, UA could deduct all artist and producers' revenues and royalties; actual cost of manufacturing, packaging, wrapping and shipping product; payments to the AFM and AFTRA trust funds; cost of all returns, exchanges and credits; excise and other direct taxes; direct out-of-pocket promotional costs and advertising expenses; all applicable union fees and charges;

all mechanical license fees; and all session and recording costs as subsequently recouped; while all other costs had to be absorbed in the 12 percent.

The pact called for profits from foreign sales to be added to the partnership lot. From foreign gross revenue all royalty could be deducted; AFM and AFTRA trust payments; and mechanical license fees due in connection with foreign sales. No deduction could be made for overhead, the pact stated.

UA has asked the court to make War and Far Out arbitrate a complaint, wherein UA demands that War turn over all its recorded performances to the label. The label

(Continued on page 12)

British Studios Optimistic

LONDON—British recording studios are generally optimistic about their business prospects for 1975, but no one expects to see the year through entirely unscathed by the effects of Britain's economic ills—especially inflation.

Many agree that record companies, and even some producers and artists, are going into the New Year much more budget-conscious than before. Virtually all expect to have to increase their studio rates within the next 12 months.

These are the results of a Billboard survey of some of London's most important studios, small and large. Although everyone is busy at present, with advance bookings taking them smoothly through this month, next and, in some cases, March, it is the studios with credible reputations for the best in equipment and engineers that seem most likely to attract work after that.

"The people with a professional approach and a professional service will be all right in 1975," says Colin Moor, director of Essex Studios. "Even so, the larger firms must be slightly worried—their overheads are bound to be enormous. I think inflation hits hardest on running costs and software, so if you've got a large staff and a lot of machines, your cost graphs must be frightening."

Gerry Collins, managing director of Marquee Studios, is glad to have put a large amount of equipment expenditure behind him. "I wouldn't like to be buying a lot of new hardware in 1975," he admits, "what with sterling difficulties and inflation."

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Billboard Garners Second Las Vegas 'Spotlight' Award

LOS ANGELES—Billboard has won a Silver Spotlight Award from the Public Relations Assn. of Las Vegas in the best magazine coverage category.

The publication is the only repeat winner—having won top magazine coverage in 1973, the first year of competition.

The awards will be presented Feb. 11 at a banquet in Las Vegas.

Other winners include: Al Freeman award: Merv Griffin; best newspaper feature: Don Burgess, Los Angeles Herald Examiner; best newspaper series: Thomas J. O'Toole; best Las Vegas section: Los Angeles Herald Examiner; best newspaper entertainment story: Robert Hilburn, Los Angeles Times; best broadcast coverage: John Bohonos, CJA, Edmonton, Canada.

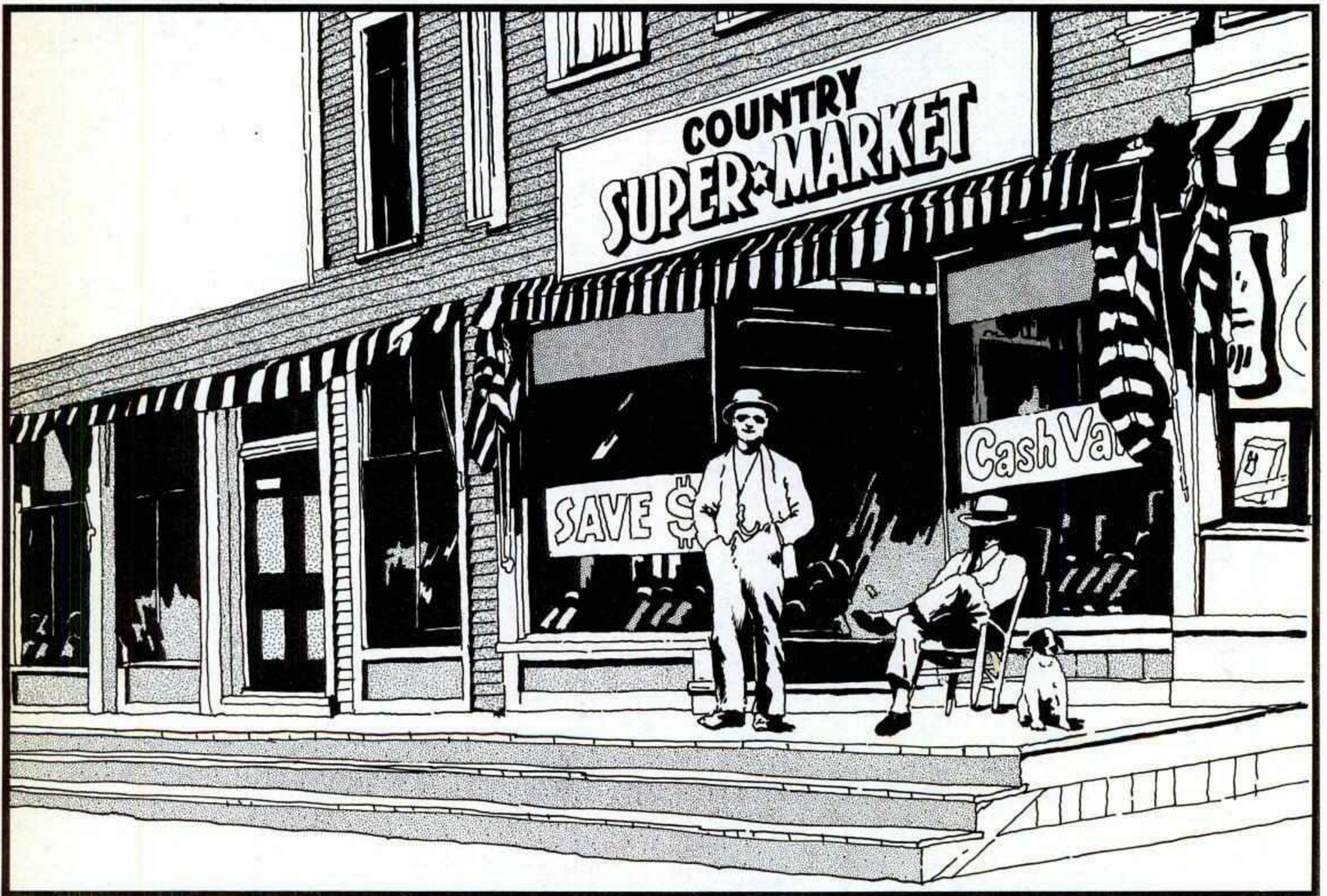
WEA To Court Demanding Pay

LOS ANGELES—WEA Corp. is suing a Florida retail chain over a \$34,051.63 delinquency in federal district court here. WEA claims the six Florida retail store chain operated by Robert Maurer and Paul Goldman owes the money for goods

delivered between July 20 and Nov. 15, 1974.

The chain, based in Opa Locka, has stores under the names Record World, Recordsville, Carousel Records & Tapes, Wonderful World of Sound and Recordarama.

WELCOME TO THE COUNTRY SUPERMARKET.



Come on in. In addition to the brand-new albums you see here, you'll find all the biggest and best-selling country artists of Columbia, Epic and Monument Records featured in this special value promotion. Yes, the whole catalogue! And we're backing the entire program with a complete plan of radio spots, newspaper ads, in-store displays, record dumps, dealer incentives, and more. All designed to bring in customers and move product out. See your CBS Records salesman for more information about this successfully proven program.

**BILLY SWAN
I CAN HELP**
including:
Lover Please
Shake, Rattle And Roll/Queen Of My Heart
Ways Of A Woman In Love/I'm Her Fool

KZ 33279

**TANYA TUCKER'S
GREATEST HITS**
including:
Delta Dawn/Blood Red And Goin' Down
What's Your Mama's Name
Would You Lay With Me (In A Field Of Stone)
I Believe The South Is Gonna Rise Again
The Man That Turned My Mama On

KC 33355

**CONNIE SMITH
I Got a Lot of Hurtin' Done Today/
I've Got My Baby on My Mind**
including:
Why Don't You Love Me
Back In The Country
Searching (For Someone Like You)
Ain't It Good To Be In Love Again
Loving You (Has Changed My Whole Life)

KC 33375

**GEORGE JONES &
TAMMY WYNETTE
GEORGE & TAMMY & TINA**
including:
We Loved It Away
The Telephone Call/God's Gonna Get 'cha (For That)
Those Were The Good Times/Number One

KE 33351

**jody miller
country girl**
including:
The Best In Me
House Of Love/He Took Me For A Ride
Papa's Wagon/I Honestly Love You

KE 33349

**Joe
Stampley**
including:
Roll On Big Mama
The Grand Tour
From A Jack To A King
Laura (What's He Got That I Ain't Got)
Get On My Love Train

KE 33356

**TAMMY WYNETTE
WOMAN TO WOMAN**
including:
Please Come To Boston
This Time I Almost Made It/The Woman I Am
For The Kids/Woman To Woman

KE 33246

**DAVID HOUSTON
A MAN NEEDS LOVE**
including: Can't You Feel It
The Ten Commandments Of Love
(With Barbara Mandrell)
That Same Ol' Look Of Love
I Walk And I Walk And I Walk / A Man Needs Love

KE 33350

**DAVID WILLS
Barrooms to Bedrooms**
Featuring:
"There's A Song On The Jukebox"
including:
I Can't Even Drink It Away
God Made Woman, Devil Made Man
My Mountain Dew/The Barmaid

KE 33353

On Columbia, Epic and Monument Records & Tapes

Monument distributed by Columbia/Epic Records

This One



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Vol. 87 No. 6

Progress Slow For Fems, N.Y. Panel Concludes

NEW YORK—If the "times are a changing" for women in the music industry, it was evident at a NARAS chapter meeting here last week that the clock isn't moving fast enough, especially for the broad spectrum of professional women in attendance.

With an all-femme panel addressing itself to the topic of "The Changing Role Of Women In The Music Industry," viewpoints were as diversified as they were emphatic. Yet, the consensus pointed to women still getting the short end of the stick when it comes to added responsibilities, pay and creative options within the industry. Feedback from the audience continually backed the feelings aired by panel members.

Why isn't there a women engineer in the CBS and RCA unions? Why are female musicians, even though competent, often passed over for their male counterparts—be it in session work or symphony orchestra auditions? Why do women often receive substantially less pay than male executives doing the same job? Why don't those women who have made somewhat of a mark for themselves look to guide and help other women in business?

While the statement and questions from the participants were strong and steady in coming, few were resolved. Patrina Wells, independent publicist, suggested that more women should try to open their own businesses. Estelle Levitt, songwriter/producer, urged that women begin helping each other professionally; and still others, optimistic about the eventual outcome of women's opportunities, said they felt that high executive positions for women in the industry would be a long time coming—even upwards of 10-30 years.

CBS And Barclay Ask French Radio To Talk Pay Fees

PARIS—Unless the French state and private radio stations are prepared to enter into negotiations regarding payment to record companies for the use of records on the air, CBS and Barclay will ban the use of their product on radio as of Wednesday (5).

This warning came in separate statements from Barclay president Eddie Barclay and CBS president Jacques Souplet following the French record industry's luncheon debate on the subject during MIDEM.

Souplet says the use of commercial disks on French radio stations is technically illicit. The French record industry has a duty to defend the interests of its artists and musicians in the matter of neighboring rights, he says.

The radio source of revenue is particularly important to the French industry, he says, because France has a limited market for its product. "Don't forget that between 65 to 70 percent of our sales come from French product and we cannot sell much of this abroad." To make local production viable it is important to preserve every source of revenue.

Souplet points out that recently

(Continued on page 59)

Ex-Employee Sues Co. Charging Sex Bias In Pay

LOS ANGELES—The growing emphasis on women's rightful position in the record/tape industry is up for legal consideration in federal district court here.

Former financial department managerial employee Carol J. Robertson is suing Motown Records, asking reinstatement, back pay and "other appropriate relief" under the Civil Rights Act of 1964.

She alleges she was hired Feb. 26, 1973, for a managerial position in accounts payable at \$12,000 annually. Five men in similar financial positions were getting substantially more salary than she and two other women.

Miss Robertson complained about the wage disparity to label management in June. The label refused to remedy it, she alleges. On Aug. 2, 1973, she filed charges of discrimination based on sex with the Equal Employment Opportunities Commission (EEOC), which moved her beef to the California Fair Em-

ployment Practices Commission, where she re-filed. On Oct. 18, 1974, jurisdiction was returned to EEOC, which okayed her proceeding with the matter in court.

Miss Robertson charges that she gave one-month's notice Aug. 21, 1973 at Motown when they refused to remedy her alleged salary inequity. They asked her to stay and she reneged Sept. 13, only to be forced to leave Sept. 28, when she says Motown learned of her beef to EEOC.

She says Fuller Gordy of Motown asked her to work for him Sept. 28, but he withdrew his offer when he learned of her discrimination suit.

The Robertson complaint asks the court to compensate her for salary below that of her male counterparts at Motown from Feb. 29 to Sept. 28, 1973, and the difference between her deserved salary and what she has received since leaving Motown. She also seeks \$5,000 general damages for inconvenience and mental suffering.

Columbia Stressing A&R Role, Paying Finders Fee

By JIM MELANSON

NEW YORK—A "high priority on a&r accessibility on all levels," tied in with a finders fee program for field personnel discovering talent, will be a key ingredient in Columbia Records' 1975 game plan, according to Bruce Lundvall, label vice president and general manager.

His remarks came during an address to more than 400 CBS staffers attending label "start-of-the-year" meetings in Atlanta last week.

Lundvall, who in the same speech described his half-year tenure as label general manager as "traumatic yet rewarding," said that "It should be clear that a&r expansion and redirection should be an absolute mandate if we are to operate at the peak of our creative powers in the tensely competitive years at hand."

Intimating that Columbia is already feeling the effects of competition in the country market, he said that in this area a "major building job is essential," and that it's already underway. He also emphasized that Columbia will be looking to strengthen its stance in the r&b field, suggesting that major signings can be expected in the new year.

Also to be expected is a re-establishment of the staff producers role: a continued build-up of West Coast a&r facilities and personnel; and greater interchange between label a&r and marketing departments.

Speaking for Epic and the CBS custom labels, Ron Alexenburg, vice president and general manager, said that an 87 percent net growth in sales has been achieved by Epic over a five-year period. He placed net growth sales results over the same period for custom labels at 938 percent.

Keynoting the general meeting was Irwin Segelstein, CBS Records president. Calling upon CBS staffers to recognize that their competition is getting tougher, he placed the greatest priority in 1975 on "artist development." Segelstein also noted the label was able to weather a number of problems in 1974, including price controls, vinyl and fuel shortages and an in-house restructuring.

Other major speeches were given by Paul Smith, vice president, sales and distribution, Columbia, and Jack Craig, vice president, marketing, CBS. Talks included targeting in on the diffusion of buyer tastes; additional merchandising tools for

retailers, and coordinating artist tours with marketing efforts.

At the four-day confab, which included working sales, marketing, promotional, merchandising and special project meetings, some 40 new Columbia, Epic and CBS custom label LPs were presented. Also a number of label acts performed, including such artists as Honk, the Manhattans, Aerosmith, Don Potter, Billy Swan, Joe Stampley, Faith Heroux, Willie Nelson, Freddie Prinze, Robert Klein, Redbone, Loudon Wainwright, the Three Degrees and Blood, Sweat & Tears, with the recently returned David Clayton-Thomas.

His Master's Wheels Celebrates Birthdays

• Continued from page 4

Round Records; recording Lenny Williams for Warner Bros. and they just got the nod for Don Preston's next Shelter solo set. Rick Stanley, who is the chief engineer, is working on all these projects.

"We're an alternative to places like Heider's and the Record Plant," says Haber. "We don't have padded walls and controlled sound. Our room is a challenge to any imaginative engineer. It's very live, it really bounces. We love it that way."

The room is 20x25 with 10-foot ceilings, outfitted with a custom Rupert Neve console and two MM1000 16-track machines that can be synched up to do 30-track recording, plus enough other equipment that they "can give anybody just about anything they want."

Wheels sublets space in the large rambling building to Alembic, which maintains a guitar repair shop and retail outlet on the premises, run by Ron Armstrong and Pete Mundy; and to Steve Cohen, who works mainly in concert tour lighting.

Haber, who also serves as business manager for Mazer and staff musicians like Denny Seiwell and Chrissy Stewart, foresees the refinement of the facilities to the point where they will be able to provide comprehensive, department store service under one roof to an artist—a place where he can record, have his tours planned, even get his guitar repaired or modified.

More Late News
See Page 74

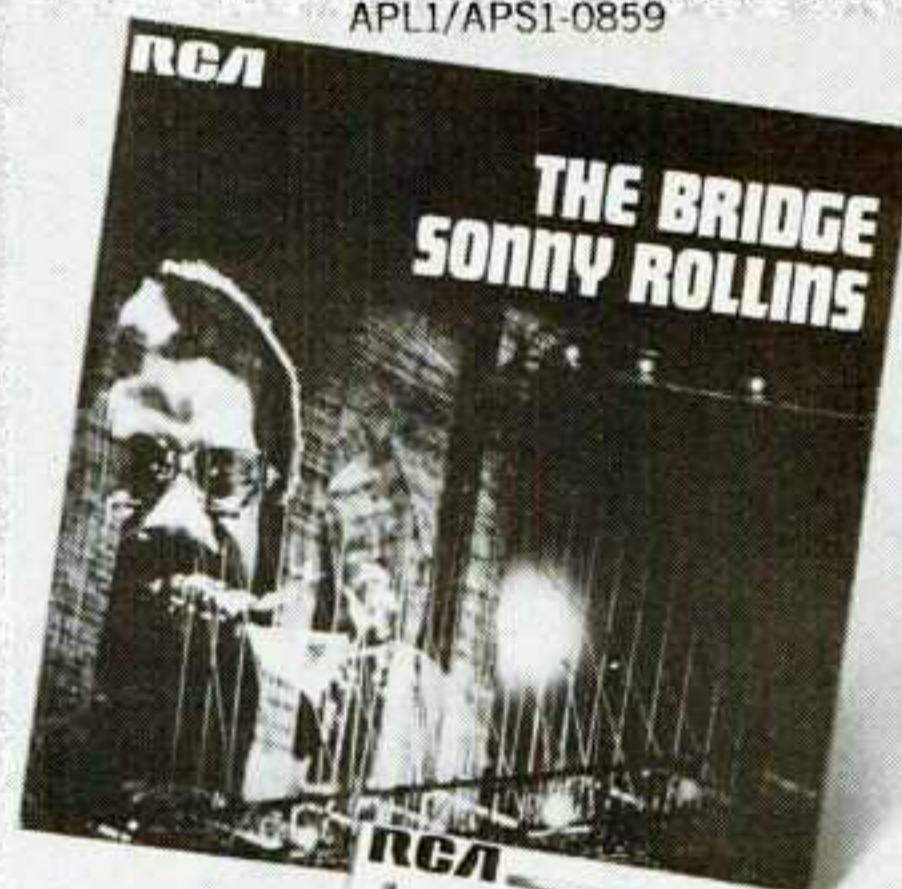
JAZZ '75

Off to a flying start with new jazz releases by RCA, Flying Dutchman and Gryphon all contributing to The Jazz Testament, our commitment to the cause.

A live session at The Half Note in NYC that shows off the dazzling talents of this genius in electronic jazz. Includes "Sweet Georgia Brown" and his classic, "Misty."
BDL1-0827



A timely reissue of one of the greatest saxophonist's greatest albums. Includes the title cut and Cole Porter's "You Do Something To Me" and the instrumental version of "God Bless The Child."
APL1/APS1-0859



BOBBY HACKETT with
ZOOT SIMS, BUCKY PIZZARELLI,
HANK JONES, MEL LEWIS & RICHARD DAVIS
STRIKE UP THE BAND



The incomparable trumpet man (Louis Armstrong's all-time favorite) teams with Zoot Sims, Bucky Pizzarelli, Hank Jones, Mel Lewis and Richard Davis. Includes "What Is This Thing Called Love?"
BDL1-0829

DUKE ELLINGTON'S
THIRD SACRED CONCERT
THE MAJESTY OF GOD
AS PERFORMED IN WESTMINSTER ABBEY



Recorded live just six months before Duke left us, this is an inspired royal command performance at Westminster Abbey. Includes "Ain't Nobody Nowhere Nothin' Without God."
APL1/APS1-0785

MICHEL
LEGRAND
RECORDED LIVE AT JIMMY'S



The great arranger-composer proves he can wail with the best, the best being Phil Woods, Grady Tate, Ron Carter and George Davis. Recorded live at "Jimmy's" in NYC.
BGL1/BGS1/BGK1-0850



RCA
Records and Tapes

TWO SIGNALS APPEAR Momentum May Be Shifting To Upside, Wall Streeters Believe

LOS ANGELES—The surge in the stock market in the past week may be short-term, but there are many on Wall Street who believe the momentum may be slowly shifting to the upside.

Companies are not likely to feel the changing momentum for some time yet, but two signals appeared last week to strengthen this bullish posture: a slowing of the inflation trend and the plunging interest rates.

Both reasons, of course, can lead to consumer confidence, especially if "easier money" is coupled with a tax cut, thereby putting more spendable dollars in the hands of consumers.

However slight the momentum may be, there are many indications, still, that the economy is plagued by inflation, unemployment and consumer apathy.

For example: GRT posted lower sales and earnings in the third quarter ended Dec. 31, while RCA reported a 40 percent drop in earnings last year below 1973.

GRT reported earnings of \$516,000, or 14 cents a share, on sales of \$9,619,000 for the same period a year ago.

For the year ended Dec. 31, RCA posted earnings of \$113,300,000, or \$1.45 a share, on sales of \$4,626,900,000, compared to earnings of \$183,700,000, or \$2.33 a

share, on sales of \$4,280,700,000 for the same period a year ago.

RCA's 1974 results do reflect the LIFO method of inventory valuation for a substantial portion of its domestic inventories, but the company attributed some of the decline to severe price conditions in consumer related products.

Robert W. Sarnoff, chairman, said that consumer confidence has sunk to a low, and this confidence must be restored to previous levels before economic conditions will improve.

Sarnoff's position can be seen at retail, too, where Arlan's Department Stores plan to go out of business and S.S. Kresge Co. expects profit to fall in the fourth quarter due to a weak demand for products.

Arlan's, which has been in bankruptcy proceedings since mid-1973, plans to liquidate "in about 60 days," according to the discount store chain.

On the positive side, several companies in the music and tape industry posted gains.

Walt Disney Productions reported record first quarter net earnings up 31 percent, ended Dec. 31, with revenues up 15 percent.

Although Disney does not break out its divisional figures separately for music and records, the group (including educational media, publications and merchandising) posted sales of \$13,213,000 for the first

quarter ended Dec. 31, compared to \$12,485,000 for the same period in 1973.

On a corporate basis, Disney reported net earnings of \$7,140,000, or 24 cents a share, on sales of \$90,771,000 in the quarter, compared to net earnings of \$5,889,000, or 20 cents a share, on sales of \$78,875,000 for the same period a year ago.

Minnesota Mining & Manufacturing (3M) also posted higher sales and earnings for the year ended Dec. 31.

Earnings were \$301,700,000, or \$2.66 a share, on sales of \$2,936,000,000, compared to earnings of \$295,500,000, or \$2.62 a share, on sales of \$2,545,000,000 a year ago.

In the side effects of today's economy, NMC Corp., New York, completed its plan of recapitalization with creditors. As a result, NMC has settled indebtedness aggregating \$4,541,000 by the payment of \$394,000 in cash, the issuance of preferred stock and a \$200,000 five-year promissory note.

In another matter relating to dividends, the executive committee of Warner Communications authorized the purchase of up to one million of its common on the open market, in addition to shares previously authorized for purchase.

The new transaction will be made over a period of time depending on market conditions.

Meanwhile, Goldmark Communications Corp., Stamford, Conn., will acquire Warner Communications' equity interest in Goldmark, which was formed in 1972 by Dr. Peter C. Goldmark in association with Warner Communications.

Price-Gouging Changed In Suit

Continued from page 3

selling at \$3.49. Hartstone alleges he called Dan Heilicher, a top executive with Marsh, Minneapolis, telling him he was wrong in such discounting, whereafter Heilicher said he would raise the price.

Two days later, Dec. 21, Hartstone claims he called again because the price had not been changed, only to be told by Heilicher that it would take days to change prices and advertising.

Hartstone alleges he told Heilicher that his experience indicated that such prices and advertising could be raised immediately. Because the price gouging occurred so close to the holiday, Hartstone said his business in adjacent Wherehouses was substantially hurt.

Hartstone himself purchased the LPs at \$3.49 at a Treasury store. He reports that the department manager Paul Zugg, told him that he had been contacted about the price disagreement but was told to do nothing about it.

As evidence, Hartstone attached distributor price lists from Capitol and Columbia, indicating that he was paying \$3.32 and \$3.36, respectively, for LPs and in his deposition he stated he paid \$3.36 for MCA \$6.98 product.

The superior court calendar department placed the case off-calendar when counsel for both sides failed to appear for the first hearing.

Market Quotations

As of closing, Thursday, January 30, 1975

1974 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
20%	11%	ABC	6.2	1971	19	16%	18%	+ 2
4%	2	Ampex	3.3	652	3%	3%	3%	- 1/2
2%	1	Automatic Radio	6.7	20	1%	1%	1%	Unch.
9%	4%	Avnet	3.0	805	6%	5%	5%	+ 1/4
25%	9	Bell & Howell	4.5	919	14%	12%	13%	+ 1 1/4
40%	25	CBS	10	1843	37	34	37	+ 3 1/4
4%	1%	Columbia Pic.	—	893	4	3%	3%	+ 1/2
3	1%	Craig Corp.	2.6	66	2%	2%	2%	+ 1/4
52%	17%	Disney, Walt	17	4379	30%	29%	29%	+ 1/2
3	1%	EMI	5.6	295	2%	2%	2%	+ 1/4
29%	18%	Gulf & Western	4.0	1622	27	24%	27	+ 3
8%	2%	Handleman	10	514	4%	4%	4%	+ 1/2
12%	5	Harman Ind.	2.7	84	8%	7%	7%	+ 1
7%	2%	Lafayette Radio	4.1	240	4%	4%	4%	+ 1
17%	11%	Matsushita Elec.	6.0	170	13%	12	13	+ 1/4
33%	19%	MCA	5.7	699	33%	32%	32%	+ 1/2
26%	9%	MGM	4.8	411	26%	25%	26%	+ 1 1/4
80%	43%	3M	17	7075	46%	43%	45%	+ 1/2
8%	1%	Morse Elec. Prod.	3.5	296	2%	1%	2%	+ 1/2
61%	32%	Motorola	12	1720	41%	38%	40%	+ 3 1/4
23	11%	No. Amer. Phillips	4.1	237	15%	13%	15	+ 1 1/4
19%	5%	Pickwick Intl.	6.4	646	14%	12	13%	+ 1 1/2
6%	2	Playboy	4.6	178	3%	2%	3%	+ 1/2
21%	9%	R.C.A.	9.1	11097	13%	11%	12%	+ 2
10%	4%	Sony	12	11641	6%	5%	6	+ 1/2
25	8%	Superscope	2.6	733	13%	11	12%	+ 1 1/4
26	10	Tandy	7.1	1490	20%	16%	19%	+ 3 1/4
6%	2%	Telecor	3.3	116	3%	3	3%	+ 1/2
4	2%	Telex	—	4127	3%	3%	3%	+ 1/2
2%	14	Tenna	8.9	160	2.12	2.04	2.06	Unch.
10%	5%	Transamerican	9.8	3698	8	7%	7%	+ 1/4
9	4%	20th Century	19	814	7%	7%	7%	+ 1/2
1%	.05	Viewlex	—	64	.11	.08	.09	+ .01
18%	6%	Warner Commun.	4.0	1595	11%	10%	11%	+ 1/2
31%	9%	Zenith	10	3246	13	10%	13	+ 2 1/4

As of closing, Thursday, January 30, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	—	1/4	1/4	1/4	Schwartz Bros.	19	1	1/4	1/4
Gates Learjet	191	5%	5	5%	Wallich's	—	1/4	1/4	1/4
GRT	—	1/4	1/4	1/4	Music City	—	—	—	—
Goody Sam	—	1/4	1/4	1/4	NMC Corp.	—	—	—	—
Integrity Ent.	—	1/4	1/4	1/4	Kustom Elec.	65	1%	1%	1%
Koss Corp.	119	5%	3%	4%	Orox Corp.	13	1/4	1/4	1/4
M. Josephson	36	6%	6%	6%	Memorex	—	3	2%	3

*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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FEBRUARY 8, 1975, BILLBOARD

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Billy Paul—Got My Head On Straight—Phila. Intl. 33157
Intruders—Energy Of Love—TSOP 33149
Soul Survivors—TSOP 33186

\$2.99

Temptations—A Song For You—Gordy 969
The Miracles—Don't Cha Love It—Tania 336
The Dynamic Superiors—Motown 822
Bloodstone—Riddle Of The Sphinx—London 654
Best Of The Stylistics—Avco 69005
The Counts—Funk Pump—Aware 2006
Barbara Mason—Love Is The Thing—Buddah 5628
Zuelma—RCA 819
Ohio Players—Greatest Hits—Westbound 1005
Barry White—Can't Get Enough—20th Century 444
The Guess Who—Flavours—RCA 636
The Futures—Castles In The Sky—Buddah 5630
Jimmy Cliff—The Harder They Come—Island 9202
Kaygee's—Keep On Bumpin'—Gang 101
Miami—The Party Freaks—Drive 101
Funkadelic's—Greatest Hits—Westbound 1004
James Brown—Reality—Polydor 6039
Groove Holmes—Onsaya—Flying Dutchman 827
B.T. Express—Do It—Scepter 5117
Michael Jackson—Forever Michael—Motown 825
Little Beaver—Party Down—Cat 2604
Gil Scott-Heron—Midnight Ban'—Arista 4030
Mick Ronson—Play Don't Woi—RCA 681
Bob Dylan—Blood On The Tracks—Columbia 33235
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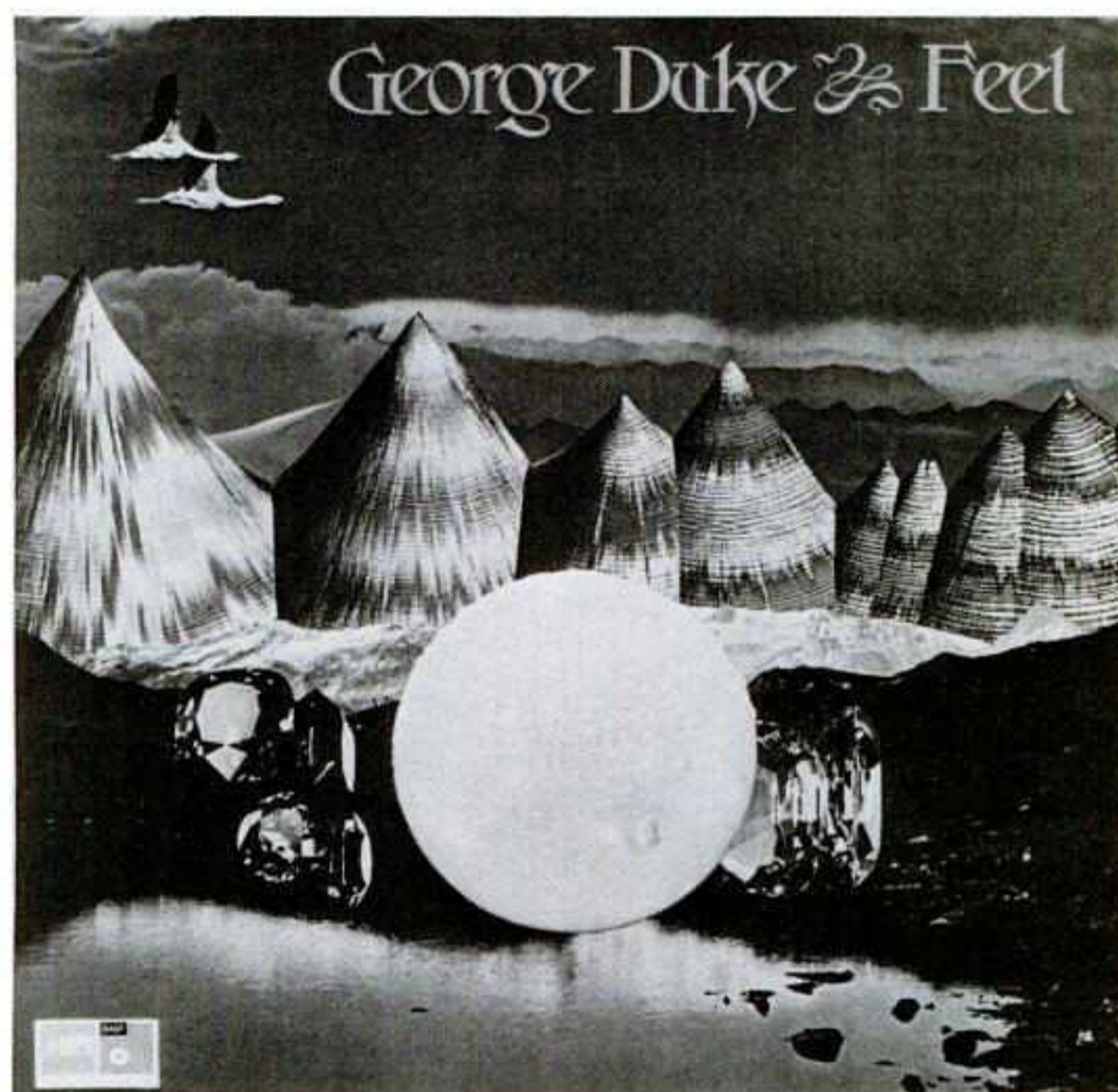
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Kastenmeier Revision Bill Introduced

• Continued from page 1

amendments passed in the last minute interim action by the 93d Congress to extend expiring copyrights through 1976, and sustain the right of recordings made on or after Feb. 15, 1972, to copyright protection from piracy under federal law.

On the Senate side, battles are shaping up over record performance royalty and the jukebox music performance rate.

Senate copyrights subcommittee member Sen. Hugh Scott has the approval of chairman McClellan to hold subcommittee hearings early in the session on a bill to restore at least the principle of performance royalty for copyrighted recordings.

Broadcast and jukebox interests killed record royalty statutory fees

and even the performance right itself during the Senate vote on revision bill S. 1361 last September.

On the jukebox front, Sen. McClellan's recent proposal to raise the revision bill's annual statutory rate from \$8 to an inflation-adjusted \$20 per box on the use of copyrighted music has brought expected replies.

The American Society of Composers, Authors and Publishers (ASCAP) strongly supports the idea of a higher rate. The rate was suggested by Sen. McClellan in view of the fact that the Senate voted to freeze the \$8 rate by exempting it from any change by the U.S. Copyright Royalty Tribunal being set up in the bill to review statutory rates.

Jukebox operators have told Sen. McClellan that the House, in pass-

ing the 1967 revision bill, worked out the \$8 rate compromise, and it was the operator's understanding that this rate would be the last Congressional word on the subject. The revision legislation will end the traditional jukebox exemption from music royalty payments—the only commercial use so exempted.

Two agenda items may delay the Senate copyrights subcommittee action to speed its bill to the full judiciary committee. Subcommittee counsel Tom Brennan says there will be a hearing on the new fee schedules proposed by the Copyright Office before action on the general revision bill.

Uncle Sam's Discos

• Continued from page 3

chain. It's designed to alert managers to business and musical trends which might eventually affect them and to create a hopper for ideas which might help the whole chain grow still further.

The comment sheet also reflects customer tastes, says Lyons. Recent surveys by each club, he points out, came up with an 80 percent figure of those attending the clubs who prefer recorded dance music over live entertainment.

Aside from the space requirements sought by ASI before opening a new Uncle Sam's the firm's policy is to build a \$35,000-\$40,000 lighting/sound system in each location. Food is not offered in any of the clubs, but alcoholic beverages are available. Admission to each disco is \$1.

New 'Public' Disco Opening In L.A.

By BOB KIRSCH

LOS ANGELES—What may be the area's first "open to the public" major discotheque. Bahama Mama's, is set to open here Feb. 27 with a projected seating capacity of 300 and a plan to help break "disco records."

The club, located in a 4,200-square-foot building that was most recently a club called the Showboat, will cater to those who want to dance, those who want to mingle and those who simply want a club atmosphere to relax in, says owner Ron Cutler.

Cutler, a former disk jockey on WFI-FM in Philadelphia and general manager and president of KOME-FM in San Jose, says there will be a disco disk jockey in the club (which he will serve as at times), as well as live talent from one to three nights per week and an effort to expose new, disco-oriented product in the Los Angeles area.

The club will be done in a 1940 tropical island decor and will be a "public club." Most discos in the Los Angeles area are in the Beverly Hills area, where an ordinance requires that a club be private if live entertainment is provided.

"We plan to charge \$1 admission tops," says Cutler, "and we will try to keep drinks around the 99-cent area. The location, on Lincoln at Washington, is close enough to the Marina area to bring in traffic from there."

Activities in the club will include the playing of records for dancing, entertainment in the form of circus acts moving from table to table and in the street should there be a line, singing waitresses and exposure of new acts on talent showcase night.

Other live artists will be featured several nights a week.

Cutler has put in a sound system consisting of Crown amplifiers, Bose and JBL speakers and a professional audio console. "We want to make the setup essentially like a broadcast booth at a radio station," he says.

Other features of the club, which will be open from 7 p.m. to 2 a.m. seven nights a week, will include classic movie showings, special events such as a vaudeville night and a suggestion box for customers.

A good number of records have been broken in various New York City discotheques, and Cutler feels that with the strong concentration of record labels in the Los Angeles area the same could be done here. He says he is anxious to work with as many labels as possible.

Jersey Antipiracy

• Continued from page 3

the bill will probably be introduced in the Senate by Sen. James Dugan, chairman of the judiciary committee.

The bill was sponsored in the Assembly by Assemblyman Joseph A. LaFante (Billboard, Feb. 1), and prohibits the unauthorized duplicating and sale of sound recordings either in tapes or disks in the state of New Jersey.

Under the proposed legislation, offenders would be subject to jail terms of up to three years and maximum fines of \$1,000.

CORRECTION NOTICE

The \$6.98 list LP's at \$3.50 ea. and the \$7.98 list Tapes at \$4.45 ea. offer which appeared in

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Creditors Ask

• Continued from page 3

was formed at the January meeting. It is headed by George Tappan of the Ampex Corp., and is scheduled to meet with club representatives at a court hearing in Harrisburg on Feb. 13. At that time, election of a formal creditors committee will be held, and the questions of a receiver and outside auditor argued.

Ampex is the club's largest merchandise creditor. According to a list of obligations attached to the club's Chapter XI petition, Ampex is owed \$170,548.15.

Among the scores of creditors listed: ABC Records, \$21,433.90; D & H Distributing, \$62,083.85; Liberty/UA Tape Duplication, \$12,643.13; Phonogram Inc., \$124,962.28; Presswell Record Manufacturing, \$9,545.01; Shorewood Packaging, \$24,998.06; United Artists Inc., \$112,575.59; WEA, \$59,146.03; Ivy Hill Litho, \$33,256.48; Queens Litho, \$98,645.68; Superior Records, \$158,084.52; Viewlex Packaging, \$56,669.26; Liberty/UA Inc., \$11,649.09; MCA Records, \$75,503.06, and Atlantic Recording Corp., \$34,251.13.

Coordinating the work of the creditors are the Philadelphia law firms of Wexler, Weisman, Maurer & Forman (for Ampex), and Wolf, Block, Schorr & Solis-Cohen (for Superior).

Station WIRE

• Continued from page 3

Note: The bill received a favorable recommendation by the Civil Law Judiciary Committee and has been reported to the full Senate.

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Public Preview
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Pirate Loot Is Auctioned

• Continued from page 1

tapes went on sale by court order at the North East (Md.) Auction Gallery nearby, all confiscated from the Deeds Music Co. here.

In March, 1972, county sheriff's men raided the Deeds plant and seized all the equipment, stock and plant furnishings, including 18 high-speed duplicating machines and 58,682 stereo cartridges.

The stereo tapes, which had a salable wholesale value "in excess of \$24,000," were returned to the local sheriff and they will be destroyed.

Leonard H. Lockhart, an attorney of Elkton, Md., who was president of the Deeds operation, had accepted a \$150,000 judgment against the company last February and agreed not to restart the business. In March five co-defendant firms were ordered to

pay \$220,000 in damages to CBS and Atlantic.

The Deeds operation, selling tapes at half the price of legitimate commercial cartridges, without any royalty or promotion costs, was highly lucrative. An attorney for CBS and Atlantic found \$230,000 deposited to a Deeds bank account during one six-week period.

County sheriff John F. DeWitt recalls that some high-speed duplicating machines needed for optimal operation used by Deeds may still be missing. Seven months after the initial raid, the machines, and about 30,000 tapes, were somehow stolen from the padlocked plant building.

FBI agents later recovered 20,000 tapes in Kentucky and arrested two men. Local county police arrested three more persons in connection with the burglary and confiscated another 7,000 tapes.

Bookers Unite, Meet At St. Louis

LOS ANGELES—Thirty major booking agents primarily scheduling self-contained musical lounge acts have banded together to form the Theatrical Agents Assn.

The meeting, held in St. Louis Jan. 24-25, decided to elect temporary officers and steering committees, preparatory to a general meeting slated tentatively for an airport hotel in Chicago in May.

It was agreed that \$100 initiation fees and \$50 dues for the charter members will be used to mail membership information and meeting reservations to a list of 3,600 franchised AFM agents nationally. Bob Vincent, Mus-Art, Studio City,

Calif., prime mover behind the formative conclave, who was elected president, feels that 70 percent of that agent universe is lounge combo-oriented.

Steering committees appointed included finance: Dave Mills, Chicago; Sam Colton, Collinsville, Ill. and Charley Johnson, Phoenix; constitution and bylaws: Lane Erskine, Kansas City; Don Faber, Chicago and Norman Joyce, Philadelphia; aims and goals: Jack Belmont, Seattle; Don Anderson, San Francisco; Arnie Prager, Chicago; Gary Van Zeeland, Little Chute, Wis. and Art Roy, Philadelphia.

Remaining officers are: Van Zeeland, first vice president; Anderson, second vice president; Augie Morin, Minneapolis, secretary, and Dave Jackson, Kansas City, treasurer.

General News

California's Noontime Concerts

• Continued from page 1

tional concert promoter indicating this kind of show doesn't happen in other parts of the country.

Hunter, who specializes in new talent in the pop music field and more unusual artists (for college campuses anyway) such as bluegrass and one-man bands, has promoted some 200 mid-day shows on Los Angeles areas campuses over the past four years.

Expansion plans, he says, are due to demand, and he plans to move into the San Diego, Bakersfield and Fresno areas in the next year.

At schools including UCLA, USC, Calif. State Fullerton, UC Irvine and about 20 local junior colleges. Hunter has offered such talent as Dennis Tracy, Albert Collins and Birtcha.

Two other local promoters, Frank Offenstien and Rob Heller, are also involved in noon shows. In the Offenstien and Heller cases, however, the concerts are generally offered more as a means to build artists into "evening concert" acts or as a favor to a school.

"Noon is a good time for most schools," says Hunter, who, while he promotes for coffee houses, keeps this hour as his only one on college campuses. "The kids are there and are generally on a break, so you have pretty much of a captive audience. We hold the shows outdoors, or in a gymnasium or cafeteria setting."

Most artists involved in these concerts pull down from \$75 to \$200 for an average set of 50 minutes. "The shows act primarily as exposure for a

new act, whether on a record label, between one or just starting to look," says Hunter. "We average between 1,000 and 2,000 students for many of the concerts, which are free. The money comes from a student union fee in most cases.

"Advertising," he continues, "is generally handled by the school in the form of spots in the college newspaper, leaflets and so on. The only thing I really have to concern myself with is sound. Lighting is not a major consideration, since so many of the shows are outdoors or in a bright, cafeteria type setting."

Hunter says he works closely with the local ASCAP office to obtain talent, and would like to work more closely with record manufacturers.

"It's a good means of developing talent," says Hunter of his promotions. "There is no real club circuit here like in certain parts of the East. And the college market is a good audience. We started working with the Roto Rooter Goodtime Christmas Band several years back, and they now have a recording contract on Vanguard and are becoming known nationally. We are also working with Dr. Demento, who gives a short talk and plays record from his radio show."

Hunter also books a number of coffee houses and promotes for the Ice House in Pasadena, as well as bringing dance troupes onto campuses. His coffee house work is both on and off campus. While he intends to branch into more conventional promotion at a late date, Hunter earns his living primarily

from the "noontime shows" and says he is happy with the field.

Two other promoters, Offenstien and Heller, still do a few noon shows, but for different reasons than Hunter.

"I do a couple dozen a year," says Offenstien, who runs Filament Productions. "Now we are promoting mainly standard concerts with artists such as Dory Previn, Dr. John, Linda Ronstadt, George Carlin, Tim Weisberg and Ike & Tina Turner.

"But," he adds, "the noon shows are a good way of having what is almost a paid audition. We let a school see an artist, and we then may book that artist as an opening act on an evening performance.

"For example, we may have Dennis Tracy opening a few of Dory's shows. We also work with Foxtrot and Kingdom and are looking to put them into a noon show or two. Now, they are opening evening shows."

Rob Heller says the noon shows he now does are "like paid auditions or as a favor to a school. We also do some high schools, who can often offer more money for an assembly-type show."

UA Label Asks

• Continued from page 4

charges that it notified the defendants Jan. 13, 1975, to find a second arbitrator who with UA's choice of arbitrator would settle the grievance. The defendants have failed to answer the demand and the matter was brought to the court.

The Osbro Productions/MGM suit is still pending in superior court.

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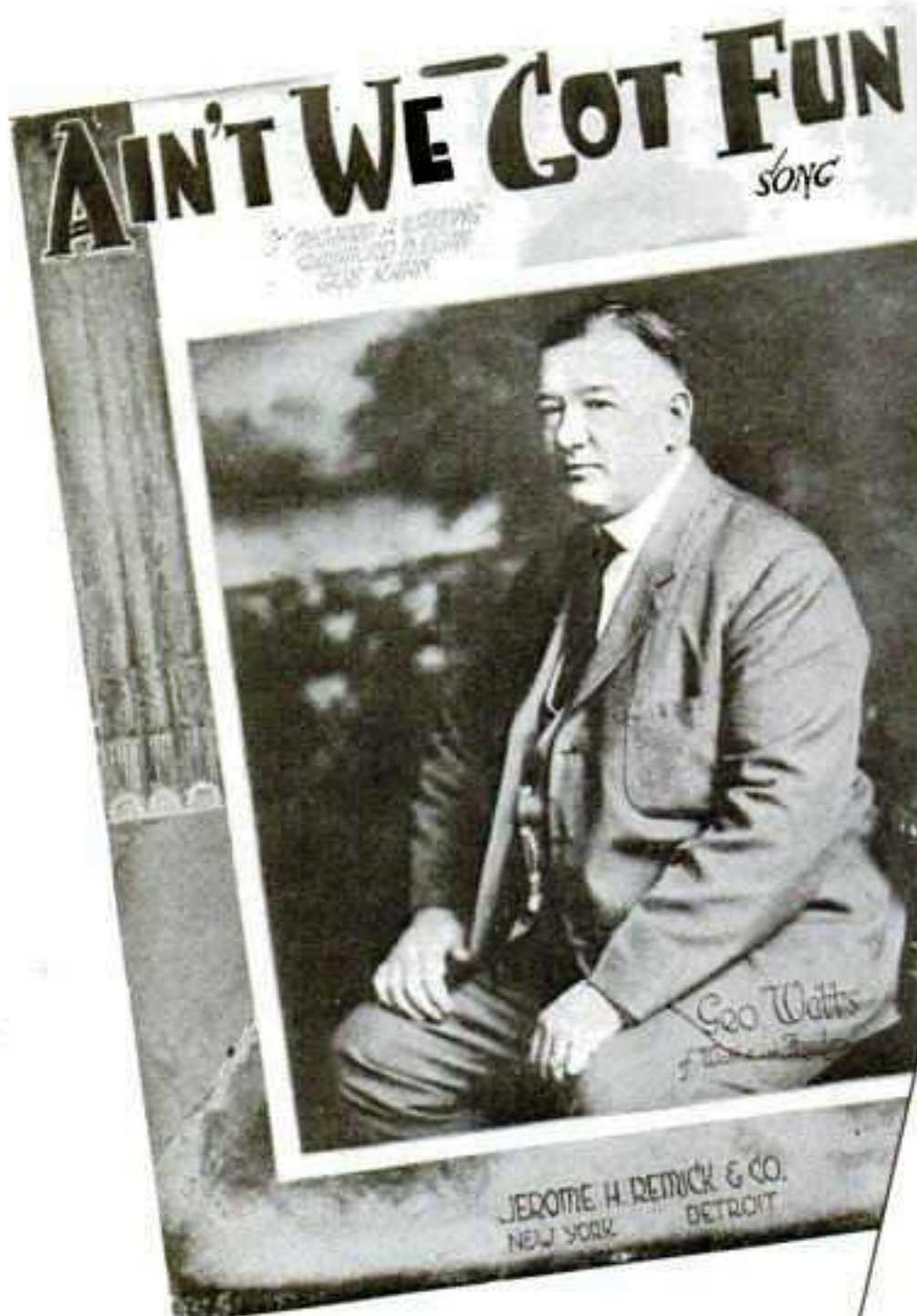
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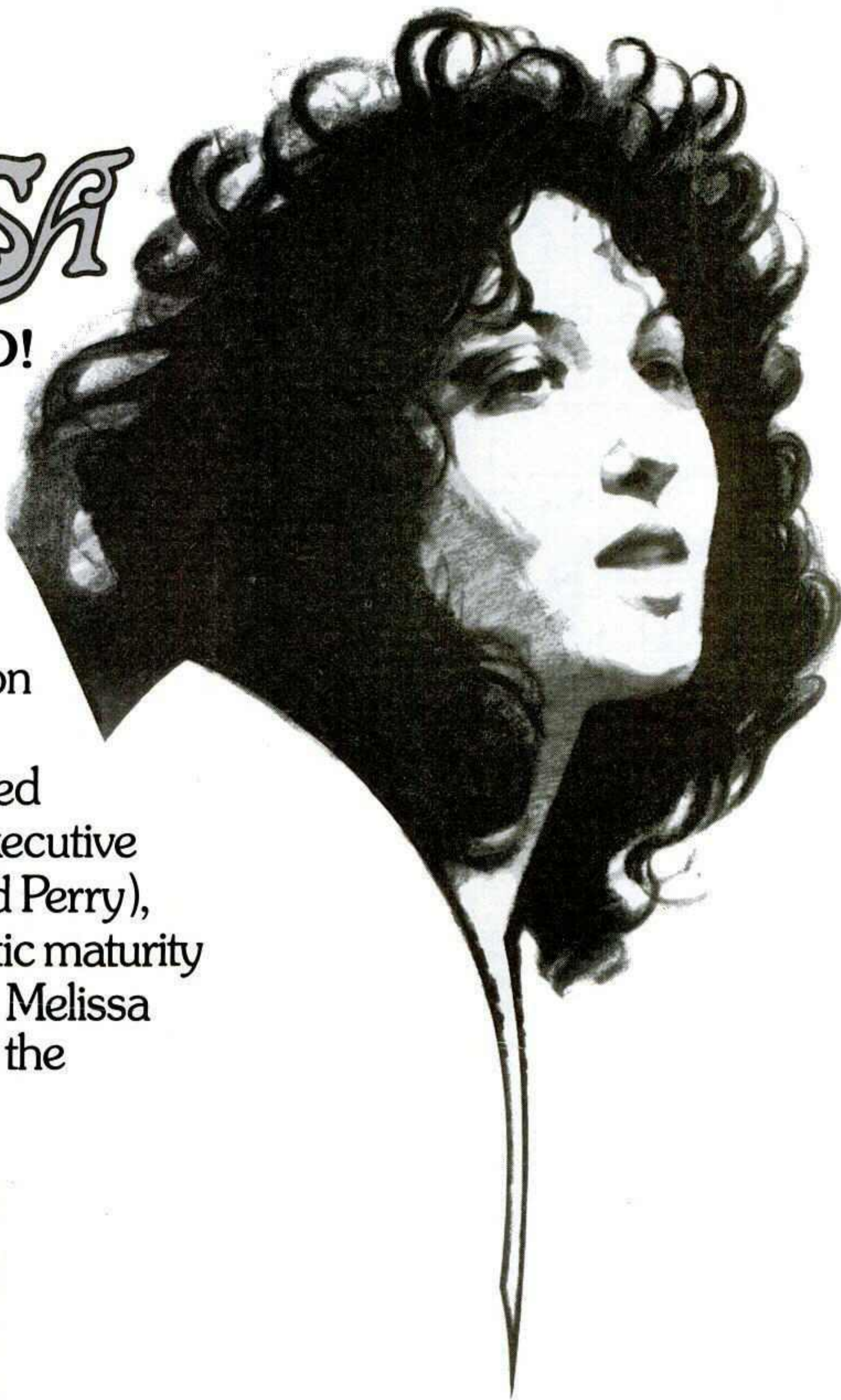


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MELISSA

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This Business Of Music:

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

By EARL PAIGE

Are the secretaries of label presidents running the companies?

A relatively low-key session on recording contracts built to a point where MCA Records president J.K. Mike Maitland was cornered by people who have tried to submit material only to have it blocked by MCA secretaries.

The confrontation became so personalized that at one point moderator Hal Cook of Billboard Publications asked a participant to take it up with Maitland afterwards.

Many technical points of negotiating contracts were covered by the panel, but the audience kept wanting to know how do you get noticed by the recording companies.

Panelists in addition to Maitland, a World War II fighter pilot who came into the business while recovering from a war injury and reading a Capitol Records house organ: MCA Records administrative vice-president Lou Cook; John Reid, head of Rocket Records and manager of Elton John; Ned Shankman of the Los Angeles law firm Thompson, Shank-

sales tax and use tax push, which Lou Cook indicated is being challenged in the courts by Capitol Records. If this California tax is not covered in a contract, "a label may end up faced with 5-6 percent on millions of dollars—there may be a surprise." One ramification: perhaps labels with California factories will move.

Both Sloan and Shankman detailed the touchy legal status of artist manager versus personal manager and the critical aspect of being licensed under California law. California's labor code defines an artist manager as an agent. A personal manager is unlicensed to seek employment (for his client). "If you're unlicensed, if you approach the label, if you talk money, you may be in danger of technical violations, maybe more than technical," said Sloan. "There is very little you have to do to run afoul."

Throughout the session, philosophies of contracts found Maitland saying the fixed royalty is necessary. "Staggering costs begin immediately, for instance with the tour. A label can spend \$100,000 very fast!"

Maitland said because he is an MCA corpo-

Creativity In Negotiating Artists' Contracts



Manager John Reid: "I see 90 percent of the people who approach me personally."

man and Bond, and independent lawyer Owen Sloan.

In a prepared talk, Maitland tried to establish the topic theme of creativity in negotiation of contracts and stressed the sensitivity of both label and artist.

Maitland was nailed almost immediately as questions opened with how MCA allowed Neil Diamond to leave; also Cher. "I'll take the blame for most of the change we were going through (merging in 1971 the three labels Decca, Kapp and Uni into MCA) of not being understood by artists, by Neil.

"The Cher situation was a matter of the contract expiring and we specifically refused to accept the demands (of Cher)."

Making the point that label personnel have feelings too, Maitland related how he and Lou Cook were left standing alone in a London rainstorm after members of the Elton John party had left in various plush automobiles following delivery by MCA of a \$1 million check in an early deal. "Dick James had one of those 12-inch cigars and left alone in a limo. . ."

Shankman, now authoring a book on how to get a record recorded, indicated creativity is keyed to the broad interests of the artist, worldwide market situations and mostly relates to superstars. Sloan, who teaches law at UCLA, disagreed by saying creativity can be related to new acts too.

"No one admits to asking for an unfair deal," said Reid in disagreeing with both music contract specialist lawyers. "The lawyer only sees the paper (contract) for two-three weeks. The manager deals with the artist three-five years."

Shankman later challenged this view: "We don't negotiate and disappear."

Lou Cook explained there are two deals: U.S. and Canada, and the rest of the world, in answering whether international factors can make or break a contract. He indicated international ramifications are crucial now.

Other dramatic questions:

Students wanted to know the potential impact of the California Board of Equalization



Attorney Owen Sloane: "The off the street, big deal days are gone."



A concerned student tapes the discussions.

rate officer too, he does watch for music publishing angles, but would not necessarily lose a recording contract deal if MCA was to lose the publishing.

In a key to how perhaps fledgling acts should study labels and submit material in specialized areas to first break through, Maitland said, "There are artists who are no longer making money but there can be good reasons to continue with them after expiration because they're in a specialty field."



Billboard photos by Norm Schindler
MCA's Mike Maitland: "We haven't lost any big stars since 1971."



Attorney Nat Shankman: "Country acts enjoy the same kinds of royalties as pop acts."

tion. "We try to get first refusal to prevent a member leaving," said Lou Cook.

• **Leaving member clause to protect label in group break-up.** "CBS really flags this. It amounts to the artist giving a warning of 90 days so the label can pick him up as a solo act," Shankman said.

• **When group members distrust each other.** "We handled one contract that represented four and one that represented one (the fifth member)," said Shankman.

• **Typical contract assuming artist is not producing and unknown.** "Usually 5-7 percent royalty on 90 percent of retail list price subject to packaging costs. If you (the artist) toss in a producer and production costs that can add two or three points," said Sloan.

• **Formula for 90 percent retail based on old shellac 78 r.p.m.** "They figured 10 percent would break, but we don't pay royalties on defects anyway," said Cook. "There's not much difference between 11 percent of 90 percent or 10 percent of 100 percent."

• **Free goods vs. freebies.** Maitland said



MCA's Lou Cook: "International ramifications of deals are very important."

promo copies are "legitimately" excluded from royalties. As for freebies (incentives for distributors), "it's been variously argued that this gets around paying royalties, and it does result in that." Contracts can spell out freebie contingencies, a problem MCA doesn't have because it owns its distribution.

• **Movie soundtrack exclusion from recording contract.** Lou Cook said it would be "unfair" if a label frustrated a movie singing part opportunity, thus MCA acts were released for Polydor's "Tommy" track.

• **Label refusal of material by an act under contract** can be possible in cases where 1) the label thinks a piece "is just awful" or 2) if another label is about to release something too similar. "Sometimes you have to live outside the contract," said Lou Cook, "there are non-legal, non-contract aspects of the label-artist relationship."

• **Label distribution by another label.** Reid said Rocket has a very small roster and will probably promise five-six LPs for MCA distribution next year and eight-10 singles.

One question sidetracked was whether the recording industry discounts on the basis of cost flow analysis. In answer, Lou Cook said, "When you win you win big and when you lose you want to lose small," alluding to the unpredictability of the recording industry.

But the overwhelming question of getting a record company's attention finally found a student shouting from the audience and arguing that if MCA opened its mail maybe it would discover another Elton John.

"We have opened hundreds of pieces of mail," Maitland answered, earlier saying it "is so rare for something to come in the mail or from a casual contact, just not worth the great expense of handling unsolicited material."

But Shankman halted the arguing by noting that there is potential legal danger for a label accepting unsolicited material, and possibly falling victim to a lawsuit among feuding authors and so on.

Art direction: Bernie Rollins

"NASHVILLE"

(AM 1657)

THE FOLLOW-UP HIT TO "WHEN THE MORNING COMES"
AND "BONEY FINGERS" FROM

HOYT AXTON



The first single from his soon-to-be-released album, "Southbound!"

(SP 4510)

ON A&M RECORDS

Produced by Hoyt Axton and Henry Lewy

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/30/75)

TOP ADD ONS - NATIONAL

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- LABELLE—Lady Marmalade (Epic)
- JOE COCKER—You Are So Beautiful (A&M)

PRIME MOVERS - NATIONAL

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- DOOBIE BROTHERS—Black Water (W.B.)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)

BREAKOUTS - NATIONAL

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- LABELLE—Lady Marmalade (Epic)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)

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

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

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

KRUX—Phoenix

- STYX—Lady (Wooden Nickel)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) HB-16
- MARIA MULDAUR—I'm A Woman (Reprise) HB-19

KUPD—Phoenix

- JOE COCKER—You Are So Beautiful (A&M)
- ELVIN BISHOP—Let It Flow (Capitol)
- STYX—Lady (Wooden Nickel) 21-12
- AMERICA—Lonely People (W.B.) 16-8

KQEO—Albuquerque

- DAN FOGELBERG—Part Of The Plan (Epic)
- SAMMY JOHNS—Chevy Van (GRC)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 13-7
- OHIO PLAYERS—Fire (Mercury) 18-12

KPOI—Honolulu

- RUFUS—You Got The Love (ABC)
- DOOBIE BROTHERS—Black Water (W.B.)
- EAGLES—Best Of My Love (Asylum) 27-14
- CAROL DOUGLAS—Doctor's Orders (Midland International) 30-17

Pacific Northwest Region

- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- JOE COCKER—You Are So Beautiful (A&M)

★ PRIME MOVERS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- LABELLE—Lady Marmalade (Epic)
- AMERICA—Lonely People (W.B.)

- JOE COCKER—You Are So Beautiful (A&M)
- STYX—Lady (Wooden Nickel)
- SAMMY JOHNS—Chevy Van (GRC)

KHJ—Los Angeles

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- LABELLE—Lady Marmalade (Epic) 24-14
- CAROLE KING—Nightingale (Ode) 29-20

K100 (KIQQ-FM)—Los Angeles

- RINGO STARR—The No-No Song (Apple)
- RUFUS—Once You Get Started (ABC)
- OHIO PLAYERS—Fire (Mercury) 19-8
- LABELLE—Lady Marmalade (Epic) EX-17

KKDJ-FM—Los Angeles

- JOE COCKER—You Are So Beautiful (A&M)
- STYX—Lady (Wooden Nickel)
- LABELLE—Lady Marmalade (Epic) 20-11
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 19-10

KFXM—San Bernardino

- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- SAMMY JOHNS—Chevy Van (GRC)
- AMERICA—Lonely People (W.B.) 24-14
- LABELLE—Lady Marmalade (Epic) HB-24

KAFY—Bakersfield

- LABELLE—Lady Marmalade (Epic)
- JIM STAFFORD—Your Bulldog Drinks Champagne (MGM)
- JOE COCKER—You Are So Beautiful (A&M) 29-20
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 7-1

KCBQ—San Diego

- JOHN DENVER—Sweet Surrender (RCA)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 22-14
- OHIO PLAYERS—Fire (Mercury) 18-13

KENO—Las Vegas

- RINGO STARR—The No-No Song (Apple)
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 29-1
- SAMMY JOHNS—Chevy Van (GRC) 34-22

LOVE UNLIMITED—I Belong To You (20th Century)

- BAD COMPANY—Movin' On (Swan Song)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 28-12
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 29-21

KNDE—Sacramento

- FLASH CADILLAC—Good Times Rock & Roll (Private Stock)
- SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 10-1
- FRANKIE VALLI—My Eyes Adored You (Private Stock) HB-19

KJR—Seattle

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- PHOEBE SNOW—Poetry Man (Shelter)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 26-14
- RINGO STARR—The No-No Song (Apple) HB-25

KING—Seattle

- RINGO STARR—No-No Song (Apple)
- LABELLE—Lady Marmalade (Epic)
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 12-6
- OHIO PLAYERS—Fire (Mercury) HB-18

KJRB—Spokane

- JOE COCKER—You Are So Beautiful (A&M)
- HELEN REDDY—Emotion (Capitol)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 21-12
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 15-9

KTAC—Tacoma

- FANNY—Butter Boy (Casablanca)
- LABELLE—Lady Marmalade (Epic)
- JACKSON FIVE—I Am Love (Motown) 27-22
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell) 28-23

KGW—Portland

- RINGO STARR—No-No Song (Apple)
- BAD COMPANY—Movin' On (Swan Song)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) EX-16
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge) EX-21

KISN—Portland

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- PAUL McCARTNEY & WINGS—Sally G (Apple)
- MARIA MULDAUR—I'm A Woman (Reprise) 14-9
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 19-15

KTLC—Denver

- LABELLE—Lady Marmalade (Epic)
- NEIL DIAMOND—I've Been This Way Before (Columbia)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 15-3
- RINGO STARR—No-No Song (Apple) 33-22

KIMN—Denver

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- SAMMY JOHNS—Chevy Van (GRC)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 28-8
- HUES CORPORATION—Love Corporation (RCA) HB-29

KKAM—Pueblo, CO

- RINGO STARR—The No-No Song (Apple)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 22-12
- STYX—Lady (Wooden Nickel) HB-23

KYSN—Colorado Springs

- BLUE SWEDE—Hush-I'm Alive (Capitol)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 27-18
- EAGLES—Best Of My Love (Asylum) 20-14

KCPX—Salt Lake City

B.J. THOMAS—Hey Won't You Play (ABC)

- BLUE SWEDE—Hush—I'm Alive (Capitol)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 25-17
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) HB-23

KRSP—Salt Lake City

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- BLUE SWEDE—Hush—I'm Alive (Capitol)
- HELLO PEOPLE—Future Shock (ABC) 24-10
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 18-6

Southwest Region

★ TOP ADD ONS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- STYX—Lady (Wooden Nickel)
- JOE COCKER—You Are So Beautiful (A&M)

★ PRIME MOVERS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)

BREAKOUTS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- STYX—Lady (Wooden Nickel)
- LABELLE—Lady Marmalade (Epic)

KILT—Houston

- LABELLE—Lady Marmalade (Epic)
- JOE COCKER—You Are So Beautiful (A&M)
- BEN E. KING—Supernatural Thing (Atlantic) 36-23
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) HB-27

KRBE-FM—Houston

- STYX—Lady (Wooden Nickel)
- RUFUS—Once You Get Started (ABC)
- GEORGE McCRAE—I Get Lifted (TK) EX-10
- PHOEBE SNOW—Poetry Man (Shelter) EX-14

KLIF—Dallas

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- OHIO PLAYERS—Fire (Mercury)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 18-7
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 19-13

KNUS-FM—Dallas

- JACKSON FIVE—I Am Love (Motown)
- CHARLIE ROSS—Thanks For The Smiles (Big Tree)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 25-6
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 20-12

KFJZ—Fl. Worth

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- MARIA MULDAUR—I'm A Woman (Reprise)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 22-14
- CAROLE KING—Nightingale (Ode) 27-21

KXOL—Fl. Worth

- ELVIS PRESLEY—My Boy (RCA)
- PHOEBE SNOW—Poetry Man (Shelter)
- STYX—Lady (Wooden Nickel) 29-19
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 21-16

KONO—San Antonio

- STYX—Lady (Wooden Nickel)
- JOHN DENVER—Sweet Surrender (RCA)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) HB-21
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea) HB-20

KELP—El Paso

JOE COCKER—You Are So Beautiful (A&M)

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- FRANKIE VALLI—My Eyes Adored You (Private Stock) 18-8
- OHIO PLAYERS—Fire (Mercury) 21-13

XEROK—El Paso

- RINGO STARR—Snookeroo (Apple)
- FANNY—Butter Boy (Casablanca)
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea) 17-8
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 4-2

KAKC—Tulsa

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- LINDA RONSTADT—You're No Good (Capitol) 20-13
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 26-19

KELI—Tulsa

- RINGO STARR—Snookeroo (Apple)
- SAM NEELY—I Fought The Law (A&M)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 28-18
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 29-20

WKY—Oklahoma City

- SWEET SENSATION—Sad Sweet Dreamer (Pye)
- HELLO PEOPLE—Future Shock (ABC/Dunhill)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 40-25
- JONI MITCHELL—Big Yellow Taxi (Asylum) 28-14

KOMA—Oklahoma City

- LABELLE—Lady Marmalade (Epic)
- ELVIS PRESLEY—My Boy (RCA)
- LINDA RONSTADT—You're No Good (Capitol) 10-6
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) HB-25

WTIX—New Orleans

- JOHN DENVER—Sweet Surrender (RCA)
- STYX—Lady (Wooden Nickel)
- CAROLE KING—Nightingale (Ode) 29-21
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 12-5

KEEL—Shreveport

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- MARIA MULDAUR—I'm A Woman (Reprise)
- STYX—Lady (Wooden Nickel) 30-18
- LABELLE—Lady Marmalade (Epic) 29-20

Midwest Region

★ TOP ADD ONS:

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- JOE COCKER—You Are So Beautiful (A&M)

★ PRIME MOVERS:

- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- DOOBIE BROTHERS—Black Water (W.B.)
- OHIO PLAYERS—Fire (Mercury)

BREAKOUTS:

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- B.T. EXPRESS—Express (Scepter)

WLS—Chicago

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla)
- DOOBIE BROTHERS—Black Water (W.B.) HB-12
- LINDA RONSTADT—You're No Good (Capitol) 10-6

WCLF—Chicago

- BAD COMPANY—Movin' On (Swan Song)
- AL MARTINO—To The Door Of The Sun (Capitol)
- OHIO PLAYERS—Fire (Mercury) 22-14
- DOOBIE BROTHERS—Black Water (W.B.) 28-20

WKY—Milwaukee

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury)
- DOOBIE BROTHERS—Black Water (W.B.) 25-16
- AMERICA—Lonely People (W.B.) 28-20

WZUU-FM—Milwaukee

- AL MARTINO—To The Door Of The Sun (Capitol)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- PAULA WEBB—Please Mr. President (20th Century) 31-20
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 25-17

WIFE—Indianapolis

- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA)
- LABELLE—Lady Marmalade (Epic)
- STYX—Lady (Wooden Nickel) 29-16
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 30-19

WIRL—Peoria, IL

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- CHARLIE ROSS—Thanks For The Smiles (Big Tree)
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 20-15
- SAM NEELY—I Fought The Law (A&M) 24-19

WDGY—Minneapolis

- B.T. EXPRESS—Express (Scepter)
- JOE COCKER—You Are So Beautiful (A&M)
- OHIO PLAYERS—Fire (Mercury) 14-3
- POLLY BROWN—Up In A Puff Of Smoke (GTO) 30-19

KDWB—Minneapolis

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- DAN FOGELBERG—Part Of The Plan (Epic)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 18-10
- OHIO PLAYERS—Fire (Mercury) 10-5

KOIL—Omaha

- JOE COCKER—You Are So Beautiful (A&M)
- RINGO STARR—No-No Song (Apple)
- CAROLE DOUGLAS—Doctor's Orders (Midland International) 27-17
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 29-19

KIOA—Des Moines

- SWEET SENSATION—Sad Sweet Dreamer (Pye)
- TANYA TUCKER—Would You Lay With Me (MCA)
- B.T. EXPRESS—Express (Scepter) 30-21
- BACHMAN-TURNER OVERDRIVE—Roll On Down The Highway (Mercury) 23-15

KKLS—Rapid City, SD

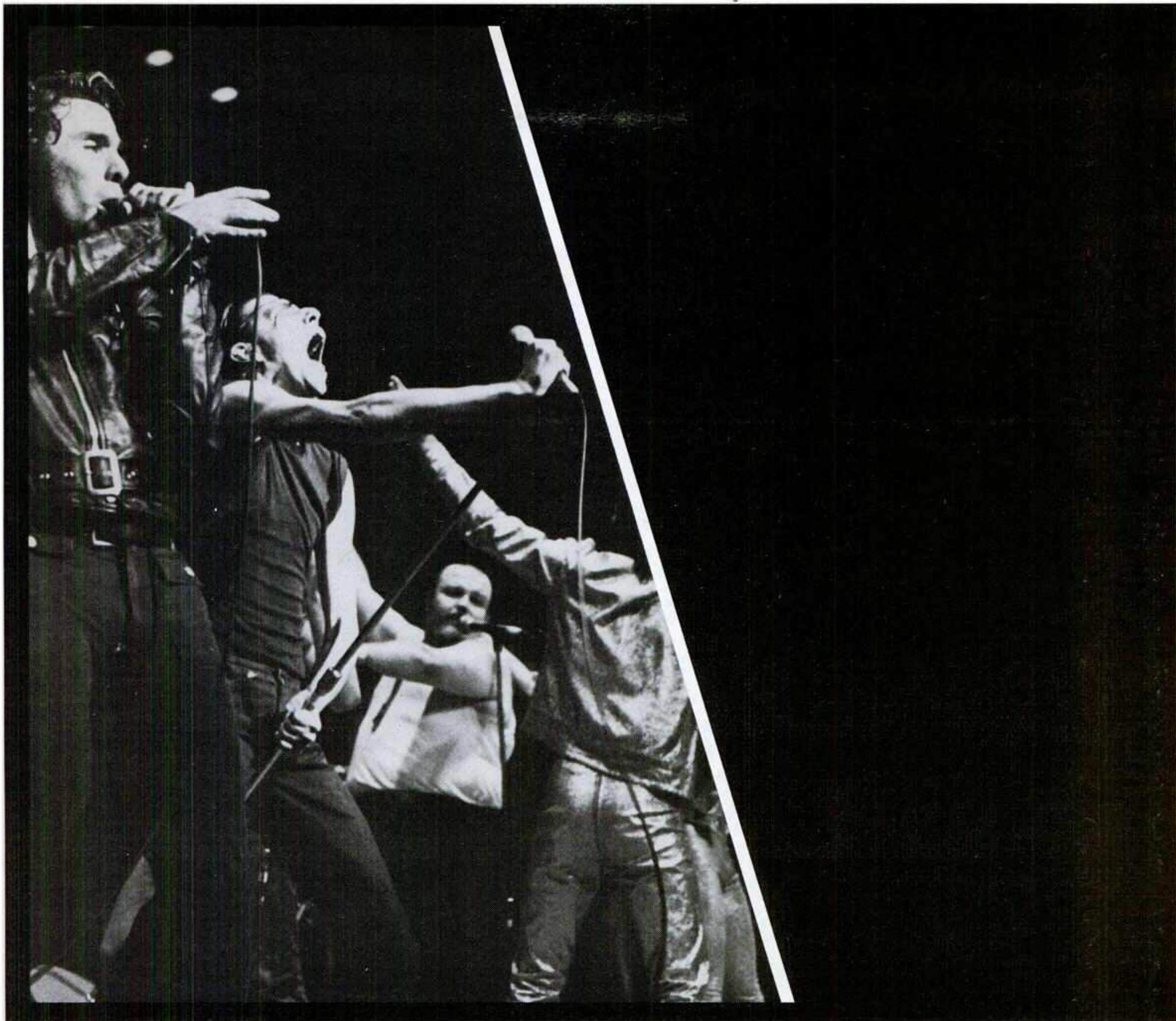
- JACKSON FIVE—I Am Love (Motown)
- DEEP PURPLE—Stormbinger (Purple)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 30-22
- OLIVIA NEWTON-JOHN—Have You Never Been Mellow (MCA) 26-20

KQWB—Fargo, ND

- FRANKIE VALLI—My Eyes Adored You (Private Stock)

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(Continued on page 18)



THE TEST OF TIME

Sh-boom, Sha-Na-Na, & Shure.



Shure has even more reason than most folks for fondly remembering the 50's. You see, Shure microphones were already an established part of the music industry back when you could cruise all night with the top down on your convertible, just listening to sh-boom and sh-bop on the radio. So, when we see a group like Sha-Na-Na gaining fans of all ages with their nostalgic hype and good, solid rock and roll, it takes us back to those early days. And, like many of the great names in the world of music then and now, Sha-Na-Na relies exclusively on Shure microphones for all their performances. For decades, Shure has been the sound of the professionals. That's some test of time.

Shure Brothers Inc.
222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited



Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

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Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

Based on station playlists through Thursday (1/30/75)

Continued from page 16

- **SAM NEELY**—I Fought The Law (A&M)
 - ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 26-10
 - ★ **CHARLIE DANIELS**—The South Is Gonna Do It (Buddah) 38-25
- KXOK—St. Louis**
- **DOOBIE BROTHERS**—Black Water (W.B.)
 - **LABELLE**—Lady Marmalade (Epic)
 - ★ **STYX**—Lady (Wooden Nickel) 25-14
 - ★ **AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 13-5
- KSLO-FM—St. Louis**
- **AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic)
 - **EAGLES**—Best Of My Love (Asylum)
 - ★ **LINDA RONSTADT**—You're No Good (Capitol) 17-3
 - ★ **JOHN DENVER**—Sweet Surrender (RCA) 13-5
- WRB—Kansas City**
- **CAROLE KING**—Nightingale (Ode)
 - **AMERICA**—Lonely People (W.B.)
 - ★ **CAROLE KING**—Nightingale (Ode) HB-20
 - ★ **AMERICA**—Lonely People (W.B.) HB-21
- KEWI—Topeka**
- **DONNY OSMOND**—I Had A Dream (MGM)
 - **HELLO PEOPLE**—Future Shock (ABC/Dunhill)
 - ★ **GRAND FUNK**—Some Kind Of Wonderful (Capitol) 30-16
 - ★ **MAC DAVIS**—Rock 'N Roll (I Gave You The Best Years Of My Life (Columbia) 19-11

North Central Region

TOP ADD ONS:

- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- **LABELLE**—Lady Marmalade (Epic)
- **DAVID GATES**—Never Let Her Go (Elektra)

PRIME MOVERS:

- **DOOBIE BROTHERS**—Black Water (W.B.)
- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- **PAULA WEBB**—Please Mr. President (20th Century)

BREAKOUTS:

- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- **STYX**—Lady (Wooden Nickel)
- **FRANKIE VALLI**—My Eyes Adored You (Private Stock)

- CKLW—Detroit**
- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
 - **DAVID GATES**—Never Let Her Go (Elektra)
 - ★ **PAULA WEBB**—Please Mr. President (20th Century) 28-14
 - ★ **LINDA RONSTADT**—You're No Good (Capitol) 18-12
- WGRD—Grand Rapids**
- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
 - **DAVID GATES**—Never Let Her Go (Elektra)
 - ★ **DOOBIE BROTHERS**—Black Water (W.B.) 15-9
 - ★ **STYX**—Lady (Wooden Nickel) 7-3
- Z-96 (WZZM-FM)—Grand Rapids**
- **LOVE UNLIMITED**—I Belong To You (20th Century)
 - **LABELLE**—Lady Marmalade (Epic)
 - ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 25-15
 - ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 17-1
- WTAC—Flint, MI**
- **B.T. EXPRESS**—Express (Scepter)
 - **MINNIE RIPERTON**—Lovin' You (Epic)
 - ★ **DOOBIE BROTHERS**—Black Water (W.B.) 18-5
 - ★ **STYX**—Lady (Wooden Nickel) 21-12
- WIXY—Cleveland**
- **SHIRLEY & COMPANY**—Shame, Shame, Shame (Vibration)
 - **PHOEBE SNOW**—Poetry Man (Shelter)
 - ★ **BAD COMPANY**—Movin' On (Swan Song) 28-18
 - ★ **AMERICA**—Lonely People (W.B.) 19-10
- WGCL—Cleveland**
- **LABELLE**—Lady Marmalade (Epic)
 - **DISCO TEX & THE SEX-O-LETES**—Get Dancin' (Chelsea)
 - ★ **CANDI STATON**—As Long As He Takes Care Of Home (W.B.) 23-11
 - ★ **GLORIA GAYNOR**—Never Can Say Goodbye (MGM) 14-5

- 13-Q (WKQP)—Pittsburgh**
- **FRANKIE VALLI**—My Eyes Adored You (Private Stock)
 - **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
 - ★ **PAULA WEBB**—Please Mr. President (20th Century) 30-20
 - ★ **OHIO PLAYERS**—Fire (Mercury) 13-7
- KQV—Pittsburgh**
- **FIFTH DIMENSION**—No Love In The Room (Arista)
 - **HUES CORPORATION**—Love Corporation (RCA)
 - ★ **SKYLINERS**—Where Have They Gone (Capitol)
 - ★ **STARK & MCBRIEN**—Isn't It Lonely Together (RCA)
- WKBW—Buffalo**
- **LABELLE**—Lady Marmalade (Epic)
 - **HOT CHOCOLATE**—Emma (Atlantic)
 - ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 15-7
 - ★ **DOOBIE BROTHERS**—Black Water (W.B.) 29-21
- WSAI—Cincinnati**
- **ELVIS PRESLEY**—My Boy (RCA)
 - **STYX**—Lady (Wooden Nickel)
 - ★ **DOOBIE BROTHERS**—Black Water (W.B.) 20-9
 - ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 15-5
- WCOL—Columbus**
- **HELLO PEOPLE**—Future Shock (ABC/Dunhill)
 - **MINNIE RIPERTON**—Lovin' You (Epic)
 - ★ **BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury) 25-13
 - ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) HB-16
- WAKY—Louisville**
- **LABELLE**—Lady Marmalade (Epic)
 - **CHARLIE ROSS**—Thanks For The Smiles (Big Tree)
 - ★ **JOE COCKER**—You Are So Beautiful (A&M) 30-19
 - ★ **LOVE UNLIMITED**—I Belong To You (20th Century) 20-10
- WTUE—Dayton, OH**
- **JACKSON FIVE**—I Am Love (Motown)
 - **NEIL DIAMOND**—I've Been This Way Before (Columbia)
 - ★ **MARIA MULDAUR**—I'm A Woman (Reprise) 27-17
 - ★ **SUGARLOAF**—Don't Call Us, We'll Call You (Claridge) 25-16
- WBGW—Bowling Green, KY**
- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
 - **BRENDA PATTERSON**—Mr. Guitar (Discreet)
 - ★ **SAM NEELY**—I Fought The Law (A&M) 29-21
 - ★ **LEO SAYER**—Long Tall Glasses (W.B.) 25-20
- WIEF—Erie, PA**
- **POLLY BROWN**—Up In A Puff Of Smoke (GTO)
 - **SAMMY JOHNS**—Chevy Van (GRC)
 - ★ **STYX**—Lady (Wooden Nickel) 20-11
 - ★ **BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury) 26-17

Southeast Region

TOP ADD ONS:

- **LABELLE**—Lady Marmalade (Epic)
- **CHARLIE DANIELS**—The South Is Gonna Do It (Buddah)
- **JOE COCKER**—You Are So Beautiful (A&M)

PRIME MOVERS:

- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- **FRANKIE VALLI**—My Eyes Adored You (Private Stock)
- **BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway

BREAKOUTS:

- **LABELLE**—Lady Marmalade (Epic)
- **CHARLIE DANIELS**—The South Is Gonna Do It (Buddah)
- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)

WQXI—Atlanta

- **CHARLIE DANIELS**—The South Is Gonna Do It (Buddah)
- **RUFUS**—Once You Get Started (ABC)
- ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 30-16
- ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) HB-19

WFOM—Atlanta

- **SUGARLOAF**—Don't Call Us, We'll Call You (Claridge)
- **JOE COCKER**—You Are So Beautiful (A&M)

- ★ **ELVIS PRESLEY**—My Boy (RCA) 28-18
 - ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 34-24
- Z-93 (WZCZ-FM)—Atlanta**
- **JOE COCKER**—You Are So Beautiful (A&M)
 - **B.T. EXPRESS**—Express (Scepter)
 - ★ **BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury) EX-13
 - ★ **DOOBIE BROTHERS**—Black Water (W.B.) 12-3
- WBBO—Augusta**
- **LABELLE**—Lady Marmalade (Epic)
 - **JOE COCKER**—You Are So Beautiful (A&M)
 - ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 29-17
 - ★ **ELVIS PRESLEY**—My Boy (RCA) 39-27
- WGSN—Birmingham, AL**
- **LABELLE**—Lady Marmalade (Epic)
 - **AL MARTINO**—To The Door Of The Sun (Capitol)
 - ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 25-16
 - ★ **STYLISTICS**—Star On A TV Show (Avco) 26-18
- WHHY—Montgomery, AL**
- **JIM GILSTRAP**—Swing Your Daddy (Roxbury)
 - **WET WILLIE**—Leona (Capricorn)
 - ★ **JOE COCKER**—You Are So Beautiful (A&M) 18-8
 - ★ **CHARLIE DANIELS**—The South Is Gonna Do It (Buddah) 22-16
- WTOB—Winston/Salem, NC**
- **HELEN REDDY**—Emotion (Capitol)
 - **RINGO STARR**—No-No Song (Apple)
 - ★ **SAM NEELY**—I Fought The Law (A&M) 28-15
 - ★ **MAC DAVIS**—Rock 'N Roll (I Gave You The Best Years Of My Life) (Col.) 21-14
- WWSA—Savannah, GA**
- **JIMMY CASTOR**—Bertha Butt Boogie (Atlantic)
 - **CHARLIE DANIELS**—The South Is Gonna Do It (Buddah)
 - ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 20-10
 - ★ **BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury) 23-17
- WTMA—Charleston, SC**
- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
 - **B.T. EXPRESS**—Express (Scepter)
 - ★ **AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 13-7
 - ★ **DISCO TEX & THE SEX-O-LETES**—Get Dancin' (Chelsea) 13-7
- WKIX—Raleigh, NC**
- **MINNIE RIPERTON**—Lovin' You (Epic)
 - **ELVIS PRESLEY**—My Boy (RCA)
 - ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 25-17
 - ★ **STYX**—Lady (Wooden Nickel) 21-14
- WORD—Spartanburg, SC**
- **RONNIE CHARLES**—Layla Part I (20th Century)
 - **RHODES KIDS**—Runaway (GRC)
 - ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) EX-17
 - ★ **CHARLIE DANIELS**—The South Is Gonna Do It (Buddah) EX-18
- WAYS—Charlotte, NC**
- **LABELLE**—Lady Marmalade (Epic)
 - **STYX**—Lady (Wooden Nickel)
 - ★ **PAUL McCARTNEY & WINGS**—Sally G (Apple) 18-9
 - ★ **MANHATTANS**—Don't Take Your Love From Me (Columbia) 19-11
- WNOX—Knoxville**
- **B.T. EXPRESS**—Express (Scepter)
 - **DIAMOND REO**—Ain't That Peculiar (Big Tree)
 - ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 32-14
 - ★ **AMERICA**—Lonely People (W.B.) 30-13
- WGOW—Chattanooga, TN**
- **POLLY BROWN**—Up In A Puff Of Smoke (GTO)
 - **JOE COCKER**—You Are So Beautiful (A&M)
 - ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) HB-2
 - ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 19-6
- KAAY—Little Rock**
- **AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic)
 - **MARIA MULDAUR**—I'm A Woman (Reprise)
 - ★ **LINDA RONSTADT**—You're No Good (Capitol) 17-12
 - ★ **EAGLES**—Best Of My Love (Asylum) 14-10
- WHBQ—Memphis**
- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)

- **CHARLIE DANIELS**—The South Is Gonna Do It (Buddah)
 - ★ **PAUL McCARTNEY & WINGS**—Sally G (Apple) 23-15
 - ★ **GRAND FUNK**—Some Kind Of Wonderful (Capitol) 11-5
- WMTS—Memphis**
- **AL WILSON**—I Won't Last A Day Without You (Rocky Road)
 - **DISCO TEX & THE SEX-O-LETES**—Get Dancin' (Chelsea) EX-10
 - ★ **JOHN DENVER**—Sweet Surrender (RCA) EX-18
- WMAK—Nashville**
- **LABELLE**—Lady Marmalade (Epic)
 - **ATLANTA RHYTHM SECTION**—Angel (Polydor)
 - ★ **DOOBIE BROTHERS**—Black Water (W.B.) 18-12
 - ★ **AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 13-8
- WLAC—Nashville**
- **LABELLE**—Lady Marmalade (Epic)
 - **SUGARLOAF**—Don't Call Us, We'll Call You (Claridge)
 - ★ **STEVIE WONDER**—Boogie On Reggae Woman (Tamla) 5-1
 - ★ **CHARLIE DANIELS**—The South Is Gonna Do It (Buddah) EX-10
- WLCY—Miami**
- **GEORGE McCRAE**—I Get Lifted (TK)
 - **SAM NEELY**—I Fought The Law (A&M)
 - ★ **LINDA RONSTADT**—You're No Good (Capitol) 18-2
 - ★ **POLLY BROWN**—Up In A Puff Of Smoke (GTO) 24-12
- WQAM—Miami**
- **JOHN DENVER**—Sweet Surrender (RCA)
 - **SUGARLOAF**—Don't Call Us, We'll Call You (Claridge)
 - ★ **STYX**—Lady (Wooden Nickel) 34-20
 - ★ **BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury) 33-21
- WFUN—Miami**
- **CAROLE KING**—Nightingale (Ode)
 - **ELECTRIC LIGHT ORCHESTRA**—Can't Get It Out Of My Head (U.A.)
 - ★ **AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) EX-12
 - ★ **LABELLE**—Lady Marmalade (Epic) EX-14
- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
- **GRAND FUNK**—Some Kind Of Wonderful (Capitol)
 - **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
 - ★ **EAGLES**—Best Of My Love (Asylum) 17-11
 - ★ **DOOBIE BROTHERS**—Black Water (W.B.) 11-6
- WQFD—Lakeland, FL**
- **JIM WEATHERLY**—I'll Still Love You (Buddah)
 - **AL MARTINO**—To The Door Of The Sun (Capitol)
 - ★ **JOE COCKER**—You Are So Beautiful (A&M) 26-17
 - ★ **BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury) 27-19

Northeast Region

TOP ADD ONS:

- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- **JACKSON FIVE**—I Am Love (Motown)
- **JOE COCKER**—You Are So Beautiful (A&M)

PRIME MOVERS:

- **FRANKIE VALLI**—My Eyes Adored You (Private Stock)
- **OHIO PLAYERS**—Fire (Mercury)
- **STYX**—Lady (Wooden Nickel)

BREAKOUTS:

- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- **ELECTRIC LIGHT ORCHESTRA**—Can't Get It Out Of My Head (U.A.)
- **LABELLE**—Lady Marmalade (Epic)

- WABC—New York City**
- **JOHN LENNON**—#9 Dream (Apple)
 - **LABELLE**—Lady Marmalade (Epic)
 - ★ **LINDA RONSTADT**—You're No Good (Capitol) 23-12
 - ★ **AVERAGE WHITE BAND**—Pick Up The Pieces (Atlantic) 11-5
- WPIX-FM—New York City**
- **HELEN REDDY**—Emotion (Capitol)
 - **STYLISTICS**—Hey Girl Come And Get It (Avco)
 - ★ **B.T. EXPRESS**—Express (Scepter) 15-10
 - ★ **LINDA RONSTADT**—You're No Good (Capitol) EX-14
- WBBF—Rochester, NY**
- **HOT CHOCOLATE**—Emma (Big Tree)
 - **SUPERTRAMP**—Bloody Well Right (A&M)
 - ★ **PETER ALLEN**—Just Ask Me I've Been There (A&M) 27-17
 - ★ **OHIO PLAYERS**—Fire (Mercury) 16-7
- WRKO—Boston**
- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
 - **MICHAEL JACKSON**—We're Almost There (Motown)
 - ★ **STYX**—Lady (Wooden Nickel) 28-17
 - ★ **OHIO PLAYERS**—Fire (Mercury) 20-13
- WMEX—Boston**
- **BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
 - **FRANKIE VALLI**—My Eyes Adored You (Private Stock)
 - ★ **DOOBIE BROTHERS**—Black Water (W.B.) 25-15
 - ★ **STYX**—Lady (Wooden Nickel) EX-17
- WVBF-FM—Framingham, MA**
- **DOOBIE BROTHERS**—Black Water (W.B.)
 - **BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury)
 - ★ **TONY ORLANDO & DAWN**—Look In My Eyes Pretty Woman (Bell) 25-14
 - ★ **CAROLE KING**—Nightingale (Ode) 23-17
- WPRO—Providence**
- **ELECTRIC LIGHT ORCHESTRA**—Can't Get It Out Of My Head (U.A.)
 - **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
 - ★ **DOOBIE BROTHERS**—Black Water (W.B.) HB-11
 - ★ **JOHN DENVER**—Sweet Surrender (RCA) 19-12
- WORC—Worcester, MA**
- **RINGO STARR**—Spookeroo (Apple)
 - **J GEILS BAND**—Givin' It All Up (Atlantic)
 - ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 24-12
 - ★ **POLLY BROWN**—Up In A Puff Of Smoke (GTO) 17-10
- WDRS—Hartford**
- **PHOEBE SNOW**—Poetry Man (Shelter)
 - **ELVIS PRESLEY**—My Boy (RCA)
 - ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 30-25
 - ★ **LABELLE**—Lady Marmalade (Epic) 25-18
- WPOP—Hartford**
- **OHIO PLAYERS**—Fire (Mercury)
 - **SWEET SENSATION**—Sad Sweet Dreamer (Pye)
 - ★ **LABELLE**—Lady Marmalade (Epic) 20-7
 - ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 30-22
- WFRY—Albany**
- **LABELLE**—Lady Marmalade (Epic)
 - **ELECTRIC LIGHT ORCHESTRA**—Can't Get It Out Of My Head (U.A.)
 - ★ **AMERICA**—Lonely People (W.B.) 24-16
 - ★ **JOHN DENVER**—Sweet Surrender (RCA) 16-10
- WPTR—Albany**
- **LABELLE**—Lady Marmalade (Epic)
 - **AL MARTINO**—To The Door Of The Sun (Capitol)
 - ★ **EAGLES**—Best Of My Love (Asylum) 12-5
 - ★ **DOOBIE BROTHERS**—Black Water (W.B.) 15-9

Mid-Atlantic Region

TOP ADD ONS:

- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- **LABELLE**—Lady Marmalade (Epic)
- **MICHAEL JACKSON**—We're Almost There (Motown)

PRIME MOVERS:

- **DOOBIE BROTHERS**—Black Water (W.B.)
- **LINDA RONSTADT**—You're No Good (Capitol)
- **STYX**—Lady (Wooden Nickel)

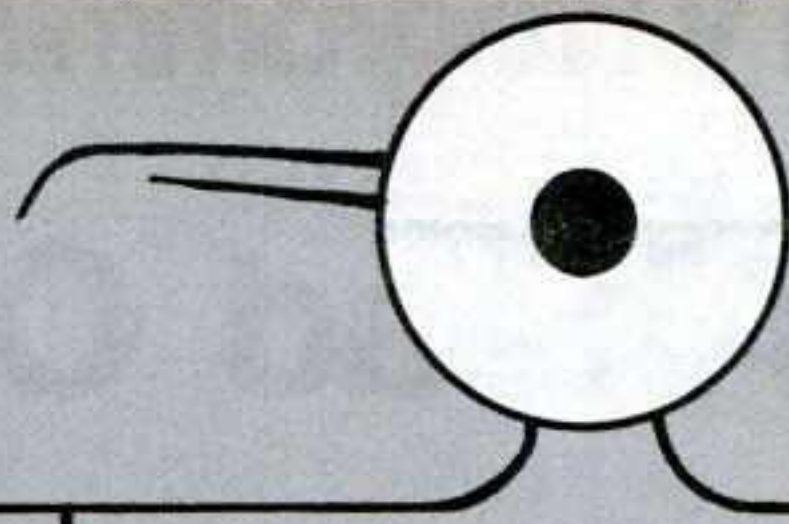
BREAKOUTS:

- **LABELLE**—Lady Marmalade (Epic)
- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
- **FRANKIE VALLI**—My Eyes Adored You (Private Stock)

- WFIL—Philadelphia**
- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
 - **SHIRLEY & COMPANY**—Shame, Shame, Shame (Vibration)
 - ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 22-14
 - ★ **DOOBIE BROTHERS**—Black Water (W.B.) 23-16
- WIBG—Philadelphia**
- **JOE COCKER**—You Are So Beautiful (A&M)
 - **JACKSON FIVE**—I Am Love (Motown)
 - ★ **OHIO PLAYERS**—Fire (Mercury) 12-4
 - ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 21-13
- WPGC—Washington**
- **ELECTRIC LIGHT ORCHESTRA**—Can't Get It Out Of My Head (U.A.)
 - **LABELLE**—Lady Marmalade (Epic)
 - ★ **NO CHANGE IN POSITIONS**
- WRC—Washington**
- **JIMMY CASTOR**—Bertha Butt Boogie (Atlantic)
 - **STYX**—Lady (Wooden Nickel) 18-10
 - ★ **GRAND FUNK**—Some Kind Of Wonderful (Capitol) 21-17
- WCAO—Baltimore**
- **JACKSON FIVE**—I Am Love (Motown)
 - **JOE COCKER**—You Are So Beautiful (A&M)
 - ★ **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA) 29-23
 - ★ **STYX**—Lady (Wooden Nickel) 18-13
- WLPL-FM—Baltimore**
- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
 - **LOGGINS & MESSINA**—Changes (Columbia)
 - ★ **BACHMAN-TURNER OVERDRIVE**—Roll On Down The Highway (Mercury) 29-24
 - ★ **LABELLE**—Lady Marmalade (Epic) 30-25
- WGH—Newport News, VA**
- **SUGARLOAF**—Don't Call Us, We'll Call You (Claridge)
 - **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
 - ★ **JOHN LENNON**—#9 Dream (Apple) 21-15
 - ★ **ELECTRIC LIGHT ORCHESTRA**—Can't Get It Out Of My Head (U.A.) 23-17
- WYRE—Annapolis, MD**
- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
 - **HOT CHOCOLATE**—Emma (Atlantic)
 - ★ **OHIO PLAYERS**—Fire (Mercury) 22-11
 - ★ **LYNYRD SKYNYRD**—Free Bird (MCA) 17-10
- WLEE—Richmond, VA**
- **OLIVIA NEWTON-JOHN**—Have You Never Been Mellow (MCA)
 - **B.T. EXPRESS**—My Eyes Adored You (Scepter)
 - ★ **FRANKIE VALLI**—My Eyes Adored You (Private Stock) 30-13
 - ★ **AMERICA**—Lonely People (W.B.) 22-12

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FEBRUARY 8, 1975, BILLBOARD



We sincerely thank
all of our friends at
Elektra/Asylum Records
for their part in making
all of our albums gold in 1974;
and for making
"The Best Of My Love"
our biggest hit single yet.

The best of our love,

Bernie Taupin *Glen Frey* *Randy Meisner*
Don Henley
Ronald W. Felder
Eagles



10 STATIONS REPORT THEY ARE UNDERESTIMATED

Vegas Radio: Ahead Of Charts?

By LAURA DENI

LAS VEGAS—In a survey taken among 10 radio stations operating here, owners, program directors and station managers feel that record companies do not place enough importance on local radio as an important record-playing and breaking market.

The majority of the stations here feel they are ahead of national charts and thus would be a good test market for breaking records. The rundown on stations is as follows:

KORK-AM & KORK-FM

"Each individual deejay pulls his own music from the library," says program director Buzz Jones. "We vary, depending upon the releases, but a record is kept in for a three-month period. After that period it is pulled and goes into our permanent file. How many records are played depends upon the clock hours. If it's a 55-minute hour we'll program an estimated 11 records."

KORK-AM is middle of the road. The demographics are 18 and up.

Jones is the man who initially listens to all new records coming into the station. He holds no regular meetings with deejays on what is played. "If there is a specific question on a record, let's say maybe one that I disagree on, then we'll sit down and listen and listen again and again. If they can convince me that it's one that we should be playing, then it goes on the air. We don't work off 40 or 60 records and that's it," he clarifies, adding, "We send playlists nowhere."

"There are eight deejays, so in a way I suppose there could be eight playlists," he admits. "We have album releases, greatest hits, singles and our older album files. Each individual deejay picks from these different sources for each show that he does."

"Our format is MOR. If the record is hard rock then I don't care what it's doing across the country, we don't play it," stresses Jones. "But if it fits our format then we'll play it. If it doesn't fit our format, I won't play it."

"The number of new records added each week varies. Out of 100 singles that I'll listen to, I may get anywhere from five to eight that will be playable in any given week," Jones says.

Attention that KORK receives from the record companies "varies with the individual company," says Jones. "There are some stations that will get better service with one record company than they will with another. We are getting pretty good service. Not as good as I would like, but let's say good. It's taken us seven years to get good service. When I came here seven years ago, record companies did not service Las Vegas

at all. We're a forgotten entity in the music field."

Jones has been in radio for 20 years, coming to KORK from KOOL in Phoenix.

"There is definitely a difference in programming between our AM and FM stations," he says. "FM is a strict format beautiful music station. In the business it's called Schulke Sound."

"On AM we play the Carpenters, Ringo Starr, Donny Osmond, Mac Davis, Frankie Valli and Paul Anka. None of these would be played on FM. There would be some duplications as far as the artists played, but it falls on the instrumental side, though. Just like we would play Henry Mancini on both AM and FM."

"We are involved with record promotions involving both record companies and hotels," he elaborates. "We've been in different ones. Like

the Hilton and the Sands with various record companies: RCA, Capitol. Our participation is more in the area of giving away record albums or a night on the town to promote an artist opening here."

KLUC

Michael McCarthy, 31, has been program director since Jan. 1, moving up to that slot from assistant. Reared in Michigan, he was at WKNR in Battle Creek.

"Adult contemporary is the format of KLUC. In 45s we play about 40 to 45 in seven hours," he comments. "We follow a number of sources; Billboard, the Gavin Report, keeping in mind the objectives of the station and that our demography is 18 to 34. We limit the selections to what we think would be of interest to them."

"Jack Abell and I do the music through the various charts and our

own personal expertise. Over a number of years doing music you determine an inner feeling that you develop after awhile. At the moment the Beatles, by themselves, are very popular. They all have their own records out, so they happen to be dominating the survey. Their records all seem to be released at the same time and have an appeal at the moment."

KLUC employs five full-time deejays with the median age mid to late 20s.

"We do the music on Mondays, which means we add songs on Mondays," continues McCarthy. "Generally we add six or seven records a week and we probably would drop six to make room for the new ones. But we do it specifically on Mondays. Records accumulate and on Fridays we narrow them down to the

(Continued on page 39)

Playlists Change Tues. & Wed.

• Continued from page 1

Hennes says "about two or three" new records enter the station's new playlist every week. Disk jockeys must adhere to the list without deviation.

At Chicago's WLS, p.d. John Gehron works closely with his music director Jim Smith shaping up a playlist which evolves from a computer Monday nights following retail record store calls all day Monday.

"We present a playlist of 18 disks," says Gehron. "On the average week, two records drop off and two come on when the new list goes on the air at 6 p.m. Tuesday. Our jockeys do not deviate from the list."

Smith adds that WLS has used the Tuesday evening debut of the playlist "for about six months, more or less."

In New York, WABC under Rick Sklar's direction introduces its new list Tuesday afternoons, usually with about 23 records.

"The number fluctuates," says Sklar. "We may introduce as many as six records or we may introduce none. At WABC our staff checks sales all day Monday and the playlist is ready to hit the air by 3 Tuesday afternoon."

Does WABC employ a computer? "Yeah," says Sklar. "Her name is Sonia Jones. She compiles all the information herself."

As with other stations, each jockey follows the playlist precisely at WABC.

Mardi Nehrbass, national music coordinator for the powerful RKO General chain and aide to Paul Drew, programming vice president, is based in Los Angeles. Her responsibilities as she works in collaboration with Drew is to program for KHJ in Los Angeles; KFRC, San Francisco; WHBQ, Memphis; WRKO, Boston, and WXLO-FM in New York.

"We switch playlists shortly after 6 p.m. every Tuesday," she says. "Each week we carry from 30 to 40 records, introducing as many as four or five new singles depending on what our Monday survey results reveal."

"As far as we know here in Los Angeles, RKO General jockeys wherever they are working follow the playlist implicitly."

Among the top rockers preferring Wednesday as their switchover day is Philadelphia's WFIL where Jay Cook is program director.

"We feature from 22 to 26 disks on our list," he says. "The new program goes on at 6 p.m. every Wednesday and there's no deviation from it until the following Wednesday."

Cook recalls that WFIL once introduced its new records on Thursdays ("perhaps it was as late as a Friday") but through the years the debut time was moved forward because of competition at other stations.

Station WQXI-AM-FM, Atlanta, begins its survey of record sales on Friday and extrapolates its findings over each weekend, Monday and Tuesday and then pops its new playlist at 6 a.m. Wednesday.

Former Nashville radio personality Scott Shannon is the WQXI p.d. who works closely with John Leader, his music coordinator, and secretary Pam Bellamy in researching the promising new records with retailers and from music trade paper charts.

"From three to six new singles make our list every week," Shannon says. "Our master list runs a little long, as many as 35 records, but we study demographics carefully and we go a bit farther than many stations in our computation of what's selling. We cover rackjobbers and distributors as well as the conventional sources. And of course every jockey wants to play new records. Sometimes that's a small problem. Once our master playlist is established by John, Pam and I, though, it is followed to the letter."

Houston's KILT is programmed by Bill Young. He reports that "three or four" new entries make his playlist, which goes on the air at 3 p.m. Wednesday every week.

Are KILT jockeys instructed to follow the list exactly?

"Yes, and we hope they do," says Young.

The Tuesday and Wednesday switchover days have not evolved because those times have been found to attract the most listeners, all program directors agree. Rather, the 24-hour period has come about down through the years simply because that's the best time to introduce new music as a result of re-

search into which new records are selling most briskly.

None of the program directors with whom Billboard talked telephonically knew of a single station in the U.S. that presented its new playlist on a Thursday, Friday, Saturday, Sunday or Monday. Those are days, obviously, when listeners are "doomed" to hearing the same records they heard the day before and the day before that.

Bubbling Under The HOT 100

- 101—CHANGES (Messin' With My Mind), Vernon Burch, United Artists 587
- 102—DISCO TEKIN, Reunion, RCA 10150
- 103—ONLY ONE WOMAN, Nigel Olsson, Rocket 40337 (MCA)
- 104—ALL OUR DREAMS ARE COMING TRUE, Gene Page, Atlantic 3247
- 105—WOLFGANG JACK, Todd Rundgren, Bearsville 0301 (Warner Bros.)
- 106—NASHVILLE, Hoyt Axton, A&M 1657
- 107—GRAB IT, Olympic Runners, London 216
- 108—RAISED ON ROCK, Johnny Winter, Blue Sky 8-2754 (Columbia)
- 109—I'LL BE HOLDING ON, Al Downing, Chess 2158 (Chess/Janus)
- 110—COOCHIE COOCHIE COO, Hudson Brothers, Casablanca 816

Bubbling Under The Top LP's

- 201—FLORA PURIM, Stories To Tell, Milestone 9058 (Fantasy)
- 202—THE JONESES, Keepin' Up With The Joneses, Mercury SRM-1-1021 (Phonogram)
- 203—GODFATHER PART II/SOUNDTRACK, ABC ABCD 856
- 204—THE SENSATIONAL ALEX HARVEY BAND, Impossible Dream, Vertigo VEL 2000 (Phonogram)
- 205—BONNIE BRAMLETT, It's Time, Capricorn CP 0148 (Warner Bros.)
- 206—LENNIE BRUCE, Carnegie Hall, United Artists UAS 9800
- 207—JOHNNY BRISTOL, Hang On In There Baby, MGM M3G 4959
- 208—MELANIE, As I See It Now, Neighborhood NB 3000 (Arista)
- 209—5TH DIMENSION, Soul & Inspiration, Bell 1315 (Arista)
- 210—EARTHQUAKE/SOUNDTRACK, MCA 2081

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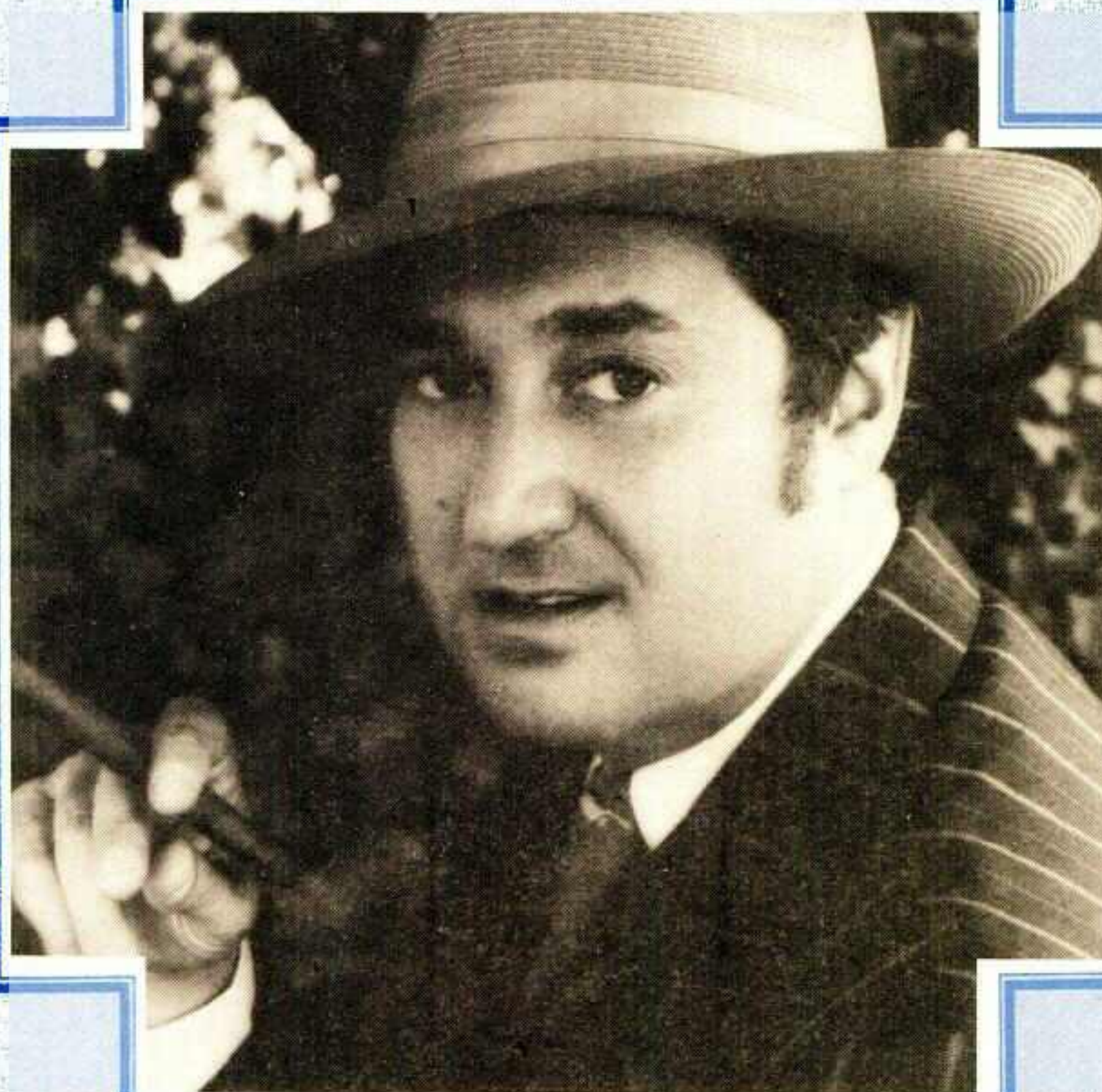


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Jazz Making It Big In N.Y. Via WRVR

By JIM FISHEL



Joel Whitburn's Record Research Report

Elton John's "Greatest Hits" LP is only the third album of the "70's" to score in double figures as the nation's #1 charted album—10 consecutive weeks at the #1 spot! The other albums staying at #1 for 10 weeks or more in the "70's" are Carole King's "Tapestry" album for 15 weeks and Simon & Garfunkel's "Bridge Over Troubled Water" for 10 weeks. Incidentally, last week, "Tapestry" became only the 16th album in history to appear on the charts for 200 weeks! Congratulations Carole!

The all-time record for total weeks at the #1 spot belongs to the Original Cast album of "South Pacific" which held #1 for an incredible 69 weeks! The Soundtrack album of "West Side Story" holds a comfortable 2nd place with 54 weeks at #1.

The most total weeks a single (45 or 78 RPM) record ever stayed at the #1 position is 21 weeks—Hank Snow's "I'm Movin' On" from the Country charts in 1950. Another Hank Snow release "I Don't Hurt Anymore" and Webb Pierce's "In The Jailhouse Now" each stayed at the #1 Country spot for weeks.

On the "Soul" side, the all-time record for a #1 single is Charles Brown hitting for 15 weeks with "Trouble Blues" back in 1949. Close behind with 14 weeks is "60 Minute Man" by the Dominoes from 1951. The most total weeks a pop single ever held the #1 spot is 13 weeks. 3 tunes hold this record, set well before Billboard initiated its "Top 100" chart in 1955 (see my report #28): Artie Shaw's "Frenesi"; Harry James' "I've Heard That Song Before," and Gordon Jenkins & The Weavers' "Goodnight Irene."

Trivia Question #30: There has been only one record in the History of Billboard's Singles charts to appear on the charts for one full year—52 weeks. Name this record and artist from the Country charts back in 1957.

(Answer: Bobby Helms' "Fraidy Cat")

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Joel Whitburn

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NEW YORK—This city has always been the citadel of jazz, but there wasn't a fulltime jazz station until one year ago when WRVR switched over and began letting people know that "if jazz is the name of the game in this city, then this station is the only game in town."

Singlehandedly, WRVR has helped keep the New York jazz scene thriving by enlisting a variety of new listeners—young, old, white, black, rich, poor.

Jazz has become the common denominator for many people here, partly due to the efforts of "jazz radio" and its general manager Robert Orenbach.

He was brought in more than a year ago and he immediately instituted a number of changes to save the station from oblivion.

WRVR's logo began popping up all over the city on subway cars and platforms, buses, billboards, television, national magazines, newspapers and a wide variety of other locations. Orenbach says the massive campaign was launched to make people in New York City, Long Island, New Jersey, Westchester, Connecticut and even Pennsylvania aware of its presence.

After this feat was accomplished, Orenbach launched phase two of his plan and WRVR became involved in the presentation of live music. The station's name was lent to each concert's promotional sponsorship and several area concert promoters including New Audiences and Don Friedman became involved.

Many of the world's top jazz artists have been presented through this joint sponsorship including Gil Scott-Heron, Charles Earland, Pat Martino, Stanley Turrentine, Bobbi Humphrey, George Benson, Freddie Hubbard, the Crusaders, Norman Connors, Chet Baker, Gerry Mulligan, Stan Getz and Jon Lucien.

"Through a series of combined efforts, we bombarded the media and it really paid off because they trusted us on each show we lent our name to," Orenbach says. "The clout we now have is almost incredible as was demonstrated by our last show."

The last date was a Lucien, Benson, Turrentine concert and on the strength of advance ticket sales, a second show was added for midnight, with only two days notice.

"It was gratifying that we could fill a second show at Carnegie Hall with such a short time to sell tickets, but we did it and we are especially proud of this venture," he says. "I think that we are continuing to draw support from the community and this concert draw was anything but a fluke."

Orenbach says it is to the station's best interest to look out for all of the jazz promoters and club owners. This latter group is very close to WRVR, because they are trying to keep live jazz here on a regular basis.

"People are spending money to

see concerts instead of club dates and we feel so loyal to these clubs that we are still playing Robin Hood to them," he says. "We give them a lower advertising rate because we know that they are most important to our existence."

In the last six months, WRVR has become more involved with these clubs and they have incorporated a bi-weekly live concert series into the format of the station. Clubs like The Baby Grand in Harlem, Boomer's in Greenwich Village, the Half Note in midtown Manhattan and most recently The Village Gate have been featured extensively.

These live concerts from the Gate are held every other Monday and there is always a line out on the street around the block, according to Orenbach.

"We advertise them on the station and we have been thrilled with the results," he says. All of the other clubs around town have approached us about the possibility of scheduling more live broadcasts and we are sorting out all of these ideas."

Orenbach says that there were only about six jazz clubs 18 months ago, but that number has soared to more than 90 in the last few months. The music is branching out into all

of the listening locations of the station and this is a matter of great pride to him.

"Jazz has come out of the woodwork and it is playing at more and more places that it could never be found at including some of the top hotels around town," he states. "Rooms like the Maisonette and Peacock Alley have opened their doors to jazz."

WRVR has seen a vast amount of problems in its history and Orenbach was faced with a grave economic problem when he took the helm. It has only been a commercial broadcasting station for little more than three years and it is under the auspices of The Riverside Church, where the broadcasting studios are located.

When it became a commercial station, it had no identity of its own and struggled through a variety of formats, including an all-talk setup. Orenbach was given complete autonomy by the station's board of directors and he immediately reworked the program schedule and disk jockey line-up.

"I now have what I truthfully consider to be the most complete and well-rounded group of jocks in the business," he says. "They have expe-

rience and knowledge in a variety of areas and they know how to program all kinds of music."

The current disk jockeys are Max Cole, a veteran of WRVR since 1961; Ed Beach, former jazz musician and Shakespearean actor; Charlie Brown, former jazz record promotion man and Howard Univ. associate professor; Les Davis, emcee for all the live broadcasts; Felipe Luciano, host of Latin music shows and a noted poet; and Van Jay, the all-night man with an extremely loyal following.

"We are satisfied with our current lineup of music and news shows," Orenbach says. "The best part about what we are offering is that it appeals to most everyone."

"We are mixing up what we play and trying to draw in people who listened to jazz when they were growing up, as well as the younger people who are turning on to this vital form of American music."

The special feature that Orenbach is most proud of was the station's exclusive coverage of Duke Ellington's funeral. Response to this live broadcast was so large, that the tape was re-run and many stations throughout the world requested it.

HOT CLOCK MATHEMATICS

Tricky Art: Counterprogramming

EDITOR'S NOTE: This is the second installment of a two-part article on the typical Hot Clock used by most radio stations. The author is Eric Norbert, assistant program director of KMPC in Los Angeles, once program director of KMBY in Monterey, Calif. KMPC is an MOR format station; KMBY was a Top 40 format station.

Hot Clocks are much misunderstood and often used to counterprogram rather than program a station. It should be noted that a radio station which concentrates mostly on counterprogramming is unconsciously informing listeners that another station in the market is better than itself. And it's very hard to win that way. Slotting your double-play against the other guy's news is a destructive idea unless it makes sense within the totality of your format structure to have that double-play at that particular time.

The correct function of a hot clock is to establish a specific sequence of records. The sequence, in turn, is determined by the desired balance of records.

The first step is to formulate an idea of what kind of repetition you desire. To cite an example of how this works, in restructuring the station I was with at one time—KMBY in Monterey in 1969—I wanted to have a relatively long list at this Top

40 station, since considerable variety is important to attract and hold a large adult audience. High repetition of familiar records, on the other hand, was necessary to maintain the youth audience. The solution I arrived at in this particular case was to establish a list of roughly 50 titles, divide them into two categories—the 15 top hits, and the remainder—and rotate the two categories on a one-for-one basis. The top hits were determined by local sales and requests mainly, and the list was lengthened to this level not by increasing the programming of picks and secondary records, but by retaining the former "top hits" till they had stopped selling and being requested in the market. The top hits had a 2½-3½ hour repetition pattern, with the remainder of the list cycling every 6-7 hours, depending on spotload. The result was relatively low (for Top 40) repetition of individual records, but an extremely high familiarity factor on the records played. It worked, along with a number of other things we did outside the music area; KMBY has been the Pulse rating leader, 12+ and 18+, in the Monterey-Salinas market for almost four years now—for the last two of which the credit must go to Doc Hammond and Frank Colbourn. Don't miss this point: That's an example, tailored to a time and a market; in many instances it would be the

wrong choice for best results. The purpose of this article is to redefine some of the considerations that lead to your devising of your own music system, uniquely suited to your own station and market.

And notice this: I didn't use seven piles of records in the control room, or four, but *two*. Something they teach in basic mathematics is reducing a fraction to its lowest common denominator; the same applies to music rotation patterns. First, sit down and figure out the percentages of specific music categories you want included in your pattern. Perhaps you decide you want 30 percent current hits, 10 percent picks, 20 percent top hits, 10 percent album cuts, and 30 percent oldies. By having two categories that represent 1 record in 10; you necessitate a 10-record rotate-and-repeat sequence.

That presents a problem. With longer records nowadays, and a heavy spotload, it might take an en-

(Continued on page 23)

More
 Radio-TV Programming
 See Page 39



WRVR photo

DISCUSSING JAZZ—At a WRVR concert, from left, air personality Charlie Brown, trumpeters Joe Newman, Bob Orenbach, and clarinetist Benny Goodman.

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Vox Jox

By CLAUDE HALL

The annual convention of the National Assn. of FM Broadcasters will be held Sept. 17-20 in Atlanta, according to association president **James Gabbert**, owner of KIOI in San Francisco. The board just met in Atlanta and approved plans for moving to larger quarters and expanding the staff to support increased member services. . . . **Eric Small**, the audio consultant who operates out of San Francisco, is working on a book to be titled, tentatively, "Broadcast Audio For The Paranoid Program Director." Says, "It is intended to be a survival manual for program directors and other non-technical management in a radio station, for use in dealing with engineering."

* * *

I thought **Charlie Parker** had been in radio and at WDRC in Hartford for 25 years. He corrects me with a letter, saying, "It'll be 31 years in March. Sometimes I think it might be preferable to be young and innocent than old and authoritative. Longevity doesn't get you up the stairs quite as fast."

* * *

Harve Miller called to say he is still at KKDJ, Los Angeles. . . . **Howard Corday**, music director at WKNE in Keene, N.H., reports that "in spite of slow or non-existent music service from some labels, we're running a playlist of about 80 to 90 records, including a good selection of new artists." Lineup at the station includes program director **Bill Raymond** 6-9 a.m., **Corday** 9 a.m.-3 p.m., **John Reynolds** 3-6 p.m., **Ed Brouder** 6-11 p.m. and weekend men **Don (Don Stevens) Gibb**, **Dave Sutherland**, and **Harry Kelley**.

* * *

Bobby Magic is leaving his position as program director of KCBN in Reno; he'd been there five years and before that was with KYA in San

Francisco as air personality and, I believe, music director. He's looking for a major market air job or medium market programming and air position. 702-329-7955. . . . New program director of KDWB in Minneapolis is **John Sebastian**, replacing **Buzz Bennett**, who is moving to Los Angeles to start a programming consulting firm. **Gary Stevens**, general manager of KDWB, points out that Buzz brought the station up to overall third in the market; "we are No. 1 in teens and the top contemporary in the Twin Cities in adult women. We were weak in men 18-34, but up from where we took it over." Stevens, as I do myself, feels that **Bennett** had done a good job with the station.

* * *

Al Weel in Fairfax, Va., **Jack Casey** is operations director and **J. J. Justin** is program director. . . . The lineup at KOWN in Escondido, Calif., has program director **Clip Helps**, **Al Hopkins**, and **Bob Hudson**. Station was looking for another air personality a week ago. Nice little town not too far from some of the greatest beaches in the world. And the slot is a 6-midnight rock slot. . . . **Donn Nichols** is still in bad condition in Stevens Point, Wis., but more from hospital bills than anything else. He'll be out of radio for several months. To help pay for his hospital bill, you can contribute anything from \$1 to \$5. Or more. Checks should be made out to the **Donn Nichols Fund** and sent to the First National Bank, Stevens Point, Wis. 54481. **Donn** has no insurance. Lineup at WSPT in Stevens Point now includes **Mike Black** 5-10 a.m., **Gary Wescott** 10 a.m.-2 p.m., **J. W. Walker** 2-7 p.m., and **Al Kearns** 7-midnight, with **Jeff Van Dien** and **Bob Lee** helping on weekends. Walker has taken over the music duties from Nichols for the time being.

Hot Clock Mathematics

Continued from page 22

tire hour to cycle your entire sequence once; your average listener doesn't get the balanced presentation you want him to perceive, anytime he listens. Then again, the more complex music pattern might get fouled up somehow on the air, and it won't even come out right when you listen!

Consolidate your categories, round off your fractions, and then find the lowest common denominator. In our example, how about combining your picks and LP cuts into the "current hits" category—perhaps by noting that a certain record in the second and fourth repeat of the basic sequence per hour becomes a pick, and an album cut, respectively. Then round off the top hits to 25 percent, and oldies to 25 percent, and you suddenly have a workable four-record basic sequence: hit/top hit/*hit/oldie. The *hit represents that "wild card" that changes in the second and fourth cycle in an hour—and note that the LP cut thus would come up only in a light commercial hour where at least 15 records can be played; this is normally very desirable, since this album track is more often than not a "balance" tune, and not particularly familiar. In an hour where the spotload forces play of only a minimum number of records, it's especially important that only the strongest and most familiar records be played. Also, in that four-record sequence, the age range of the oldies can be varied on each successive cycle within the hour, to help target your

demographics. More about this technique a little later. Next, though, let's take record sequencing a bit farther.

When you've evolved your basic record sequence, based on the proportions of music categories you want presented on your station, it's time to turn your attention to another aspect of sequence . . . how the listener perceives this pattern as a progression of sequential events. Each record should "set up" the next, even if spoken material intervenes between each record.

Whichever way we do it, we want to start with a "grabber." The listener, enjoying it, wants to hear the next record. It isn't as strong, perhaps, but it follows a strong record, so he'll keep listening to see what we play next . . . and it's a distinctive and strong record. He's rewarded again, and listens for the relatively weak (but important for contrast) next record, and so forth.

This leads to another important point, and one that has fallen into disuse in the last decade—in Top 40 at least. I've mentioned it earlier. It's contrast. Records have to contrast with each other as a sequence progresses for two important reasons: contrast sustains audience attention and interest, and it defines the limits of your music format, which keeps a listener with you through a record he doesn't like, in the expectation that the next record will be different—and probably more likeable.

EDITOR'S NOTE: Concluding installment next week.

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INTERVIEW

'Right Way' To Fire a Jockey? Pat O'Day Has Never Found One

EDITOR'S NOTE: This is the third and concluding installment of an in-depth interview with Pat O'Day, until recently the general manager of one of the nation's most successful Top 40 radio stations—KJR in Seattle. O'Day now operates a multimedia firm in Seattle. The interview was conducted by Claude Hall.

HALL: Pat, give me your feelings on the role of the air personality.

O'DAY: There's not a more exciting, challenge ... there's nothing more fulfilling ... than being a great and well-rated disk jockey. In any market, be it small or large. Being a good disk jockey is one of the most exciting things that can happen in your life. You only walk through this life once and if you're born to love adulation, being a disk jockey is an extraordinary opportunity. However, there are certain dues that have to be paid ... otherwise, adulation cannot be achieved. The dues that have to be paid include patience over salary, patience with management, patience to give yourself time to grow up.

And, believe me, I feel that the disk jockey who's a star in a small town is just as big a success as the disk jockey who's a star in a large city. The criteria of success is not how much money each makes ... but how they relate to their particular audiences. That's a measure that applies to both.

And, how do you reach that level of success? Giving of yourself ... whether your motives are selfish or unselfish. You must go out and contact people ... meet people, because they have so much to give you. You're a communicator, but how can you communicate with people whom you don't know? And a nice bonus is that right along with meeting potential listeners face-to-face, you're building a personal relationship that can measurably increase your listening audience.

H: How do you fire a disk jockey?

O: I've never figured it out. It broke my heart every time. I don't know the right way. The only thing I've tried to do is take that negative in his life and make it a positive by explaining as constructively as possible where he failed with us. And by explaining our evaluation of him, which is better than his evaluation because it's difficult to evaluate yourself. I try to give him a direction to go. Make his departure from our station something that will lead him on and up. Never in the world have I gained any satisfaction from anyone that we fired going down. Sometimes that was proof of our correct decision, but absolutely no satisfaction. Instead, disappointment that even in the firing I was unable to contribute something persuasive enough or correct enough to help them further their career.

H: In the case of a disk jockey that has failed at a KJR or any other station, what should they keep in mind as they go to their next job?

O: Well, what is the attitude of a disk jockey when he changes markets? And, I suppose this is human nature ... it could be the same in the trucking industry ... or any business in the world ... he says: "I'm going to get off on the right foot." And, to do so, he generally falls into his comfort zone and does what he feels comfortable doing. Because he wants security. And he feels more secure doing what is comfortable for him. I think a disk jockey going into

a new job has to probe intensively ... find out what is expected of him by the station. If the program director can't provide him with an answer, then he should go to the manager. Find out what they want of him. Then, the disk jockey should combine that information along with the information about his past mistakes at other radio stations and turn out an on-air production that is, hopefully, devoid of mistakes he's made in the past and encompasses the things that his new management wants. Funnel his talents into that framework.

H: Then a disk jockey can always improve himself?

O: Can't we all? We have a banker in Seattle who's 105 years old and plays golf and says he's getting better every day. And how about the jock who's 23 and thinks he's peaked?

H: What future do you see for Top 40 radio?

O: If Top 40 is going to withstand the competition of FM radio, it's going to have to stop relying on short playlists, mundane promotions and tightly-controlled non-personality approaches.

Instead, Top 40 radio should be looking for justifications—concrete reasons—to expand the playlist ... to create contests both human and brilliant ... to have deejays whose personalities equal the communication level of the music of today.

What Top 40 radio in America needs today is about a thousand Robert W. Morgans and 500 Charlie Tunas.

H: You mentioned that stations need a longer playlist—something that you were successful with at KJR—but habitually the stations with shorter lists seem to do well in the ratings, often whipping the station with the longer playlist.

O: I don't think it's the number of records in an hour that gets a station ratings, providing commercials and talk are kept within reasonable tolerance. It's the way the music is played that's going to capture the audience.

For instance, if one station plays 15 records an hour and the deejays methodically destroy the intro and outros of all of the records, I'll put my money on the station that's across the street which may play two fewer records per hour, but allows the music to speak for itself with tasty, aware transitions and segues.

We paid a university in Seattle to do some audience research and one of the interesting facets uncovered was that Top 40 AM radio disgusted the younger people because of the constant destruction of important passages of music.

Too many times, program directors in effect tell the listeners to go to hell; "you don't know what you want ... we'll tell you what you want."

Our research was conclusive ... talking over the intros of the records is destructive to radio's greatest attribute—the creation of mood. Talking over the intros and the outros of the records destroys that mood.

H: Then the deejay should never talk over intros ... that, too, is totally out of step with what are considered to be modern programming techniques.

O: We cannot be so inflexible that a deejay can't be allowed to provide a smooth ending to what might be a repetitive ending on a record. But the listening audience has never heard the record intro they want you

to talk over. True, the good air personality might enhance the opening of a record, but announcing the time, the traffic conditions and the weather is not glorifying that record performance.

H: You've made use of the research information at KJR?

O: Yes. For some time. In 1972, I was begging Gary Taylor, then the program director, to play the music and let the music complement the music ... play music back-to-back. If the station is good, you don't have to give the call letters after every record.

In 1974, Nick Anthony had taken the station back to where it had been under Taylor.

However, we're now No. 1 again by playing the music together and building moods, staying off the music. Twice, we've come back.

But radio isn't mysterious secret formats ... it's common sense.

Radio needs to be a contributing member of the family ... a unity with the listener.

I don't know how to impress on you the fallacy of the short playlist. How can any program director confine America's musical tastes in 1975 to the same number of performers we programmed in 1968 ... the very exact same performers, because there won't be any new acts and very few records by them.

You might go to a short playlist to hype your property if you've undergone a change in formats ... but the broader demographics ... the bulk demographics ... are available only on a long-term basis with a broader music spectrum.

H: You don't just throw new records on the air, though?

O: No. Of course not. Introducing new music has to be done with care.

You see, radio is either a mood-support or a mood-changer. That mood is so critical—and since music is the foundation of the mood—we must be constantly alert to assure that deejays treat it in such a way that the mood cannot be injured.

That's why I was critical of intros and outros. Too many deejays today are using intros and outros to turn themselves on ... to hype their performances. They get off on themselves by timing right up to the vocal, oblivious to the art and the feeling and the framework they are destroying.

H: On this intro and outro theory ... do you believe the same thing applies to other formats?

O: Country and soul radio became successful when they copied Top 40 concepts. But I can't feature a country music fan liking the intros of his song destroyed more than any other listener. At a time when America is more musically sophisticated ... more musically aware ... more sensitive than ever before, Top 40 radio impulsively and bullishly says it's quantity, not quality, the listener wants.

H: Back to an earlier question about the viability of Top 40 radio today.

O: With common sense, you can realize that Top 40 has more potential than it settles for today ... it deals with the best product, the nation's top tunes.

To think that Top 40 radio—in total shares—has to settle in some markets for only 10 percent of the audience is a disgrace.

H: How does a deejay "carefully" add new music?

(Continued on page 45)

Billboard Best Selling Jazz LPs®

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	16	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
2	4	12	BAD BENSON George Benson, CTI 6045 S1 (Motown)
3	3	18	THRUST Herbie Hancock, Columbia PC 32965
4	1	14	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2
5	5	7	SUN GODDESS Ramsey Lewis, Columbia KC 33194
6	11	9	FLYING START Blackbyrds, Fantasy F-9472
7	7	7	TOTAL ECLIPSE Billy Cobham, Atlantic SD 18121
8	10	7	GET UP WITH IT Miles Davis, Columbia KG 33236
9	6	9	SATIN DOLL Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)
10	16	5	STANLEY CLARKE Nemperor NE 431 (Atlantic)
11	8	36	BODY HEAT Quincy Jones, A&M SP 3617
12	9	18	WHERE HAVE I KNOWN YOU BEFORE Return To Forever Featuring Chick Corea, Polydor PD 6509
13	13	18	IS IT IN Eddie Harris, Atlantic SD 1659
14	12	9	THE BADDEST TURRENTINE Stanley Turrentine, CTI 6048S1 (Motown)
15	15	7	ANOTHER BEGINNING Les McCann, Atlantic SD 1666
16	23	7	THE BADDEST HUBBARD Freddie Hubbard, CTI 6047S1 (Motown)
17	NEW ENTRY		MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030
18	18	5	STORIES TO TELL Flora Purim, Milestone M-9058 (Fantasy)
19	19	61	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
20	14	41	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM-1-684 (Phonogram)
21	21	16	ECHOES OF A FRIEND McCoy Tyner, Milestone 9055 (Fantasy)
22	28	33	THE BLACKBYRDS Fantasy F-9444
23	27	33	WINTER IN AMERICA Gil-Scott Heron & Brian Jackson, Strata-East 19742
24	34	25	ONE Bob James, CTI 6043 (Motown)
25	25	3	FACING YOU Keith Jarrett, ECM 1017 (Polydor)
26	26	12	SAMA LAYUCA McCoy Tyner, Milestone M 9056 (Fantasy)
27	20	33	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
28	22	9	FEEL George Duke, BASF/MPS MC 25355
29	29	7	NEWMANISM David Newman, Atlantic SD 1662
30	30	3	JAMAL PLAYS JAMAL Ahmad Jamal, 20th Century T-459
31	17	22	HIGH ENERGY Freddie Hubbard, Columbia KC 33048
32	24	18	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317
33	33	9	ARTISTRY Deodato, MCA 457
34	NEW ENTRY		IN CONCERT VOLUME II CTI 6049 S1 (Motown)
35	35	3	ADAM'S APPLE Doug Carn, Black Jazz BJQD-21 (Ovation)
36	NEW ENTRY		SHE WAS TOO GOOD TO ME Chet Baker, CTI 6050 S1 (Motown)
37	37	40	CROSSWINDS Billy Cobham, Atlantic SD 7300
38	39	9	POTPOURI Thad Jones & Mel Lewis, Philadelphia International KZ 33152 (Columbia)
39	36	3	BUTTERFLY DREAMS Flora Purim, Milestone M 9052 (Fantasy)
40	NEW ENTRY		GREATEST HITS Gene Ammons, Prestige P 10084 (Fantasy)

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By Leonard Feather

REVIEWING AN ALBUM for Billboard a few weeks ago, a writer commented that it is becoming more and more difficult to determine what is and what is not jazz.

One can sympathize with his plight as he wrestled with the problem of deciding in which category to slot the LP. More than ever before in the history of this unique and constantly evolving music, jazz today finds itself at both an economic and artistic crossroads.

A phenomenon that has become increasingly apparent during the 1970s is that of the artist previously associated with jazz whose records cross over to gain acceptance in the pop, rock and soul fields.

Innumerable musicians, sometimes at their own initiative, but often at the instigation of their agents or producers, have renounced the traditional beat in favor of rhythm and blues, and have used electronics, synthesizers, amplified pianos and guitars and basses, to concoct a brew that virtually confounds both the fan and the trade observer who may wish to pigeonhole it as one form of music or another.

The case that comes immediately to mind is of course that of Herbie Hancock. Previ-

with which the word was once exclusively identified.

The manner in which the crossovers have taken place has varied greatly from artist to artist and from record company to record company. The case of Blue Note, for instance, is unique, since the label was founded in 1939 by two jazz fans in New York, both traditionalist-oriented purists whose only aim was to preserve on records, at a small profit if possible, what they believed to be some of the best music that was then being neglected by the major labels.

Almost entirely by themselves, these two men, Alfred Lion and Francis Wolff, guided the label for close to three decades, building what turned out to be an immensely valuable collection of catalog material. One artist after another, without any crossover motives and usually with no intention beyond that of expressing himself musically as honestly as he could, came up with hit after hit: Art Blakey, Horace Silver, Jimmy Smith, Stanley Turrentine, Lee Morgan and many more. It was a classic case of artistic validity that was translated, over the years, into steady sales.

Since Blue Note was absorbed by United Artists the policy has been quite different. Most of the old artists have left and the new



CTI photo

Hubert Laws: tasty classical influences.



Willard Alexander photo

Woody Herman: a modern band style.

JAZZ '75

Crossover Albums

That's The Goal Of More And More Jazz Musicians As They Discover It's The Real Key To Success

ously known for a lyrical, rhythmically subtle and harmonically oblique brand of music that sold moderately well during his years at Blue Note, the former Miles Davis composer-pianist, observing the success that had been enjoyed by Donald Byrd with his "Black Byrd" album, decided that a more rhythmically gutty approach could be of value in bringing him to a broader audience. As he stated at the time, "I realized that I could never be a genius in anywhere near the class of Charlie Parker, Miles Davis or Coltrane, so I might as well forget about becoming a legend and about writing the great American masterpiece. Instead, I would just be satisfied to create some music to make people happy."

Hancock's success in achieving this objective probably surpassed the wildest dreams of anyone, even including Columbia Records and his manager David Rubinson. What has happened to him symbolizes a general trend among jazz artists who, increasingly conscious of the commercial realities and necessities of a highly competitive music business, have made comparable changes in direction, often with rewarding results.

The irony that arises when a Miles Davis or Hancock, a Quincy Jones, a Herbie Mann succeeds in crashing through to the pop charts, is that for the most part it is very debatable whether the music thus created should or should not be defined as jazz. At a recent NARAS meeting, at which I was a member of a committee trying to determine where to draw the line in several such cases, lively disagreement ensued, with most of the participants winning out on some points and losing on others.

Since the performers today who wish to sit at home and write, in Hancock's phrase, "The Great American Masterpiece," without regard to popular acceptance, are in a very small minority, the pressure to join the crossover ranks has been tremendous. Aside from this, more and more jazz musicians are so well versed in classical music, in the commercial sounds of soul, in the r&b beat and in various other disciplines, that they no longer find any need to restrict themselves to a pure, undiluted swinging form of jazz of the kind



A&M photo

Quincy Jones: crossing into pop and soul.



CTI photo

Eumir Deodato: sophisticated rock influences.

talent on the label has been steered, under George Butler's astute guidance, in a more calculatedly commercial direction. Whether the label could have continued to adhere to its purist principles in today's market is moot; but the fact that the catalog was considered extremely valuable at the time it was purchased by United Artists certainly indicates that the policy paid off handsomely over better than a quarter century span.

CTI and Kudu, under the aegis of Creed Taylor, seems to have stuck as closely as any company now active to a course of blending legitimate, tasteful jazz with elements from r&b, classical music (as in Hubert Laws' albums) and funk, without losing much musical validity. Taylor's initiative is reflected in the popular success enjoyed by Deodato, Stanley Turrentine, Freddie Hubbard (before his recent switch to Columbia), George Benson, Esther Phillips and others.



Bonnie Tregel photo

Stanley Turrentine: holding fast in jazz and soul.

Columbia, of course, is the only one of the long-established majors to have maintained a continuous and generally successful relationship with jazz as a viable, salable entity. Miles Davis was advised in the late 1960s that he would have to come up with something more commercial if he wanted to sell records; accordingly, he abandoned his subtle jazz experiments in favor of a series of LPs to which rock fans, young blacks and the new jazz-rock audience in general were able to relate.

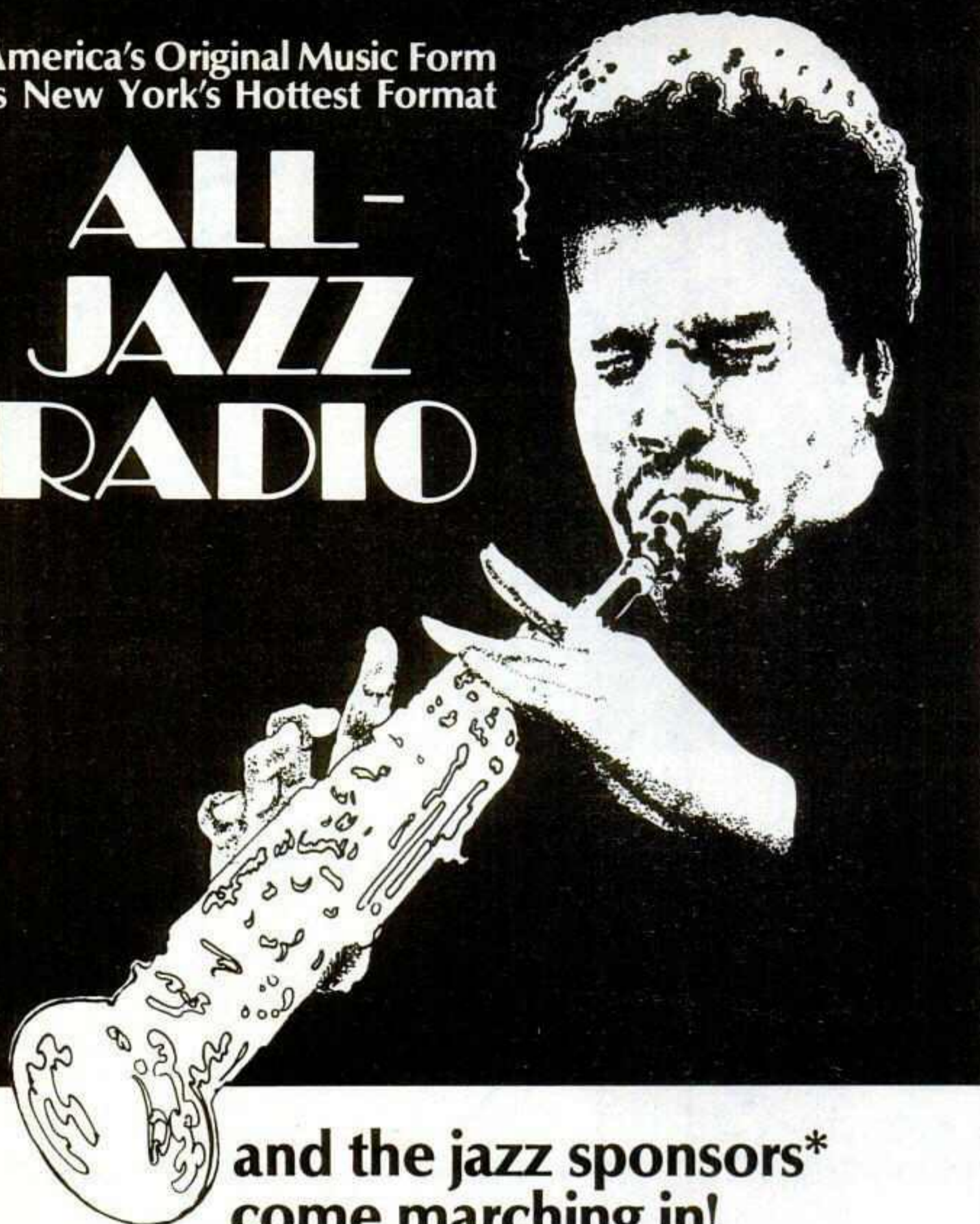
ABC's Impulse label, first under Bob Thiele and in recent years under the control of Ed Michel, has found its own niche in the market with avant garde and spiritually ethereal music, much of it composed and played by artists with a prior jazz reputation.

Thiele himself, with Flying Dutchman and his other labels, has continued the same pol-

(Continued on page 26)

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Crossover Albums

• Continued from page 25

icy, with improved sales, since his affiliation with RCA. The latter, curiously, has on its own label only two jazz artists, both of them British: singer Cleo Laine and organist Brian Auger. RCA has blown hot and cold for many years on jazz and has rarely made a deep impact.



CTI, Bonnie Tiegel photos

Esther Phillips and Sarah Vaughan: competing for survival.

The Fantasy empire, which includes Prestige and Milestone, occasionally crashes across the border, but has had modest and consistent success with a wide range of artists from contemporary (McCoy Tyner) to soul (Gene Ammons) and mainstream-modern (Woody Herman).

Atlantic, which started out as a jazz label in the late 1940s, has leaned more and more heavily on crossover material and artists, as is demonstrated by the success of Herbie Mann, Les McCann and Eddie Harris. But the catalog includes such a diversity of soul, r&b and other quasi-jazz forms that once in a while an experiment such as the one with Dave Brubeck and his sons may be undertaken to moderately good commercial effect.

With the exception of the specialized outfits such as Chiaroscuro, Philadelphia International, Groove Merchant, etc., most of the other labels have found only a small space for jazz, and then usually artists who have been willing to accommodate themselves to present day demands. A&M has Quincy Jones, whose "Body Heat" may have lost him his old jazz audience but has gained him an enormous number of new adherents; Tom Scott, with his big-beat L.A. Express, and more recently Chuck Mangione, who has switched over from Mercury.

The case of Mangione is one of those rare exceptions in which an artist, with the courage of his own musical convictions, taped a concert independently, and was able to make a deal with a major company, Mercury, to take over the album with surprising success on the pop charts. Unlike so many of the others who have crossed over with the cash register very much in mind, Mangione wrote his various extended works, featuring his horn with symphony orchestra backgrounds, with a complete musical integrity that has paid off handsomely.

The same might be said of Capitol's only jazz group, Supersax. This group woodshedded for a full year before making its first public appearance. To the surprise of many, its harmonizations of old Charlie Parker saxophone solos found a sizable acceptance.

The first Supersax album won a Grammy award. Sales both from this and the follow-up LP with more than satisfactory, despite—or because of?—the fact that the musicians were simply playing an update impression of a 1940s music in which they believed fervently.

One of the most unusual cases in the crossover story is that of The Crusaders. This group of musicians from Houston has had a roller coaster career under a series of names.

The unit was originally known as The Swingers; later it was billed as the Modern Jazz Sextet. At one time, Stix Hooper and his colleagues went into a rock'n'roll bag and called themselves The Nite Hawks, but not long afterward they became The Jazz Crusaders and, under that name, enjoyed a long series of successes on the Pacific Jazz label.

A few years ago, however, Hooper decided that the word jazz was a detriment to the group's sales potential.

Accordingly, they became simply The Crusaders. Under that name, and playing a brand of music with a heavier and more danceable beat, the combo has surpassed all previous accomplishments in terms of sales.

The irony is that they are still listed in all the charts under "Jazz Albums" and "Jazz Artists." In fact, many disk jockeys

(Continued on page 28)

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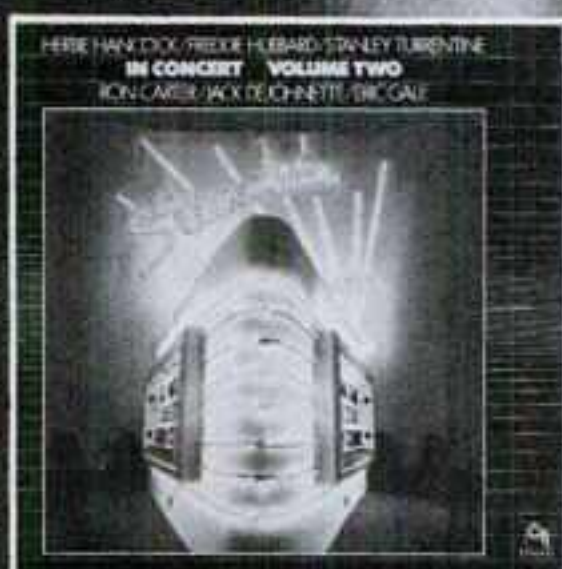
Breathing Fire Into JAZZ



GROVER WASHINGTON, JR.
Mister Magic—KU-20 S1



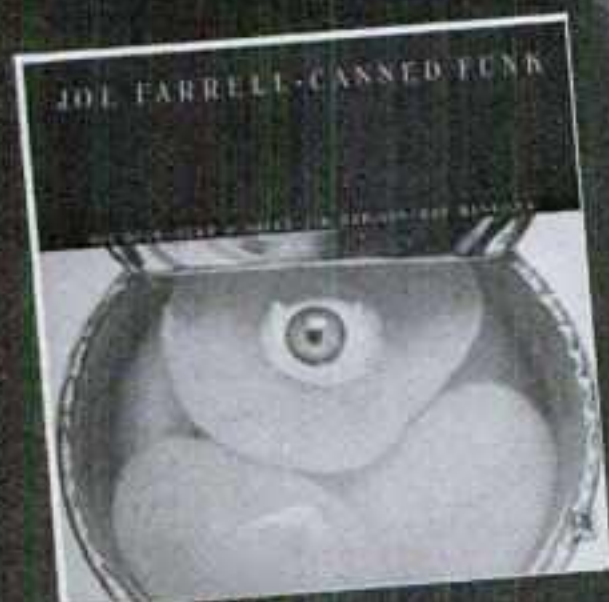
STANLEY TURRENTINE
The Sugar Man—CTI 6052 S1



In Concert
Volume 2—CTI 6049 S1



RON CARTER
Spanish Blue—CTI 6051 S1



JOE FARRELL
Canned Funk—CTI 6053 S1



CHET BAKER
She Was Too Good
To Me—CTI 6050 S1



From the Original Jazz Family
CTI/KUDU/Salvation

Distributed by Motown Records

The Synthesizer

Improvising Requires Special Care Claims Herbie Hancock

By Eliot Tiegel



Billboard photos by Paul Slaughter
Herbie Hancock blends synthesizer sounds well into the core of his modern jazz band.

COMPOSING AND IMPOVISING on a synthesizer presents a whole new bag of challenges—and problems—for the adventurous jazzman.

Herbie Hancock, who has been playing the Arp synthesizer for one-and-a-half years, says one of the basics required is knowing about the physical properties of sound in terms of the devices which are available on the instrument to modify electrical sound.

You don't have to become an electronics specialist, he admits, but you do have to understand what happens when you move that blue switch or flip that black one.

Composing music for a jazz composition requires a greater concentration on what you want to have the instrument do to that sound which is bouncing around in your head.

And when it comes time to improvise during a performance—be it in the studio, or on-stage—you have to be cogently aware of what fields you are treading into when you activate

any of the synthesizer's copious switches and devices, all designed to modify or change a basic sound wave.

Part of the danger lies in the fact that there are copious kinds of effects which can be emerged by moving various sliding volume switches varying degrees. Plus low and high frequency wave forms can be changed slightly or radically by affecting other switching moves, singularly or in concert with other switches.

It all adds up to having the composer flirting with danger when he has to improvise and

he decides on the spur of the moment to move some switch and hope the sound fits which he creates right then and there for the melodic line or the harmonic structure of the ensemble playing of the other members of the band.

"You have to learn how to know what the sound is made up of in synthesizer language," Hancock explains. "You have to know how a signal—a note in musical terms—is affected by the different modifying elements . . . and you have to learn to think really fast.

"You don't have to know about the transis-

tors inside; you just have to know how the sound can be modified."

When he sits down to write a tune which will include a synthesizer part, Hancock usually writes composition to be played on either an acoustic or Fender Rhodes piano. Then he decides on which of his various synthesizers he'll use to create the synthesizer sounds.

"First I play the idea to where I like it," he explains in his Hollywood Hills home, the sun warming his living room, his gold record for the LP "Head Hunters" glistening brightly without any help from the late afternoon sun.

Using a synthesizer patch book—sort of a battle plan where one writes down significant information about how the instrument is set up—he writes down the keys he thinks he'll push to get his sounds.

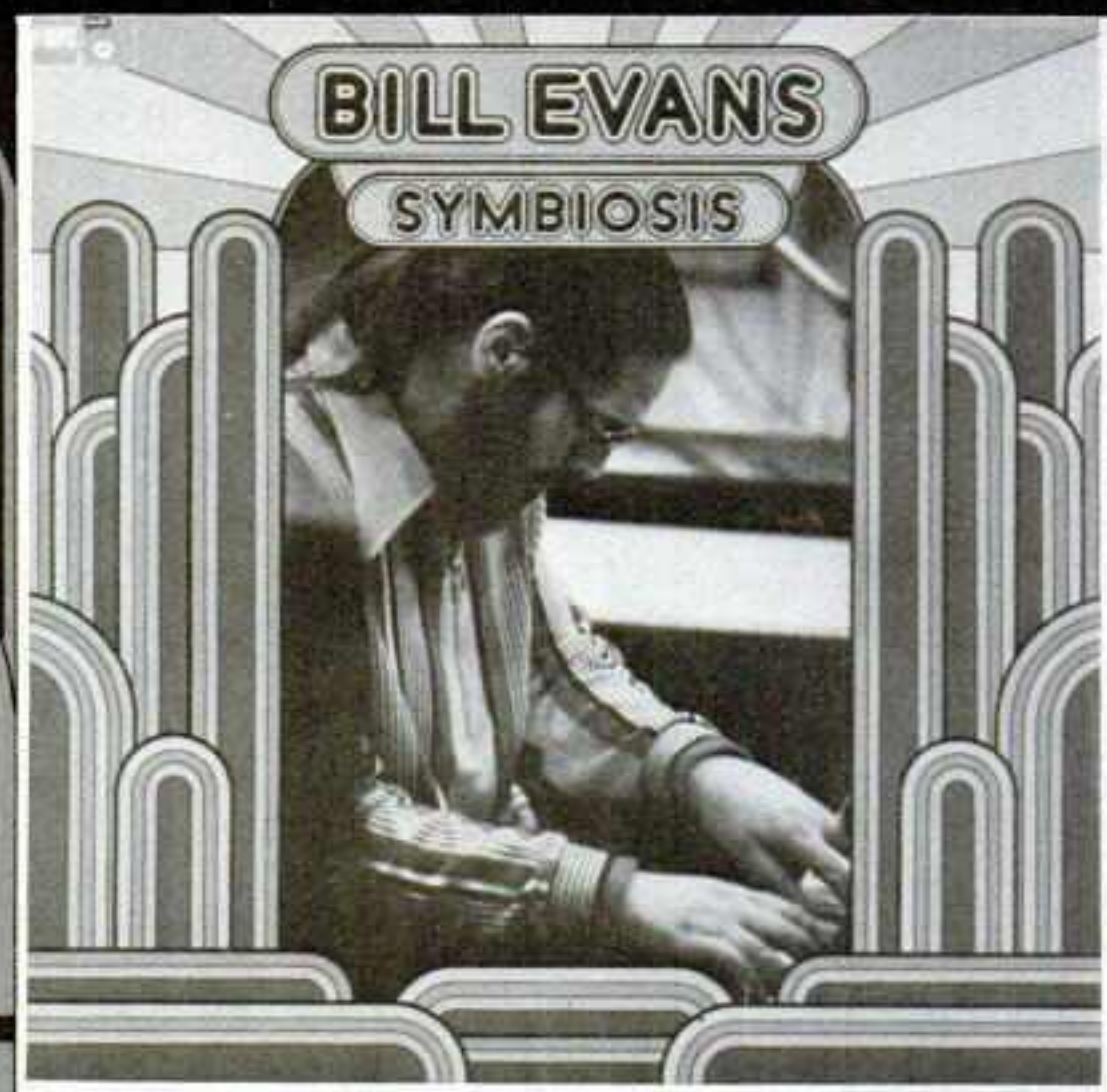
The synthesizer has a keyboard plus the various sliding pot switches which affect the

(Continued on page 32)

FEBRUARY 8, 1975, BILLBOARD

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Crossover Albums

• *Continued from page 26*

playing their records still refer to them as The Jazz Crusaders. The moral should be a variation of the old What's In A Name theory; the important factor is not the title attached to the musicians but the sound of the music they play.

Looking over Billboard's recent list in the "Talent In Action" annual, December 28, 1974, I found that of the 40 men, women and groups named as the top jazz album artists of the year, about half could qualify as jazz by any reasonable definition of the term. The other 20 were debatable for one reason or another: several were musicians who have remained in the jazz lists and have stayed in the minds of fans as jazz artists simply because of their early associations.

Others teeter on the borderline between jazz and rock. Still others are into what has often been called "space music," with little or none of the definable beat that was once able to be a sine qua non of jazz, as indicated by the perennial Duke Ellington dictum, "It don't mean a thing if it ain't got that swing."

Several of the leading jazz artists have appeared on the soul charts. The crossover between jazz and soul is easily recognizable and more pervasive today than ever. The albums featuring jazz organists with saxophonists and guitarists, in a genre popularized in the 1950s by the Jimmy Smith trio and other such groups, have maintained both a musical and commercial reputation for soul jazz. This is no less true of Esther Phillips, a top-notch jazz singer with soul to spare, who since her comeback has made her mark in jazz, soul and even, to some degree, pop charts in the past couple of years.

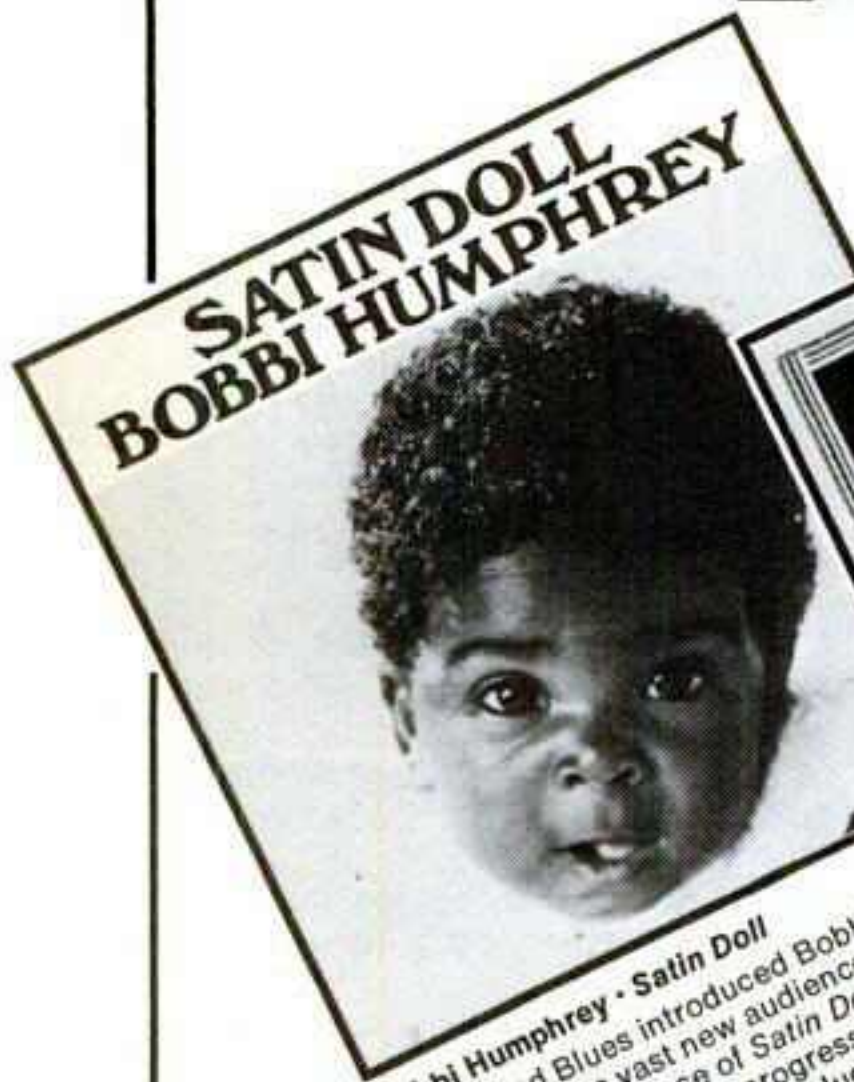
The singers' role in the crossover story is an anomalous one. Ella Fitzgerald made a couple of albums a few years ago in an attempt to catch the youth rock market; but the concept didn't work. Her manager, Norman Granz, frankly conceded that "If the kids want to play those tunes, they'll buy the versions by people in their own age group."

Sarah Vaughan, after five years completely off the record scene, cut a series of LPs for Bob Shad's Mainstream label. Her album featuring Michel Legrand songs was the most expensive, elaborate and pop-oriented, but it never stayed very high or very long on the pop charts. Other great jazz singers such as Joe Williams and Carmen McRae seemingly have

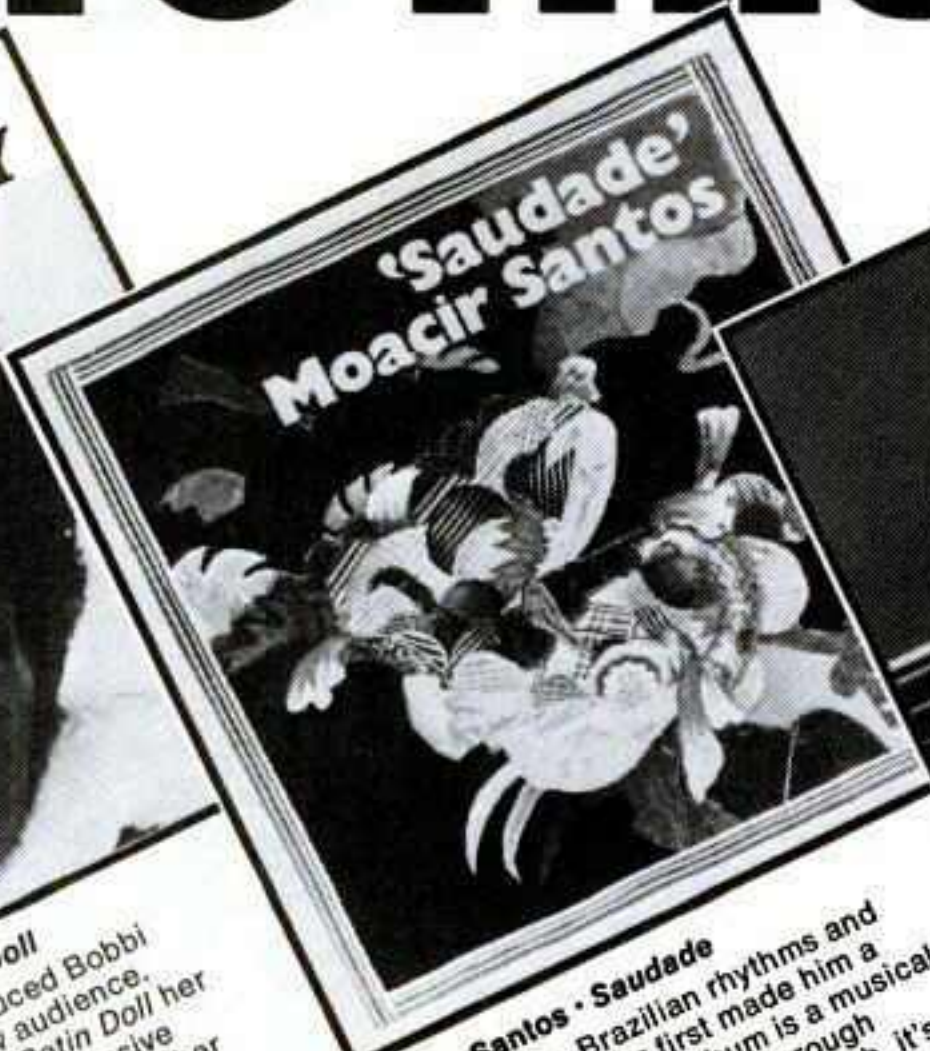
(Continued on page 30)

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LOOK AT WHAT PEOPLE ARE LISTENING TO THIS YEAR



Bobbi Humphrey - Satin Doll
Blacks and Blues introduced Bobbi Humphrey to a vast new audience. Now with the release of *Satin Doll* her place at the top of the progressive music world is realized. Includes her new single, "Fun House."



Moacir Santos - Saudade
Moacir's Afro-Brazilian rhythms and beautiful melodies first made him a celebrity. His latest album is a musical reflection on his journey through Brazil and appropriately enough, it's called "Saudade."



Dom Minasi - When Joanna Loved Me
On his initial outing for Blue Note, Dom dazzles and delights with his lyrical approach to the guitar. If you haven't already, you'll be hearing from Dom Minasi.



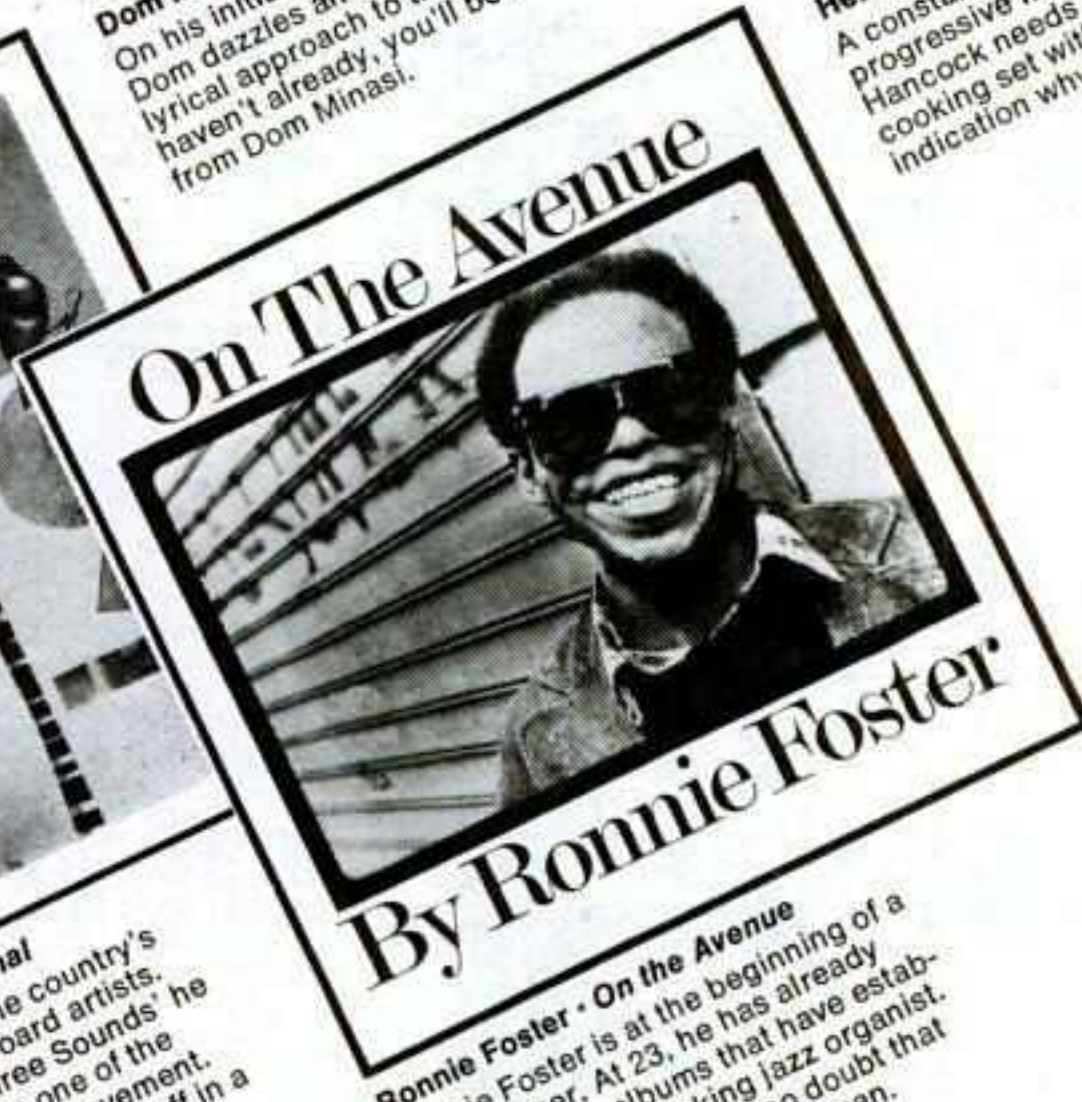
Herbie Hancock - Succotash
A constant fixture at the top of the progressive music world, Herbie Hancock needs no introduction. This cooking set with Willie Bobo is an indication why.



Lou Donaldson - Sweet Lou
Lou Donaldson emerged on alto sax in the early '50's and has maintained his leadership through the years with a series of exceptional recordings. "Sweet Lou" is his latest and it he's joined by musicians like Bernard Purdie, Horace Ott, and Dave Spinozza.



Gene Harris - Astral Signal
Gene Harris is one of the country's most electrifying keyboard artists. As the star of "The Three Sounds" he established himself as one of the leaders of the 60's jazz movement. Now Gene's music has taken off in a beautiful new direction.



Ronnie Foster - On the Avenue
Ronnie Foster is at the beginning of a great career. At 23, he has already recorded two albums that have established him as a ranking jazz organist. His third album leaves no doubt that music has a new man on organ.

COMING SOON FEBRUARY IS BLUE NOTE MONTH COMING SOON

with new releases by Donald Byrd, Bobby Hutcherson, Alphonse Mouzon, Marlena Shaw, Horace Silver, and Waters.



WHILE THE BIG BAND SOUND LIVES on today in the music of Maynard Ferguson, Duke Ellington, Count Basie, Stan Kenton, Woody Herman, Harry James, Buddy Rich,

Bill Watrous bands, none displays more of an upsurge potential than the Thad Jones-Mel Lewis aggregation.

After 10 years together, this New York-based outfit is still climbing new peaks through a series of "new breaks," including a new label (Philadelphia International), a renewed interest in the band from listeners of

"We told him to contact us after he graduated and when he responded we had an opening," Lewis says. "He's been with us for three years and like everyone else in the group, he does his own musical outings, when we're not booked."

Jones says that the success behind the band is because it has stayed up-to-date through the years and its musicians cover a wide span of musical styles and ages from 21-year-old Jon Faddis to 68-year-old Quentin Jackson.

"Oddly enough, we don't know of one musician who has left the band, who wouldn't

was training a number of engineers including Don Hahn. "Jazz disk jockey Alan Grant, who was a friend of the band at its beginning, talked with Max Gordon, who owned the Village Vanguard and thus began our run of Monday night concerts at that club."

This series of Monday night shows is one of the longest in jazz history and the group is still packing them in.

"It's really a rare night when we find a light crowd at the club," Jones says. "In fact, we are usually still turning away people at the door and there's surely nothing wrong with that."

from the ponderous and regimented rhythm of the older big band days."

After many years of recording critically-acclaimed albums that received no promotion, the band has hooked on to Philadelphia International (distributed by Columbia) and is receiving the full benefits.

"We've always had good music on our records, but never received any help from United Artists or Solid State," Jones says. "Although our product sold well, they never gave us a chance to utilize the studio in the proper way and that is a far cry from the way we are being treated today."

JAZZ '75



Trumpeter-leader Thad Jones

Thad Jones-Mel Lewis Band Broadens Its Influence & Audience



Veryl Oakland photos

Drummer Mel Lewis

all ages and a larger booking schedule than ever before.

Trumpeter-arranger Jones, brother of jazz leaders pianist Hank and drummer Elvin, and drummer Lewis, have gone through a variety of four starred musicians in that time including Richard Williams, Eddie Daniels, Jimmy Owens, Richard Davis, Garnett Brown, Joe Farrell, Jerome Richardson, Snooky Young and countless others.

Many of these musicians have come to the band on recommendations from other musicians such as Farrell, who was nominated by Wayne Shorter, while others have come into the fold in various other ways. Trumpeter Cecil Bridgewater was turned on to the band, and vice-versa, while he was participating in a collegiate music festival, which Lewis and Jones were judging.

like to rejoin us if he was able," Jones says. "Because of various other commitments or problems they can't stay with us."

One of the group's original members will rejoin his old compadres, when trombonist Bob Brookmeyer moves back to New York this month.

The making of the band is another interesting story in itself. Ten years back, these two talented musicians decided to join forces and after a series of rehearsals, that gathered excitement from a variety of individuals including former Downbeat editor Dan Morganstern, they felt the urge to display their new sound.

"We had about seven rehearsals utilizing New York's A&R Recording Studios and practiced more than 12 hours per day," Lewis says. "At the time, our producer Phil Ramone

The new series of block bookings that the band is garnering will draw them away from their home spot for several weeks at a throw, but Lewis says new fans will be there when the band returns. One of the secrets for encouraging new listeners is using a series of techniques generally ignored by most other bands.

These include: reaching out for a small group sound with the band's 16 members; only using the guitar for a special studio effect and not on a regular basis; a constant interaction among the musicians and keeping current with the sounds of the day.

"One point that most people overlook is the fact that a band doesn't mean anything if it doesn't have the players," Jones states. "Also, by mutual agreement, we stay very flexible in our rhythm section and steer away

Both of the band's leaders are quick to credit their new producer Bobby Martin with the success of their first release in many years. "He knows the business as well as music and because we respect each other, we know the music will be done in the proper way," according to Jones.

"He usually makes suggestions when we record, but always tells us to do it our own way," he says. "And unlike on our other labels, we are given the time that is needed to put together a good record."

Another sore point with this modern sounding unit is the non-release of an album they recorded for A&M three years ago. Entitled "Sweet For Pops," this record served as a musical salute to the late Louis Armstrong.

"We really did some very special things on (Continued on page 32)

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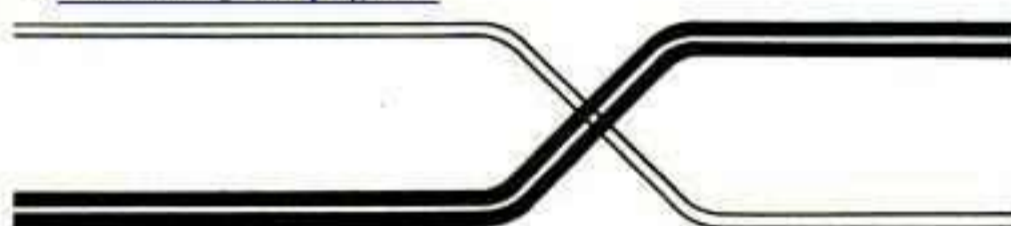
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Crossover Albums

• Continued from page 28



been content to achieve moderate sales without any overt efforts to step across the line.

Paradoxically, Maria Muldaur's "Waitress in A Donut Shop" LP for Reprise included several tracks of an uncompromising, orthodox four-beat jazz nature, with a big swinging band led by Benny Carter. The album got as high as number 23 in the pop list, yet because her image has never been associated with jazz, this curious fact went all but unnoticed in the trade. Once again the question boils down to whether or not the artist has previously been identified with jazz, rather than whether or not jazz actually is being performed.

Crossing over has a conspicuous fringe benefit for artists and record companies alike. Once a Hancock, a Hubbard, a Miles Davis has been accepted in the broader area, the invariable follow-up is a series of reissues of his earlier, more purely jazz directed works, which become acceptable to the youth market once their interest in the performer has been aroused by his pop material.

Typically, there are at present at least four double-pocket Miles Davis reissue LPs, four on Prestige and one on United Artists, comprising material he taped in the 1940s and '50s. In those days they were only expected to reach a limited market; in fact, if Davis were to want to record the identical material today, he would be dissuaded. Yet there is a steady flow of cash available to keep up the demand for these early master-works.

Innumerable recordings that were at one time considered uncommercial and too limited—among them Duke Ellington, Billie Holiday, George Shearing, Count Basie, even Benny Goodman, whose band at one stage had to record for an English company because no U.S. label would invest the few hundred dollars a session would cost—have turned out to be items of permanent value, have been re-recorded and reissued time and-again. Their often minimal cost has been repaid many times over.

Who knows? Today's "too-far-out," "limited-market" artist may well show how history repeats itself, by becoming a permanently important part of a catalog. A slow walker who takes years to cross over can be a permanently welcome visitor once the transition has been achieved. Producers would do well to bear this thought in mind.

Section art director: Bernie Rollins

THE JAZZ LP CHART

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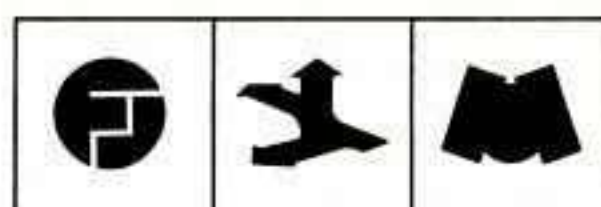
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WE HELP BUILD AN INDUSTRY—
AND OUR SLEEVES ARE STILL ROLLED UP

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Q. What do Jazz giants Miles Davis, John Coltrane, Sonny Rollins, The Modern Jazz Quartet, Charlie Parker, Eric Dolphy, Kenny Burrell, Charles Mingus, Gerry Mulligan, Clifford Brown, Dizzy Gillespie, Duke Ellington, Ben Webster, Gene Ammons, Jelly Roll Morton, Earl Hines, Louis Armstrong, King Oliver, Wes Montgomery, Cannonball Adderley, Thelonious Monk, Coleman Hawkins, Bix Beiderbecke, Bill Evans, and Ma Rainey have in common?

A. All are represented in the Fantasy/Prestige/Milestone Twofer catalog, the most comprehensive continuing reissue program in the industry's history.



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JANUARY TWOFER RELEASES



P-24047
Dizzy Gillespie
The Giant

with

Kenny Clarke, Kenny Drew, Johnny Griffin, Niels Henning Oersted Pedersen, Humberto Canto



P-24048
Milt Jackson
Opus de Funk

with

Ron Carter, Kenny Clarke, Kenny Dorham, Tommy Flanagan, Jimmy Heath, Percy Heath, Connie Kay, Horace Silver



P-24049
Gil Evans/Tadd Dameron
The Arrangers' Touch

Gil Evans with Lee Konitz, Paul Chambers, Jimmy Cleveland, Steve Lacy, Willie Ruff

Tadd Dameron with Clifford Brown, Kenny Dorham, Benny Golson, Percy Heath, Philly Joe Jones, Cecil Payne



P-24050
Sonny Rollins
Saxophone Colossus and More

with

Clifford Brown, Kenny Dorham, Tommy Flanagan, Wade Legge, George Morrow, Richie Powell, Max Roach, Doug Watkins



P-24051
Jam Session in Swingville
featuring Coleman Hawkins and Pee Wee Russell

with

J. C. Higginbotham, Vic Dickenson, Joe Newman, Jimmy Hamilton, Al Sears, Hilton Jefferson, Buddy Tate, Tiny Grimes, Danny Barker, Claude Hopkins, Cliff Jackson, Wendell Marshall, Joe Benjamin, J. C. Heard, Bill English



P-24052
Piano Giants

featuring Duke Ellington, Earl Hines, Art Tatum, Erroll Garner, Thelonious Monk, Bud Powell, Lennie Tristano, Al Haig, George Shearing, John Lewis, Horace Silver, Hampton Hawes, Bobby Timmons, Oscar Peterson, Phineas Newborn, Ahmad Jamal, Red Garland, Bill Evans, Wynton Kelly, Herbie Hancock, Chick Corea, Joe Zawinul, Keith Jarrett, McCoy Tyner

• Continued from page 28

sound produced by an oscillator and create sine waves, square waves or sawtooth waves. Each of these waves has its own distinct characteristic which affects the basic tone quality.

At home the composer—if he's lucky—has the time to experiment with choosing switches and positions to find agreeable sounds.

But when it comes time to improvise, the player has to be sure ahead of time about what the sound will sound like once the switches are activated.

"I've got to look up there," Hancock says, pointing to the part of the synthesizer which houses the sliding knobs and other ancillary switches "to see what I've got set up already."

If the instrument has been programmed for sounds which were appropriate for some other piece, but won't work in the current situation, the player has to pass on using the preset conditions and immediately find new ones which will give him the correct sounds for the music at hand.

Improvising obviously is thus harder to do on the spot.

When he's working in the studio, Hancock sets up his synthesizer before hand. "When I'm really into it and thinking fast, I think in terms of what this switch will do and how it can affect the pitch by moving the frequency modulators which make the pitch change." Of course he can always stop the take if "you don't have the right tone quality—the right sound."

Obviously there are problems in working with a synthesizer. To wit: "If you don't know exactly what the sound will be like, you have to think it is worth it and you have to be willing to suffer the consequences. If the take has gone great and everything's just right, you don't want to experiment because it might destroy the whole take. But on the other hand, if everything's going right, you might be more willing to experiment."

Another problem Hancock acknowledges is "not making the instrument warm." The music or product as Hancock calls it in this instance, is "so far removed from your immediate control.

"For example, a piano is mechanical. Depending on how low you press the key down, you get minute nuances. You press the key down and it's on a pivot which hits the string. You can feel the string being hit, you feel the bounce in the key. There's a small sensory awareness of what's going on. But there's no way to get that with a synthesizer. Nothing vibrates except what comes out of the speaker. There's no direct contact between the person and the actual sound being produced.

"What makes music music are the nuances, knowing when to bend and not to bend, the attack and release of a note that will determine how human the sound will be.

"We have accepted the acoustic instruments and we know what we can do with them. In order to make nuances on a synthesizer we have to use these controls and we're not accustomed to them. As synthesizer players we have to learn how to handle these nuances away from the keys.

"But I'm used to making the nuances on the keys. If it feels mechanical for me, it'll affect my playing and that has a negative effect on the music, unless I want to make a mechanical sound for contrast. If I hear something human and have to treat it in a mechanical way it makes me feel awkward."

On the chart hitting LP, "Head Hunters," he used the synthesizer on four tunes, primarily for coloring. He says he uses it in a simple fashion, so "there's not a whole lot of fooling around with the buttons."

Hancock says he's far from being able to think automatically that when he turns a switch "the sine wave will be changed and become vibrato." But he's heading that way. He'll use synthesizer on his next LP planned for recording in February. But he doesn't plan an all synthesizer LP. "I'm interested in expanding, not creating more limitations for myself," he says. Doing an all synthesizer LP would be limiting.

Hancock credits a former synthesizer player in his band, Patrick Gleason, with teaching him all he knows about the instrument.

Hancock has among his synthesizers, a unit which sounds like a string orchestra, a unit which corresponds to several orchestral instruments (piano, keyboards, guitar, trumpet, trombone, percussion) and a more sophisticated unit which is being modified to be two voiced so he can play harmonics.

Thad Jones-Mel Lewis

• Continued from page 30

that record and for some strange reason, they didn't release it," Jones says.

The future of all big bands looks better than ever, because of the musical climate on college campuses today, notes Lewis.

"There are more and more trained musicians and they don't really have anywhere to go, so many of them are creating their own groups to take up the slack," he says. "Schools are turning out some very talented musicians and that's why we have always kept our door open to them."

Also, "we are continuing to play many more concerts, because they have always been very receptive," Lewis says.

Although the past has contained some shaky moments for the Jones-Lewis band, the future looks rosier than ever. In the works are plans for a live album, tours of Japan and Europe, and most all renewed interest in their past efforts.

Another oddity is the fact that several of the tunes on the group's newest album are receiving sizable airplay and with success like that, who's to argue?

ECM-MPS Feed World U.S. Jazz

By Wolfgang Spahr

The people who say there's no percentage in running a jazz-only label are probably so busy trying to make money that they lose sight of how to make good records.

That is the message that comes across strongly when you look at the operations of two independent German jazz companies—ECM and MPS—which have won a high reputation with musicians and critics alike for their artistic integrity and impeccable sound quality.

Although Manfred Eicher, who runs ECM Records in Munich, and Hans George Brunner-Schwer, who runs MPS Records in Villingen, have little in common in terms of social background and financial standing, they both have a boundless enthusiasm for jazz and they both have a passionate belief in the importance of artistic freedom, untrammled by commercial considerations.

Brunner-Schwer, a reputed millionaire, is unworried by money because he doesn't need it; Eicher is equally untroubled because, he says, he doesn't have any money to worry about. He once told American writer John S. Wilson: "I can never be disappointed in our sales because I don't expect any." And when he does have a record that sells well, he ploughs the profit straight back into a new production.

His comment to Wilson, incidentally, appeared in an article, "Does American Jazz Have To Be Imported From Europe?" which was published in the September issue of High Fidelity magazine—an article in which ECM and MPS figured prominently. For both labels specialize in recording American jazz musicians in relaxed and unhurried conditions, and giving them the fullest possible creative freedom. The jazzmen are under no pressure to make a big-selling record—they are free to do their own thing. And the fact is that, sometimes, a big-selling record results.

Eicher had "absolutely no expectations" of selling many copies of Chick Corea's "Return To Forever"—but it has so far sold 140,000. And Keith Jarrett's triple album, "Solo Concerts" has sold 50,000—phenomenal figures for jazz albums by European standards.

The extent to which musicians appreciate the philosophy of Eicher and Brunner-Schwer can be judged from the fact that, long before either company had any semblance of worldwide distribution, established jazzmen like Gary Burton, Paul Bley, Chick Corea, Keith Jarrett, Anthony Braxton (ECM), and Oscar Peterson, Dizzy Gillespie, Milt Buckner, Joe Pass, Stephane Grappelli, Monty Alexander and George Duke (MPS) were more than happy to record for these independent labels.

Says Eicher: "We spend a lot of time over details and getting the best possible recording conditions. You have to have ears to make records. And being a small company we have a close relationship with the artists and effective control over each step of the production. Big companies are not as selective as they should be—and they are too preoccupied with sales figures."

Eicher, 30, is a former bassist who started ECM (Edition of Contemporary Music) in 1970 because no record company at the time seemed interested in recording the kind of music he appreciates. ECM specialists in sensitive, improvised music—a kind of subdued free jazz which is often strongly melodic and is aimed at "people with ears."

Originally he planned only to release five or six records and now confesses he is "mildly astonished" to find that he has 51 albums in the catalog.

Brunner-Schwer, too, began producing jazz records just because he liked jazz—particularly piano jazz—and it is no accident that pianists like Oscar Peterson, Milt Buckner, Earl Hines, George Shearing, Bill Evans, Monty Alexander, Billy Taylor, Steve Kuhn, Willie "The Lion" Smith, Friedrich Gulda, Horst Jankowski, Hampton Hawes and George Duke feature predominantly in a catalog of around 300 albums.

An electronics engineer who was formerly a director of the Saba radio and television company, Brunner-Schwer, 46, first developed an interest in jazz during the second World War when he risked dire retribution by defying the Nazis and listening to the American Forces Network.

MPS (Musik Produktion Schwarzwald) is primarily known for the superlative Oscar Peterson albums it has released, many of which were recorded in the private studio in the beautiful Villingen home of Brunner-Schwer. But the label has also revived interest in the fine jazz accordionist, Art Van Damme (he's made around a dozen albums for MPS), and has also invested heavily in the almost forgotten art of modern close harmony singing as perfected by Singers Unlimited.

Singers Unlimited, directed by former Hi Los Leader Gene Puerling, has made albums with Art Van Damme and Oscar Peterson and recently completed a major recording project with arranger/conductor Robert Farnon.

MPS also has an exclusive contract with George Shearing who last flew to Europe for the first time in many years to record one solo and two quintet albums. Shearing, who for years ran his own mail-order record company, Sheba, says he's delighted to be back with a regular record company "and particularly one which puts music before money."

Dedication to the jazz cause is the major common factor linking Manfred Eicher and Brunner-Schwer. "No one whose primary concern is to make money would start a jazz label," they say.

Says Eicher: "A jazz album costs at least \$10,000 to produce and it takes a long, long time to amortize that sum."

An indispensable factor in the viability of ECM and MPS is good distribution. In fairness, they have to be able to guarantee top musicians—some of whom, at least in the case of ECM, have been very reasonable in the matter of advances against royalty—the best possible penetration of their recordings into the world's markets.

In the case of MPS, this is assured in most countries by the giant BASF concern. ECM is handled by Polydor in the U.S. by Phonogram in France, Trio in Japan, Arne Bendiksen in Norway, Amigo in Sweden, Dureco in Holland and CRD in the U.K.

Says Hans Georg Brunner-Schwer: "We plan to produce more and more albums by top American jazz artists in the future." In the pipeline are records by George Shearing, Monty Alexander—a brilliant pianist recommended to the label by Oscar Peterson—George Duke, Pork Pie (with Charlie Mariano), Al Cohn, James Moody, Barry Harris, Jimmy Raney, Earl Hines and Jaki Byard and an album by Art Van Damme with strings. Byard/ECM is scheduling new releases by John Abercrombie with Jack de Johnette; Keith Jarrett with Jan Garbarek, the talented Norwegian tenorist; Steve Kuhn with Steve Swallow and Jack de Johnette; and Dave Liebman.



Fantasy photo

Flora Purim: making Portuguese swing.

Flora Purim: She Scats To The Top

In a year filled with many musical surprises, a relatively obscure vocalist, Brazilian singer Flora Purim, has emerged as the No. 1 female vocalist in the world in many jazz polls, beating out such perennial favorites as Sarah Vaughan, Ella Fitzgerald, Carmen McRae and Roberta Flack.

Oddly enough, she has also escaped any vocal classification as her style utilizes few lyrics and leans heavily on a personalized brand of scat stinging.

Although her name has been known to the American listener for several years, Ms. Purim has only recently made her dent in the jazz market and has accumulated one of the most loyal legions of followers and buyers. Part of this loyalty probably started growing when she married percussionist Airtio Moreira several years back and recorded with Chick Corea's original Return to Forever.

Her vocals feature a certain kind of phrasing that reflects many years of practice and listening to an array of other artists including the late Dinah Washington, who Ms. Purim greatly admired when she was growing up in her native land.

Whether she's singing in her native Portuguese or using an expressive exercise of breath control, she is most definitely the rising jazz artist of the year. She is a young vocalist and with young ideas and can take even the most dull material and arrangement, and turn it into an exceptionally exciting number.

Some of the old guard like Ella and Sarah are still considered to be the world's foremost, but they have begun to fade in the eyes of many, chiefly because of the lack of albums in the last year. There are still a group of people who fail to recognize the new breed of vocalists, but overall most jazz listeners are beginning to come around to the sound of change. One of the reasons behind this barrier-breaking is the fact that rock listeners are turning on to jazz and listening to those performers that straddle the borderline, that used to separate the two areas of music.

Flora Purim has led the charge and many of the other members of the new guard will continue to carry the vocal load.

Jukebox Programming

ACCEPTANCE GROWING STEADILY Seeburg Supplying Music To Everyone

By ANNE DUSTON

CHICAGO—A less well known service than the manufacturer of jukeboxes, but one that has been growing steadily for Seeburg Corp. is the Seeburg Music Library, a separate division that prepares and markets background music programs.

Where restaurants used to be the major user of the background music system five or six years ago, today almost every business includes plans for piped-in music, and the list of locations includes apartment lobbies, office buildings, doctor and dentist offices, elevators, and manufacturing plants, according to Robert Berg, national sales manager for the Seeburg Music Library.

The library of 3,300 titles is actually three libraries: one for mood (slow) music; one for industrial (fast); and one for basic (medium).

Tunes just recently off the top of the charts are selected by a panel of three for re-arrangement and recording by Seeburg here. Some recent tunes added to the list include "Garden Party" "Crazy Horses," "Never Can Say Goodbye," "I Am Woman," "I Believe In Music," "The Most Beautiful Girl," "All You Need Is Love" and "Killing Me Softly."

A location has a choice of either an automatic record system with 40 hours of music, or reel-to-reel with eight-hour tapes.

The record system is self-contained and fully automatic, and handles 28 specially punched 16 3/8 rpm records. Seven of these are changed every three months, for a 100 percent change per year. The unit is made by Seeburg. The firm is developing its own background tape machine for future manufacture.

Also available is piped-in multiplex system that originates from a central studio at Seeburg and is relayed to the Hancock Building for

FM transmission. The programming for the piped-in music includes selections from all three libraries, with the tempo keyed to the time of day.

The music is up-tempoed every three years, or discarded if it no longer fits the contemporary sound format.

The background music program is marketed through distributors both nationally and internationally with some distributors handling background systems and jukeboxes.

Serviceman On Tap At Conclave

MILWAUKEE—Having a serviceman in an exhibit booth to answer questions is a new concept being attempted by the Wisconsin Music Merchants Assn. at their annual convention April 11-13 at the Midway Motor Lodge and Hoffman House in LaCrosse, according to WMMA director Len Roulier.

Roulier is asking operators to bring some of their employees who work on service problems to take advantage of the opportunity to talk directly with manufacturers' service people.

Also being introduced for the first time will be informal roundtable discussions following the Sunday morning breakfast. Topics will be led by discussion leaders, and will include such nitty gritty subjects as contracts, hiring, motivating and delegating personnel; public and customer relations and education.

The legislative committee of the WMMA will be re-introducing a bill in the coming legislative session to exempt gross receipts from the 4 percent sales tax. "It's a case of double taxation, with operators paying a tax when they buy equipment and supplies," Roulier says. The bill lost by one vote last year.

How Dad Can Succeed With Son Topic At Convention

MILWAUKEE—The generation gap in father-son business can be overcome, Frank Butrick, managing director, Management Institute, told operators attending the family business seminar of the recent Wisconsin Music Merchants Assn. convention.

The small business expert said the best planned transitions are those where sons come into the business, at least on a limited basis, at an age of about 14. It's usually too late to

12 Jazz Lectures Booked At Hunter

NEW YORK—Jazz Interactions here will again present a series of 12 lecture-discussions at Hunter College beginning Friday (14). Topics scheduled for discussion include jazz roots, ragtime, Jelly Roll Morton, jazz singers, John Coltrane, jazz saxophonists, jazz trumpeters, jazz on film, jazz rhythm sections, the anatomy of the big band and several others.

Guest lecturers will include Thad Jones, Mel Lewis, Archie Shepp, Jo Jones, Joe Newman, Eubie Blake, Dan Morganstern, Leonard Goines, Martin Williams, Ernie Smith and Ira Gitler.

start discussing a son's involvement when he's almost out of college.

Once involved, the father should keep the son active and allow him the opportunity to make decisions and learn from mistakes. The fun, excitement and exhilaration of risk taking, and the enjoyable aspects of the business should be emphasized.

Money management is the most difficult part of the business to learn, and college money management classes do not ordinarily prepare a boy to handle a small business.

By age 55, the average businessman has stabilized his life and tends to surround himself with predictables, repeating the actions that brought success in the past. Then his son enters the business and wants to change everything. The resulting friction can be resolved through communication. Fathers need to learn to listen to their sons, and a son should prepare what he wants to say to his father in advance, Butrick suggests.

What about introducing daughters into the business? Butrick sees no reason why a daughter can't run a business successfully, if it can be ascertained that she is likely to stay. Her husband's career would generally determine this.

LOS ANGELES

Bobby Valentine & Ismael Quintana (Fania) will be here at the Convention Hall for a dance Feb. 15. . . . **Joe Bataan's** smash hit "La Botella" (The Bottle) on Salsoul Records has been getting a lot of airplay on FM Latin soul radio programs. It is already high on the Disco Action charts. . . . **J. E. Anton Productions** will present the first salsa festival in Caracas at the Poligrafo Feb. 3-5. The following will participate: New York, Miami, Cuba, Panama, Puerto Rico, Trinidad, Santo Domingo, Columbia and Venezuela.

Pasta House in East Los Angeles has come up with a new salsa orchestra by the name of **Johnny Nelson**. Already the band has been booked for an indefinite period. Pasta House still with the name policy will be bringing in **Joe Bataan** Feb. 6. **Cal Tjader** played to a packed house for three days at the Pasta House. . . . T.R. News: T.R. Records has moved its main office to New Jersey. Their telephone number is (201) 721-1444. . . . **Kako's** new single, "La Cazuella" is a smash hit salsa number, making its way up the charts on many stations. Kako will be going to Panama, Santa Domingo and Venezuela securing licenses for T.R. Records.

Cindy Rodriguez's new single release from her album titled, "Tu Ali Delirio" is another big hit for her. . . . T.R. is under final negotiations with a major station to view the 29 shows of **Tito Rodriguez**. The shows will be shown in New York, Los Angeles, Miami, Fresno and San Antonio. . . . **Orchestra Novel**, reading their new material for their upcoming LP, has still another winning single from their last titled, "Canto A Puerto Rico" from "Super Tipica." Orchestra Novel's tune "Que Viva El Son Muntuno" is a big favorite on the West Coast.

T.R. Records has contracted with R&J Records of New York City to handle their distribution nationally. R&J subdistributes the product in areas outside New York. T.R. president, **Philip DeCarlo** claims R&J has been a major stepping stone for the growth of T.R.

Celia Cruz & Johnny Pacheco had the number one smash hit in Puerto Rico for the year 1974 with "Quimbara" on Vaya Records as per the WKAQ Charts. . . . In the last world conference of Bishops recently held in Spain, the song "El Hombre De Nazareth" ("The Man From Nazareth") recorded by **Antonio Marcos** was selected as "the Latin American song-message of the year."

This smash hit by one of Brazil's biggest stars is included in his LP recorded for the Arcano label. . . . "The Idol of America" returns with an LP and a single of great impact. Released under the Caytronics label, "Maria La Brava" and "Por Lo que Quieras" are already among the public's preference. **Sandro's** appearance in Puerto Rico was awaited with great expectation. . . . Arcano Records proudly announces the release-LP & single of Spain's **Juan Erasmo Mochi**. "Un Camino Hacia El Amor" ("A Road Toward Love") winner of the last Benidorm Song Festival is expected to be the song of '75. A song with a profound message and an extraordinary singer. The ideal combination!

There is great expectation among the Latin public! **Roberto Carlos** just finished recording his last LP and Caytronics will have it out in the market by the end of February. The single includes two of his most recent hits, "Actitudes" and "Propuesta." "The King" as he is called in Brazil is without a doubt one of Latin America's biggest stars. . . . **Ismael Maisonave**, president of Latin labels Salsa and Mary Lou, proudly

Latin Scene

announces a long-term, six-figure contract with **Bobby Marin Productions**. The deal brings top recording artists **Jimmy Sabater** and **Charlie Vazquez** to Maisonave's labels. Marin will produce.

Sabater, a successful vocalist/composer, is regarded as one of the finest timbale players in the country. An original member of the **Joe Cuba Sextet**, Sabater has recorded three solo albums for Tico Records and has had big hits like "To Be With You" and "Caress Me" as well as composed the hits "Bang Bang" and "El Pito" for Joe Cuba. . . . **Charlie Vazquez**, former member of the vocal group, **Los Hispanos**, has recorded three LPs for United Artists and established himself as an artist with his tremendous hit, "Lo Que Te Queda." Marin has produced all of

his recordings on U.A. . . . Marin just completed production for Vaya Records featuring West Coast band-leader/vocalist, **Asuquite**, on an independent basis, as well as producing **Louie Colon** and his band for newly-formed El Sonido Records.

RAY TERRACE

NEW YORK

The Kids from Spain, "Los Chavales de Espana," **Raul Marrero, Yolanda Monge, Yomo Toro** and **Hector Garrido** played Madison Square Garden's Felt Forum Saturday (1) as an "Ole!" showcase. . . . **Tony Pabon** (Rico) soon to resume with **La Protesta** after a bout with surgery. . . . **Miguel Estivill** reports that **Julio Iglesias** and **Nydia Caro** are selling strongly on Alhambra Records.

RALPH LEW

Billboard SPECIAL SURVEY for Week Ending 2/8/75

Billboard Special Survey Hot Latin LPs™

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ El Idolo de Mexico, Caytronics 1420	8	AMALIA MENDOZA Yo Lo Comprendo, GAS 4064
2	ANGELICA MARIA Angelica Maria, Sonido Internacional SI-8009	9	FELIPE ARRIAGA El Nuevo Idolo de La Cancion, Caytronics 1415
3	ROSENDA BERNAL La Esposa Olvidada, Latin International 5027	10	SONIA LOPEZ Voz Sentimiento Y Amor, Caytronics 1416
4	CHAYITO VALDEZ Tu Sigues Siendo El Mismo, Musimex 5080	11	JUAN TORRES A Borinquen, Musart 1640
5	LOS DIABLOS Lo Nuevo de Los Diablos, Averno 1001	12	CELIA & JOHNNY Quimbara, Vaya, XVS-31
6	LOS HUMILDES Un Pobre No Mas, Fama 524	13	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
7	LOS BABYS Como Sufro, Peerless 1769	14	LUCHA VILLA Los Discos de Oro, Musart 1636
		15	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX

IN TEXAS

1	LOS UNICOS Los Unicos, UNL 1001	8	ANGELICA MARIA Tonto, Sonido Internacional SI-8006
2	LOS CLASICOS Les Clasicos, GC 110	9	LOS CACHORROS Simplemente, CRC 001
3	ANGELICA MARIA Donde Estas Videta Mia, Sonido Internacional SI-8009	10	TORTILLA FACTORY Tortilla Factory, FLP 4063
4	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420	11	RAMON AYALA Ramon Ayala, TexMex 7020
5	YOLANDA DEL RIO Ay, Mama Los Que Te Dije, DKLI 3271	12	JULIO IGLESIAS A Flor De Piel, Alhambra 19
6	LATIN BREAD Minus One, GC 111	13	RAMON AYALA La Nueva Zenaida, TexMex 7017
7	VICENTE FERNANDEZ Me Casa El Sabado, Caytronics 1405	14	FABULOSOS FOUR Fabulosos Four, FLP 4061
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Billboard's been around since the beginning. Our sleeves are still rolled up.

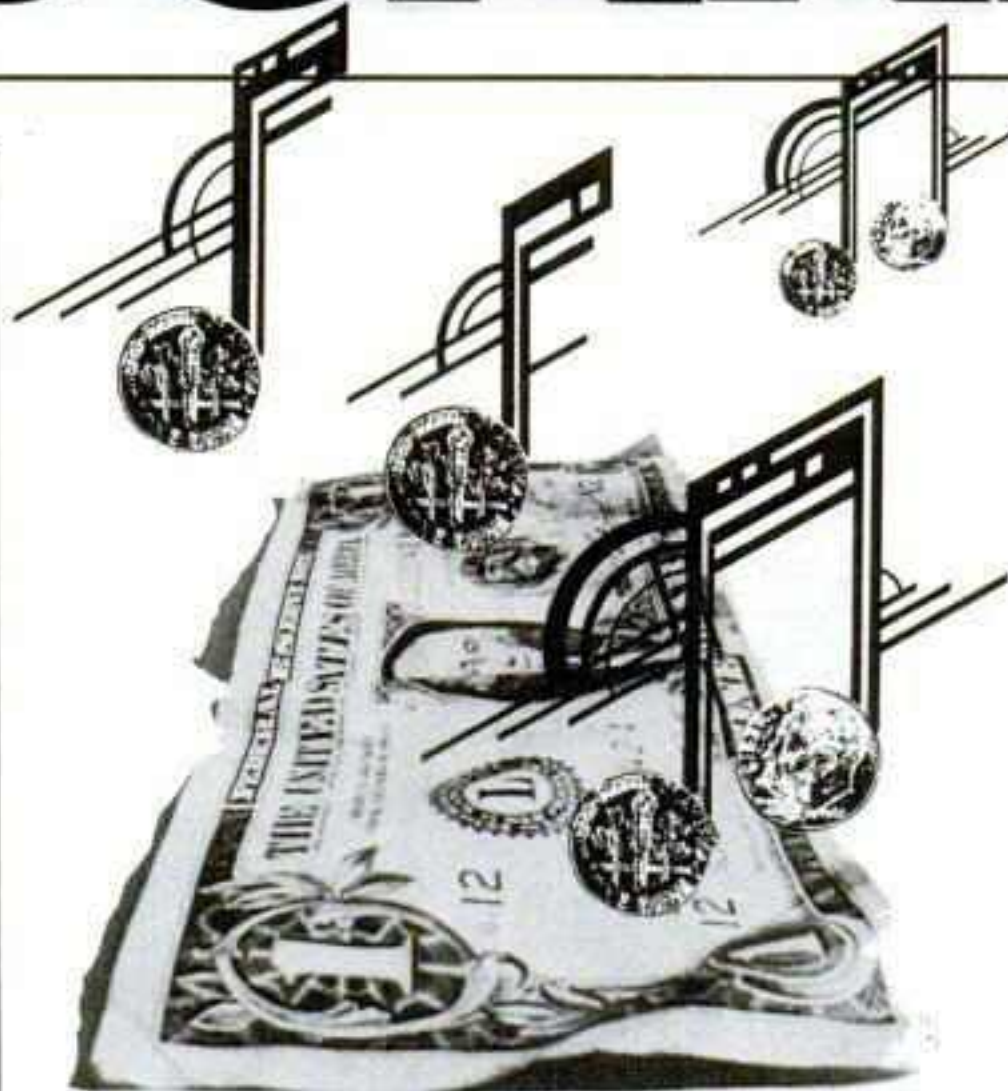


It isn't any great mystery why we're the music industry's most influential trade publication.

We've been around since the industry's inception, and have played a most appreciable role in its tremendous growth. As you can well understand, we take a very special sort of pride in its prosperity, a uniquely intense interest in its continuing well-being. Where somebody else might feel so impressive a history of service entitles them to a rest, we've kept our sleeves rolled up, and the result is that we dramatically excel in the following essential areas:

1 Advertising Effectiveness

It isn't because ours is the sexiest logo that we get sixty cents of every dollar spent on music industry trade advertising space. Billboard ads sell. Like crazy.



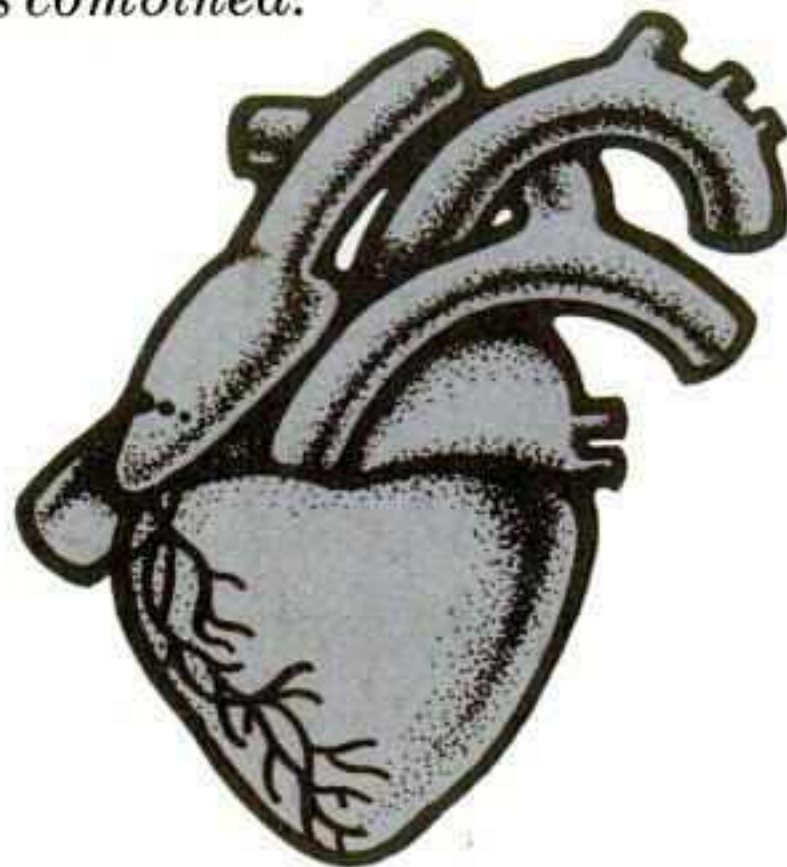
2 Editorial Leadership

You'll read about it first in Billboard, regardless of where it happens. We have editorial staves in more cities than you can shake several sticks at.



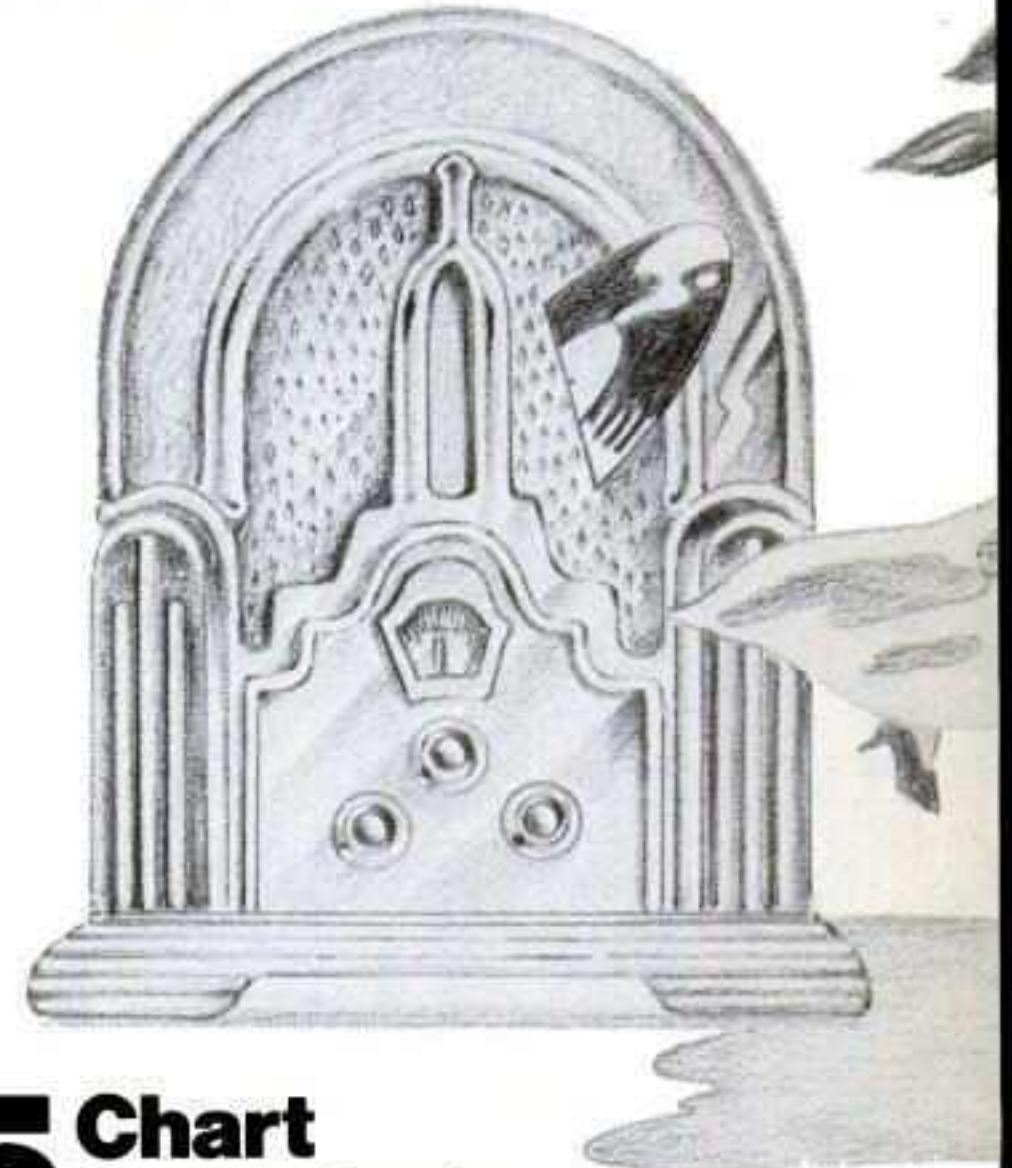
3 Circulation Dominance

Our *audited* circulation is a rather whopping 20% larger than the *claimed* circulation of our competitors combined.



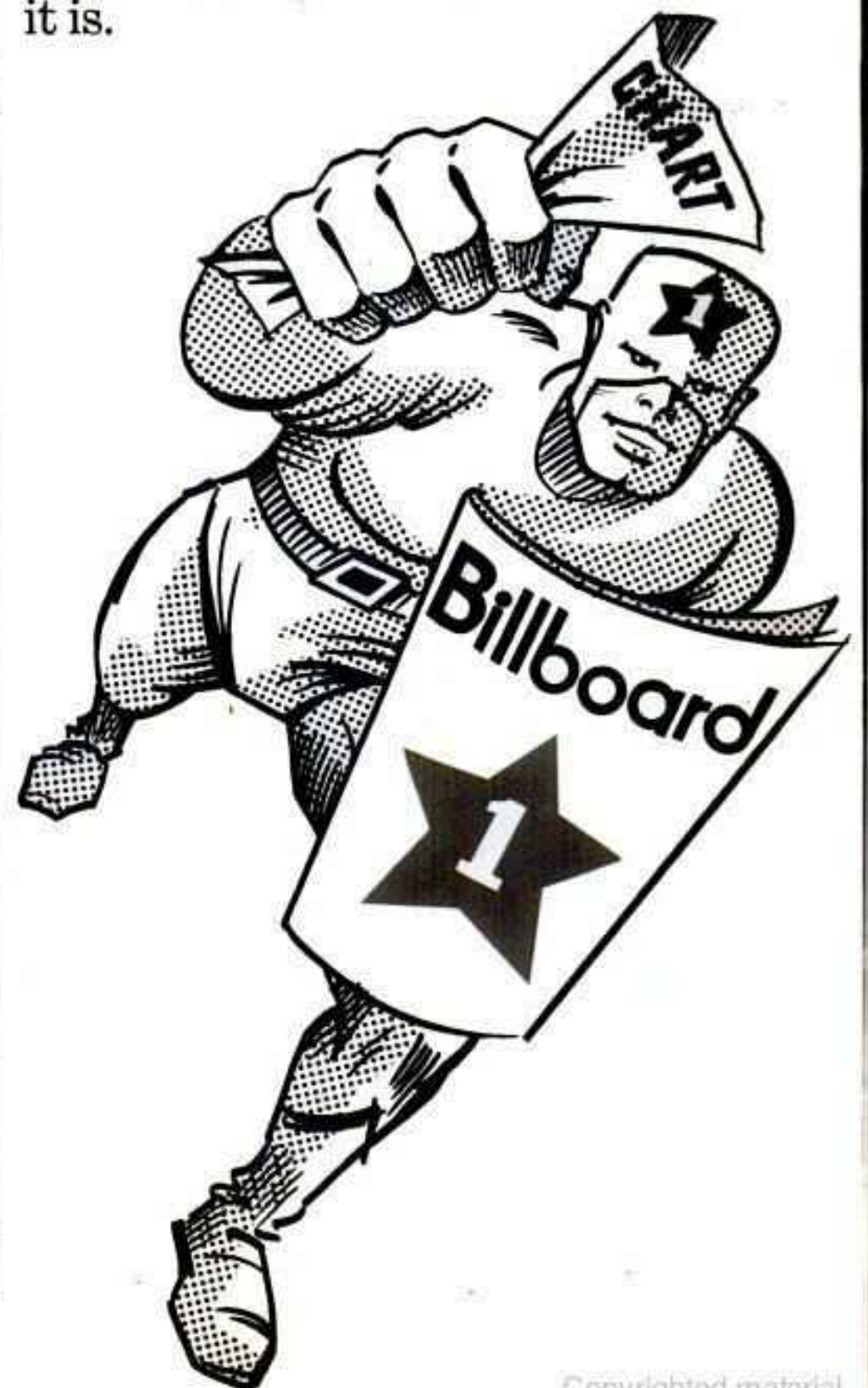
4 Radio Influence

We don't merely *suppose* that we have the most to do with what the radio stations are playing (and thus with what the consumer is hearing and buying). Thanks to extensive independent field research, we *know* it.



5 Chart Superiority

After four decades, you might reasonably expect ours to be the most comprehensive and accurate chart in the business. Rest assured that it is.

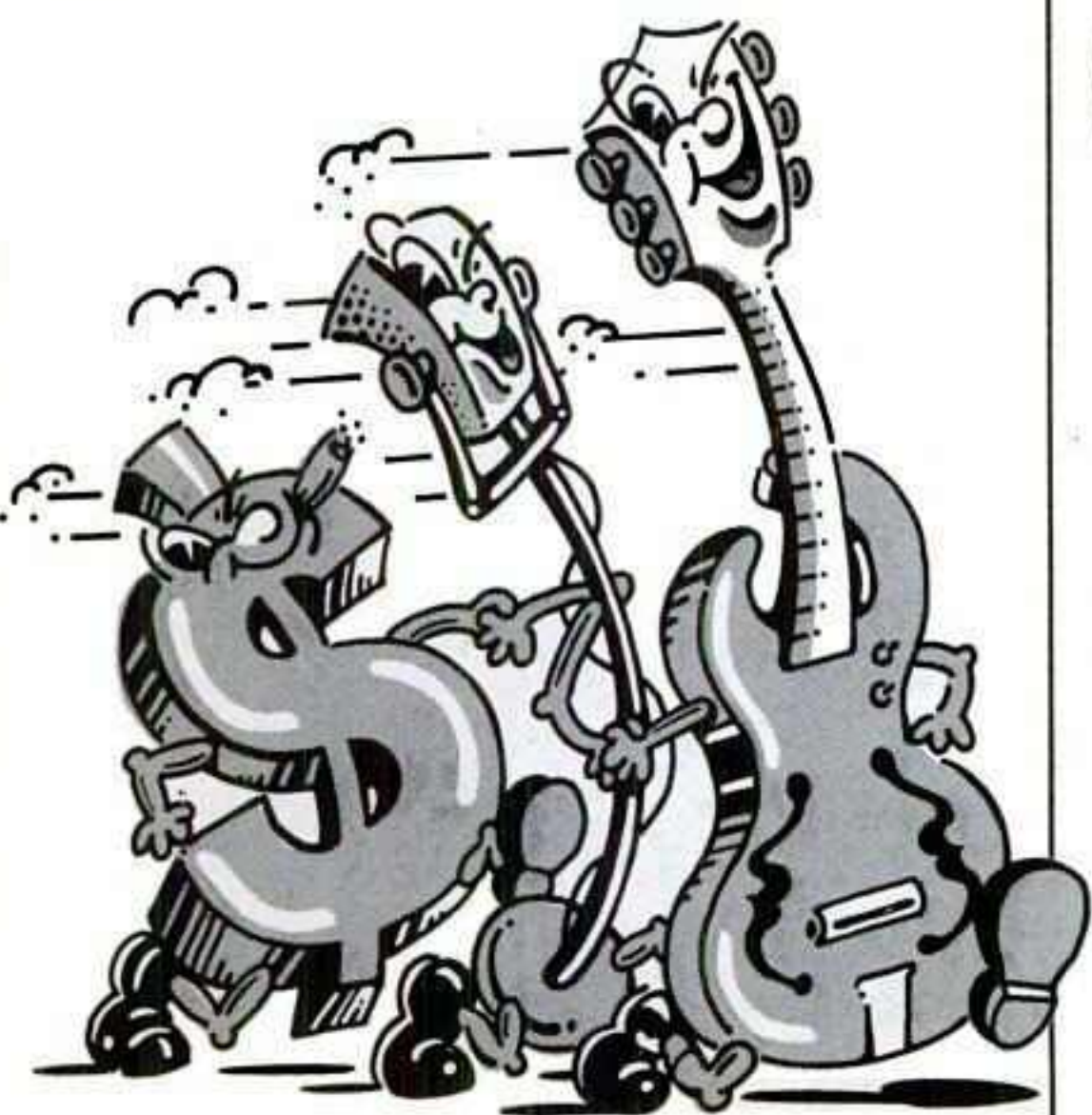


ESSENTIAL EIGHT



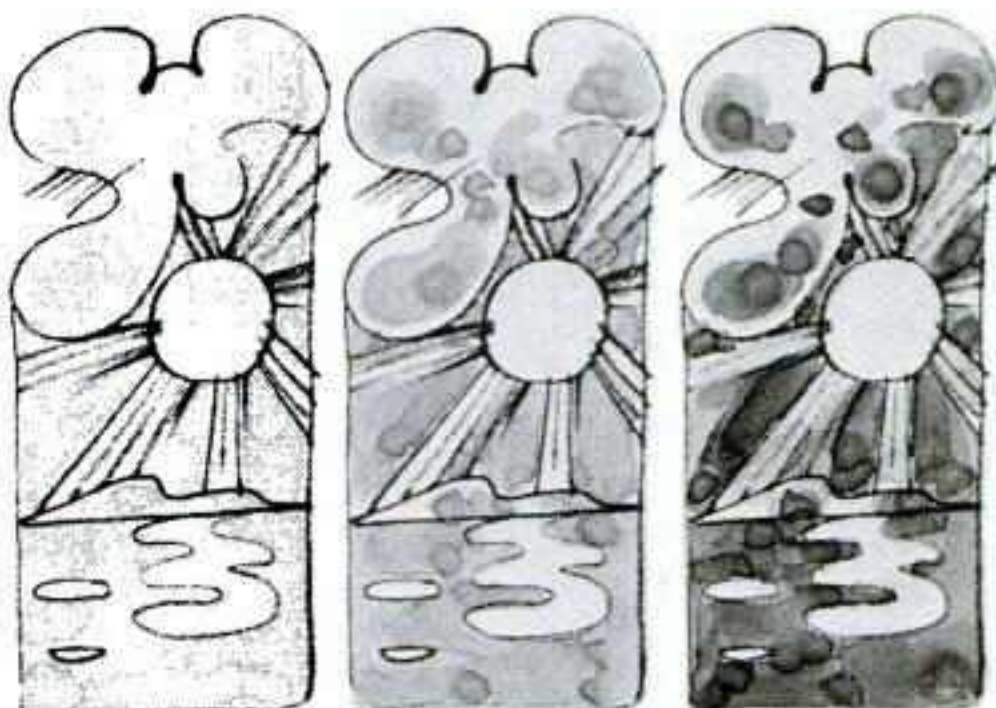
6 Artist Action

Advertisers and radio folk are scarcely alone in correctly regarding us as The Top Communicator. So do the actual performers, and we have the snapshot file to prove it.



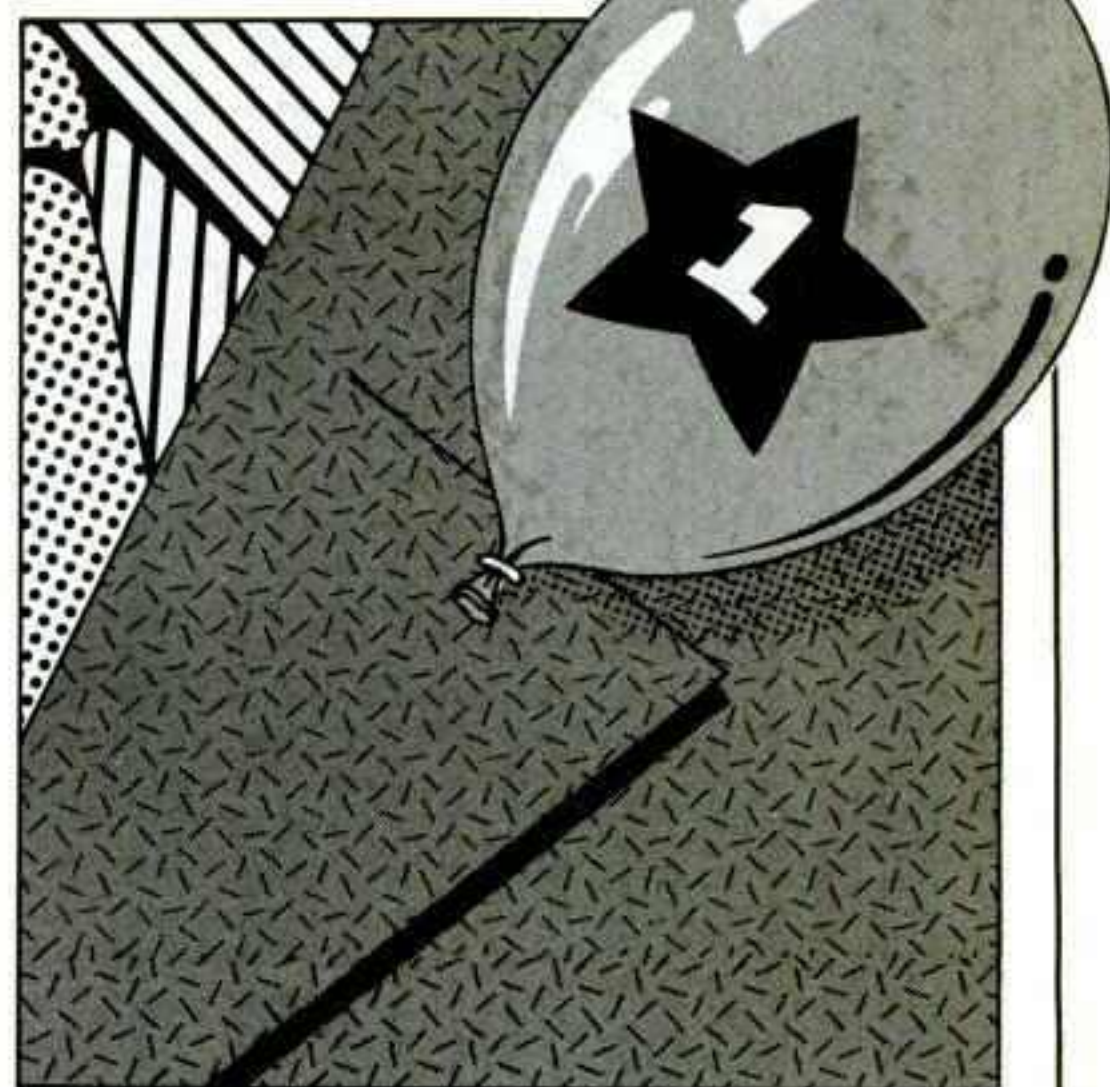
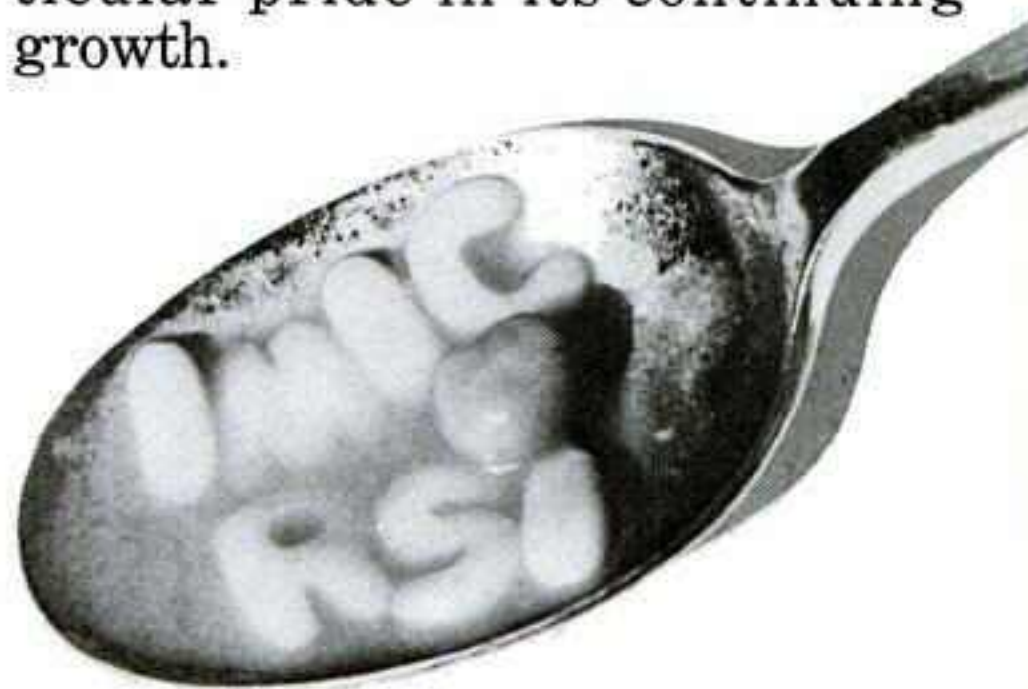
7 International Clout

Our overseas dominance refuses to take a back seat to our domestic superiority, in good part because we're full-time-represented not only in all the foreign lands you've ever dreamed of visiting, but also in several of which you may never have heard. The sun never sets on Billboard.



8 Industry Service

We either started or are intimately involved in a veritable alphabet soup of organizations that keep our industry healthy and prosperous, like IMIC and RSI. As we pointed out above, when you've helped build your industry, you take particular pride in its continuing growth.



In the months to come, we'll be discussing each of the Essential 8 at greater length—dazzling you with our numbers, and just generally pulverizing any doubts anyone might entertain regarding Billboard's status as Our Industry's Top Communicator.

"Ho hum," you yawn, and then wonder aloud, "What's in it for me?"

Well, for one thing, you'll never again spend a sleepless night agonizing over the suspicion that carefully perusing all three trades (so as to miss nothing at all) is taking too much of your time, and thus costing you money. Henceforth you'll snooze like an actual babe, blissfully secure in the knowledge that, insofar as the music industry is concerned, Billboard is all you need.

What's also in keeping up with our campaign for you is, perhaps less obviously, a lapel balloon.

And no ordinary lapel balloon, mind you, but rather one that will not only make you the envy of your every colleague and a vision of sartorial on-top-of-it-ness, but also identify you as an aspirant to what will surely become the music biz's most coveted diploma: The Billboard B.A.

BILLBOARD CORRESPONDENCE SCHOOL
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ATTN: Professor Heine

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

Name: _____

Address: _____

My role in the music biz: _____

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



Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	7	SWEET SURRENDER John Denver, RCA 10148 (Walt Disney, ASCAP)
2	1	9	BEST OF MY LOVE Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
3	4	7	LONELY PEOPLE America, Warner Bros. 8048 (Warner Bros., ASCAP)
4	7	5	NIGHTINGALE Carole King, Ode 66106 (A&M) (Colgems, ASCAP)
5	10	6	I'M A WOMAN Maria Muldaur, Reprise 1319 (Yellow Dog, ASCAP)
6	3	11	MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond, MGM 14765 (Warner Bros., ASCAP)
7	9	10	SALLY G Paul McCartney & Wings, Apple 1875 (Capitol) (McCartney/ATV, BMI)
8	6	8	ROCK 'N ROLL (I Gave You The Best Years Of My Life) Mac Davis, Columbia 3-10070 (Trec, BMI)
9	13	9	THE DOOR OF THE SUN (Alle Porte/Del Sole) Al Martino, Capitol 3987 (April, ASCAP)
10	24	4	POETRY MAN Phoebe Snow, Shelter 40353 (MCA) (Tarka, ASCAP)
11	8	9	LOOK IN MY EYES PRETTY WOMAN Tony Orlando & Dawn, Bell 45620 (Arista) (ABC/Dunhill, BMI)
12	16	10	LIKE A SUNDAY MORNING Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
13	20	6	YOU'RE NO GOOD Linda Ronstadt, Capitol 3990 (Edwin H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)
14	11	14	MANDY Barry Manilow, Bell 45613 (Arista) (Screen Gems-Columbia/Wren, BMI)
15	22	5	NEVER LET HER GO David Gates, Elektra 45223 (Kipahulu, ASCAP)
16	5	11	PLEASE MR. POSTMAN The Carpenters, A&M 1646 (Jobete, ASCAP/Stone Agate, BMI)
17	26	2	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John, MCA 40349 (ATV, BMI)
18	14	10	WHEN A CHILD IS BORN Michael Holm, Mercury 73643 (Phonogram) (Beechwood, BMI)
19	21	9	THAT GREAT OLD SONG George Fischhoff, GNP Crescendo 491 (George Fischhoff, ASCAP)
20	12	12	ONLY YOU Ringo Starr, Apple 1876 (Capitol) (Tro-Hollis, BMI)
21	15	14	MY EYES ADORED YOU Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)
22	18	10	GEE BABY Peter Shelley, Bell 45614 (Arista) (Screen Gems-Columbia, BMI)
23	28	9	SAD SWEET DREAMER Sweet Sensation, PYE 71002 (ATV) (Leeds/Jacktone, ASCAP)
24	29	5	LOVE SAID GOODBYE Andy Williams, Columbia 10078 (Famous, ASCAP)
25	31	5	I'LL STILL LOVE YOU Jim Weatherly, Buddah 444 (Keca, ASCAP)
26	19	11	LOVING ARMS Petula Clark, ABC/Dunhill 15019 (Almo, ASCAP)
27	30	4	WE MAY NEVER LOVE LIKE THIS AGAIN Maureen McGovern, 20th Century 2158 (Fox Fanfare/Warner-Tamerlane, BMI) 20th Century/Warner Bros., ASCAP)
28	25	10	RUBY BABY Billy "Crash" Craddock, ABC 12036 (Hill & Range/Quintet/Freddy Blenstock, BMI)
29	33	6	PLEDGING MY LOVE Tom Jones, Parrot 40081 (London) (Lion/Wemar, BMI)
30	34	4	CHICO AND THE MAN (Main Theme) Sammy Davis Jr., 20th Century 2160 (J & H, ASCAP)
31	38	2	I'VE BEEN THIS WAY BEFORE Neil Diamond, Columbia 3-10084 (Stonebridge, ASCAP)
32	35	4	BIG YELLOW TAXI Joni Mitchell, Asylum 45221 (Siquomb, BMI)
33	32	8	SHA-LA-LA (Makes Me Happy) Al Green, Hi 2274 (London) (Jec/Al Green, BMI)
34	37	3	STAR ON A TV SHOW, Stylistics Stylistics, Avco 4649 (Avco, ASCAP)
35	36	8	THE ENTERTAINER Billy Joel, Columbia 3-10064 (Home Grown/Tinker Street Tunes, BMI)
36	44	2	EASTWARD Letterman, Capitol 4005 (Yarone, ASCAP)
37	43	3	LOVIN' YOU Minnie Riperton, Epic 8-50057 (Columbia) (Dickie Bird, BMI)
38	41	3	FRONT PAGE RAG Billy May, MCA 40352 (Duchess, BMI)
39	42	3	YOU ARE YOU Gilbert O'Sullivan, MAM 3642 (London) (MAM, ASCAP)
40	NEW ENTRY		EMOTION Helen Reddy, Capitol 4021 (Warner Bros., ASCAP)
41	39	8	HOPPY, GENE AND ME Roy Rogers, 20th Century 2154 (Peso/Lowery, BMI)
42	40	5	DAY TRIPPER Anne Murray, Capitol 4000 (Maclean, BMI)
43	48	3	ONE DAY OF LOVE Herb Ohta, A&M 1647 (Almo, ASCAP)
44	NEW ENTRY		MY ELUSIVE DREAMS Charlie Rich, Epic 8-50064 (Columbia) (Tree, BMI)
45	47	3	DOCTOR'S ORDERS Carol Douglas, Midland International 10113 (RCA) (Cookaway, ASCAP)
46	50	2	THANKS FOR THE SMILES Charlie Ross, Big Tree 16025 (Atlantic) (House Of Gold, BMI)
47	NEW ENTRY		UP IN A PUFF OF SMOKE Polly Brown, GTO 1002 (ABC) (Almo, ASCAP)
48	49	2	I WON'T LAST A DAY WITHOUT YOU Al Wilson, Rocky Road 30202 (Arista) (Almo, ASCAP)
49	NEW ENTRY		MY BOY Elvis Presley, RCA 10191 (Colgems, ASCAP)
50	NEW ENTRY		(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. Thomas, ABC 12054 (Press/Tree, BMI)

FEBRUARY 8, 1975, BILLBOARD

Classical

Opera Co. Must Pay Royalties, Court Says

By GEORGE GYONGY

BUDAPEST—In an important decision the Municipal Court here has ruled that the State Opera must pay performance rights royalties to heirs of a stage production.

The opera company stopped payment of performance rights to the heirs of Pongracz Kacsóh, composer of the music of the light opera "Janos Vitez" (Hero John), which was based on a poem by Sandor Petöfi and written by Karoly Bakonyi in collaboration with Jenö Heltai, who also wrote the lyrics.

Composer Kacsóh died in 1923; Bakonyi died in 1926; and Heltai in 1957.

Dallas Unit Signs Pact

DALLAS—The Dallas Symphony musicians have signed a contract and will return to work with the new season opening Jan. 21 and will conclude in mid-July. During that period the orchestra has scheduled approximately 90 concerts including 27 youth concerts, 24 subscription concerts, 15 park concerts and 10 pops or special concerts for Thursday and Saturday evenings, featuring special performers.

Part of the agreement reached was extensive modifications of the master contract after September and a 1975-76 contract of 39 weeks (exclusive of the opera season) at a \$300 per week minimum.

Henry S. Miller of the Dallas Symphony Orchestra said the agreement is the culmination of many weeks of intensive bargaining by the association and the players' committee. "It represents an important step in the continued development of the orchestra, providing both the association and its musicians work together to what hopefully will become one of America's truly great orchestras," he said.

'Superdisk' Makes Bow

NEW YORK—What may be the highest priced custom LP to hit the market has been released by Amphion Records here, pianist Natalie Ryshna playing "Debussy: Chopin: Ravel: Prokofiev."

It is fair-traded at \$11.75 through high-end hi fi dealers and record shops, according to the label's Mitchell Cotter, who also engineered the new Aurion 90 mastering system, so called for its signal-to-

The Budapest State Opera contended the Kacsóh performing rights expired on Dec. 31, 1973, and therefore no payment was due to the heirs on performances of the play, which is a regular part of the opera's repertoire.

Taking the opposite view, the Hungarian Performing Rights Society, ARTISJUS, sued the State Opera in support of the heirs. The court had to decide if the music, libretto and lyrics can be treated separately without injuring the work as a whole, or if the entire work must be treated as indivisible.

In the latter case, all the authors are judicially regarded as co-authors. The courts decision had to be made to determine if individual author's rights expire with the death of each co-author separately, or only with the death of the last author. If the work is indivisible, it was claimed, then the authors' rights expire in the year 2007, 50 years after the death of the last collaborator.

The court called in the Commission of Experts on Authors' Rights and their decision was unanimous. The panel said that "Janos Vitez," as a stage work, is a united work, which is of value and importance as a whole when performed on stage. The prose and lyrics or music separately performed are not only in quality but also in quantity of minor importance compared to the light opera as a whole.

In its verdict, Municipal Court judge Dr. Jozsef Solvi decided that division of the various parts of the opera is only physically possible, and the financial standpoint was involved with the whole.

So the court rejected the State Opera's plea and said that the heirs of composer Kacsóh must be paid performing rights royalties. However, final judgment will be made in the Supreme Court here.

RCA Push On 'Thais'

NEW YORK—RCA's Red Seal label is launching a large promotion drive behind "Thais," first opera in full-surround discrete four channel sound. The three-record set star, Anna Moffo as Thais, and features Gabriel Bacquier, Jose Carreras and Justino Diaz, with the new Philharmonia Orchestra conducted by Julius Rudel.

The package is being supported by print advertising in various consumer and trade magazines and in the Schwann catalog. Sixty-second radio spots are being purchased and will be played in all key markets in the U.S., tagged to key local dealers. Spots were set for after the Metropolitan Opera broadcasts in 11 key markets for three weeks.

Also, some 5,000 specially laminated 24"x36" four-color posters, including 500 with special cardboard backing with easels, are being sent to dealers.

Miss Moffo is scheduled to perform a concert version of the opera in London in May.

Classical Notes

Grammy award nominee **Jose Serebrier** gave a four-channel performance of the Ives' Fourth Symphony recording and a lecture on the work itself at Dalcroze School of Music in New York. The conductor cut the work for RCA. . . . **Sir Georg Solti** was guest lecturer last month at the University of Chicago. His talk was part of a series on the conductor and his art. **Anthony Newman** at the same school, where he taught a master class in harpsichord for three days.

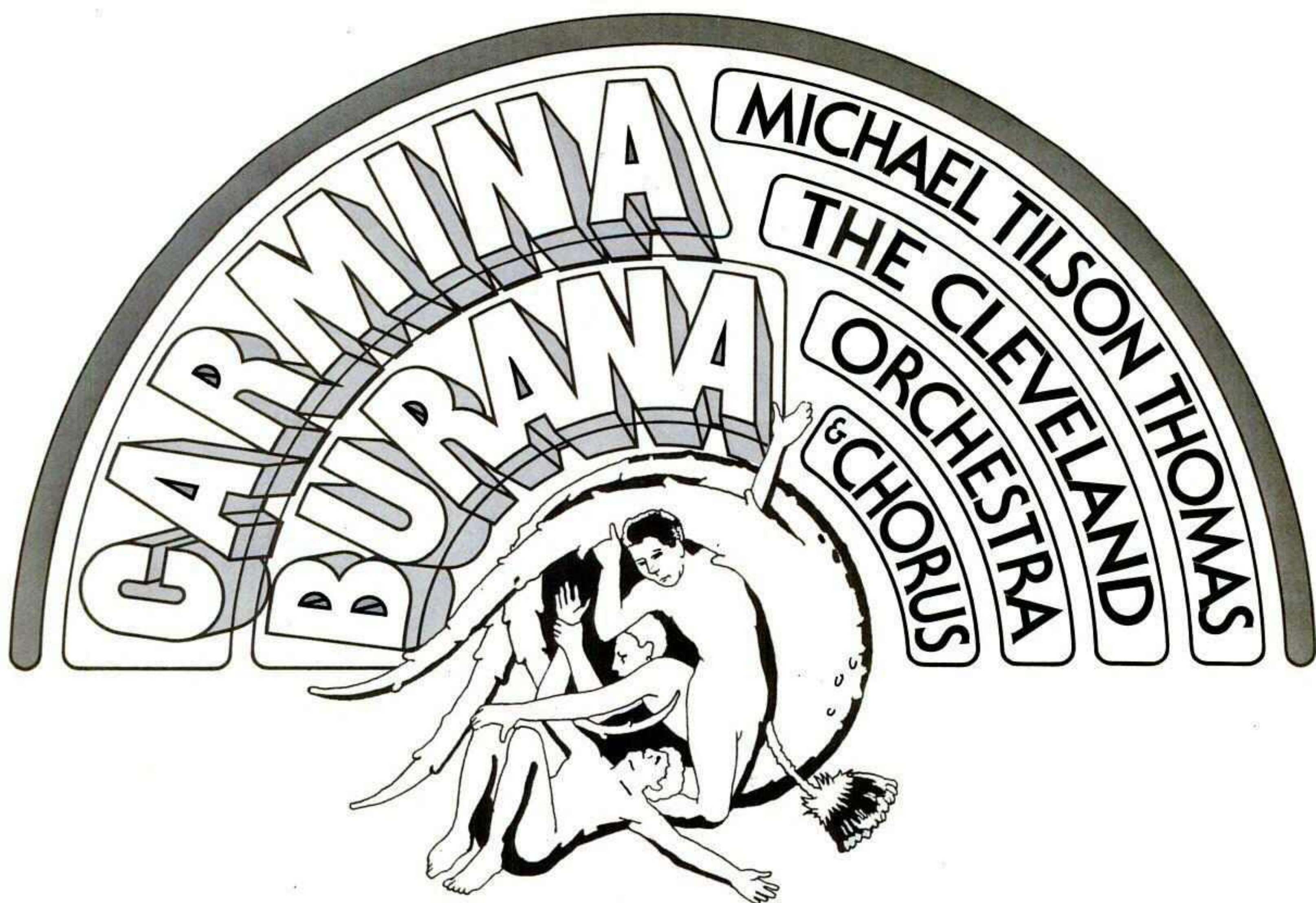
Musical America's International directory of performing arts named **Eugene Ormandy** its musician of the year. . . . **The Cincinnati Symphony** marked its 80th birthday recently with sherry and champagne during a weekend of subscription concerts. . . . More than 30 prototype video devices were demonstrated last week at Lincoln Center in New York. Explored were new techniques for live performance telecasts for the arts. . . . **Mitch Miller** and **Howard Hanson** appointed to honorary advisory board of the Rochester Civic Music Assn.

CRI's first soundtrack side featured electronic music of J. K. Randall's score from documentary film "Eakins." . . . **Detroit Concert Band** recorded its first record in its Sousa American Bicentennial Collection. A total of 126 Sousa marches are scheduled to be recorded. . . . **Lorin Maazel** leads the Cleveland Orchestra in five concerts at Carnegie Hall this season. First one is on Feb. 3, next two on Mondays following. The Berlioz Requiem is first. Alexis Weissenberg is soloist on Feb. 10.

Pianist **Jorge Bolet** and conductor **Bernard Haitink** combine talents in four performances of Rachmaninoff's "Piano Concerto No. 3" at Philharmonic Hall in New York, Feb. 6, 7, 8, 11, with the New York Philharmonic. . . . Seagram & Sons, the liquor corporation, is subsidizing fees for soloists appearing with several Canadian orchestras. . . . **Pittsburgh Symphony** subscribers reached 20,020, highest in history of orchestra. Last year's total was 14,131. **ROBERT SOBEL**



BILLBOARD NUMBER ONE AWARD—Terry McEwen, center, vice president of London Records and manager of London's Classical Division, receives award honoring London as Top Classical Label of 1974. Presenting the award to McEwen is John Harper, right, London's director of Classical Sales, as Richard Rollefson, of London's New York classical office, looks on.

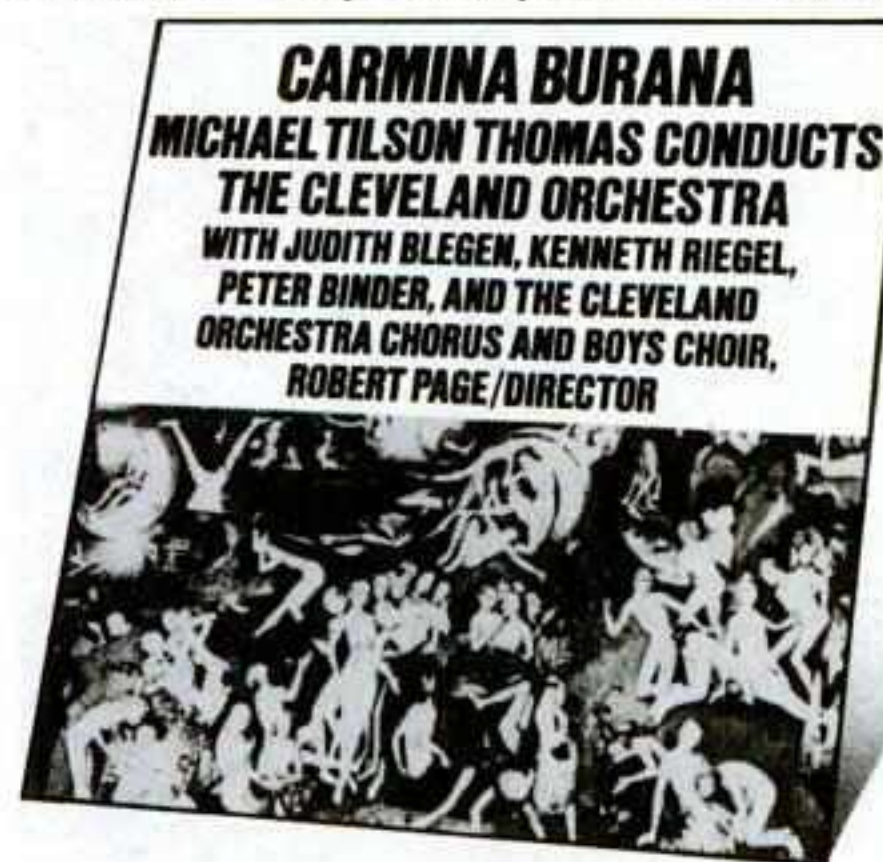


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FEBRUARY 8, 1975, BILLBOARD

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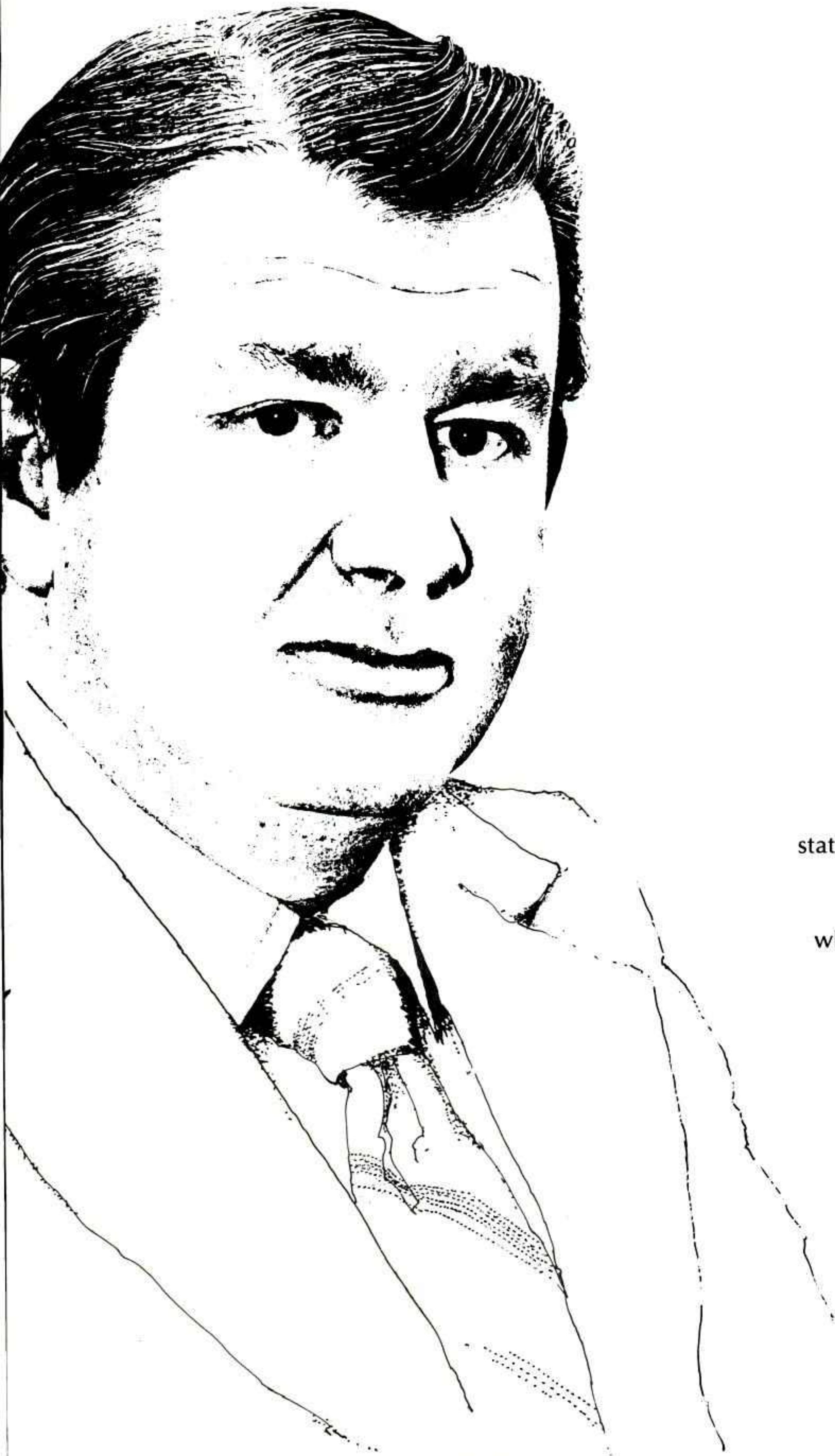
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SPOTLIGHT ON

AUSTRALIA





Building one of the world's great radio stations needs dedication, talent, hard work and lot of help from your friends. Thank you to all our American friends who have helped over the years. You have been part of the creation of the top radio station in Australia.

Kevin O'Donohue,
General Manager,
Radio 2SM,
Sydney, Australia.

2SM

The Group: 2SM Sydney, 3XY Melbourne, 2NX Newcastle region, 2NM Muswellbrook, 2KA Katoomba, 2LT Lithgow, 2LF Young, 2KM Kempsey.

YOU REMEMBER WHEN RADIO WAS ALL VERY SIMPLE, DON'T YOU? WAY BACK BEFORE 'THEY' STARTED TINKERING WITH FM—"THINK WHAT IT'S GOING TO DO FOR CLASSICAL MUSIC"—BACK WHEN AN OPERATING PERMIT PRETTY MUCH GUARANTEED . . .

... your appearance in the book? Remember? That was when your contemporaries moving into television were kissed off as somewhat impractical visionaries—they'd never make it in the real world (i.e. you meant radio).

Australia's still a bit like that. No need to pack, it won't last. Not with PAL color TV and FM radio launching into the market simultaneously it won't.

Australia is an island continent with a land mass comparable to that of the continental U.S. Population now approaches 14 million, around seven percent of the States, the majority spread down the eastern seaboard, mainly located in the major cities of Sydney, Melbourne, Newcastle, and Brisbane. The nation is served by 200 medium frequency radio stations (of which 118 are privately-owned commercial operators) and 103 television stations (48 "commercial" licensees).

The non-commercial stations are operated by the Australian Broadcasting Commission, which is owned by the federal government. These stations and channels do not carry advertising material and are now funded directly by government following a decision to abandon a \$A12 licence fee—avoidance of which had become a national sport second only to horse racing and the fabled "two up."

Newspapers, magazines, transit, cinema and outdoor are all strong in Australia, which is rapidly becoming regarded as an international test market—due to its geographic size and relative isolation from outside influences; its ethnic diversity; the intensely competitive nature of its consumer market and the ready availability of all conventional major media. A schedule of Australia's major manufacturing and marketing outfits bears a remarkable resemblance to Fortune's Top 100 in the U.S. A very high proportion of U.S. and European multinationals are directly represented in the market.

This picture is paralleled in the agency field where J. Walter Thompson, Bates, S.S.C.&B. Lintas, Young & Rubicam, McCanns, Doyle Dane Bernbach, B.B.D.&O., Ogilvy & Mather and a number of others share a substantial segment of advertisers' estimated \$500,000,000 annual spending in main media.

The market itself is chiefly remarkable for its predominantly urban nature—with around two-thirds of the national population concentrated in the five main cities. Australia is, in fact, assessed as one of the most highly urbanized societies on earth—a fact which tends to give the lie to the "Marlboro Man" self-image long part of local social mythology.

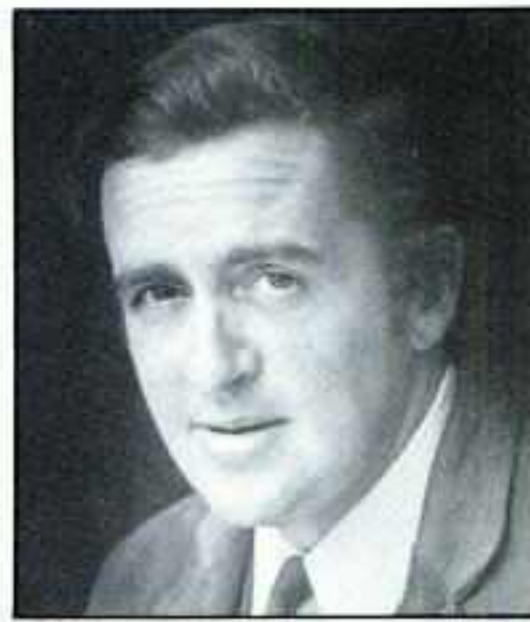
But they are active, and they do travel. Boy, do they travel. Australia and its near neighbor, New Zealand, hold some sort of record for the highest number of issued passports per thousand population—a mobility further emphasized by the fact that passports are not required for travel between the two countries and, according to visitor statistics, nationals of each country comprise by far the largest single element in the other's tourist intake.

Among the unique characteristics of the Australian scene lurks a government agency—The Department of the Media—represented in the Federal Cabinet at ministerial level by Senator Douglas McClelland. McClelland's department, established in terms of Labor Party policy shortly after the accession to power of the ALP in the 1972 Federal elections, is the only such integrated department of its kind in the western world. It has been less kindly referred to as the first state organization of its type since Herr Goebbels was doing his bit for the Third Reich.

The Department of the Media is largely a co-ordinating body, bringing together a variety of operations and functions previously scattered among a number of departments. Principal among these is its liaison with the Australian Broadcasting Control Board—a regulatory body set up under the Broadcasting and Television Act, to control and police the activities of commercial air media licenced under the Act.

Under the Australian Constitution, regulation of print media is a matter for the individual states (of which there are six)—a fortuitous circumstance which effectively precludes the Department of the Media developing into the Department of Advertising. The latter possibility cannot be written off altogether—particularly in the light of a series of provocative moves made by the DoM.

These culminated (for the moment) in the issue of a departmental invitation to Nicholas Johnson (late commissioner with the FCC) to visit Australia as one of two guest speakers at



Mike Dunne, 40, a New Zealander, is editor of Australia's B&T Weekly and one of his adopted country's best known marketing writers. His background includes stints with Philips and J. Walter Thompson. Widely travelled and with an extensive advertising and journalistic background, he was a member of the international jury for last year's Hollywood Radio and Television Society IBA Festival and occupied the hot seat at the 2SM-sponsored Radio 75 seminar in Sydney.

COVERS . . .

- The scrap over record royalty payments
- The impact of beautiful music radio
- The record airplay quotas
- Those new "government" radio stations; should the government be allowed to compete with a non-commercial Top 40 station
- The outright panic among national advertisers because of the new federal Trade Practices Act

a DoM-sponsored seminar on the future of Australian TV services.

Johnson's visit was not what might be referred to as an unqualified success—partly due to the fact that he was apparently very poorly briefed prior to his accession to the podium in Sydney's prestigious new Opera House. With his customary iconoclastic fervor, Johnson proceeded to lay about him—taking a couple of ill-concealed swipes at a few of his hosts' pet theories in the process.

Johnson, in fact, made the same tactical mistakes that Ralph Nader had made in similar circumstances some 18 months earlier. While achieving very high media visibility for a couple of days, Johnson, like Nader, has effectively sunk without trace as far as even the most rabid anti-establishment elements of Australian society are concerned.

Neither the Minister for the Media, Senator McClelland, nor his erstwhile hosts, McClelland's department, are particularly keen to discuss Johnson's "contribution" to the local state of the art.

Mass communications media in general—and their advertising content in particular—are coming under increasingly searching review in Australia. In broad terms, the pattern parallels that which developed in the U.S.A. in the mid-'60s.

The passage mid-'74 of a new federal Trade Practices Act has engendered apprehension bordering on outright panic among many national advertisers.

The Act has been tagged "draconian" and "anti-business"



Credits

Section editor, Claude Hall, radio-TV programming editor. Special issues editor, Earl Paige. Creative direction and writing, Peter Davidson, 2SM Radio, Sydney. Photography direction, Davidson. Cover, femo model by David Williamson. Strip by Derek Church. Sales by Adrep: Ken Appleton and Ken Brown, Sydney and Bill Tyrrell, Melbourne. Production, John F. Halloran.

among the more printable descriptions applied to its all-embracing codification of business standards.

Split into two sections, the TPA contains sweeping measures designed to regulate corporate behaviour in the marketplace. Covered are such aspects as monopolies and takeovers, exclusive dealing and price fixing, collusive practices, false and misleading advertising (including provision for proof of claims) and a further series of more generalized consumer protection clauses.

Public criticism of the Act has been muted, largely due to its direct derivation from the "Voluntary Codes" and sets of ethical standards already observed by the majority of advertisers, agencies and media. What the Act has done is convert deliberate breaches of the existing voluntary codes into statutory offences—carrying stinging penalties. Its intent appears to be to establish blanket grounds upon which an aggrieved consumer can initiate litigation (and seek punitive damages). The wording of the Act has thus been kept deliberately vague and it is this looseness of language which has created most concern among advertisers.

Their major problem is determining in advance just what is, or is not, permissible under the new ground rules.

General consensus is that the Act, as it stands, will provide a bonanza for the legal profession. To date, the Act has yet to be tested in the courts but fears have already been expressed that the doctrine of "the reasonable man" has disappeared out the window.

At press time, an advertiser had been cited on five charges by the Australian Attorney-General.

On the radio and TV front, moves by Media Minister Doug McClelland to strengthen the powers delegated to the minister and the Broadcasting Control Board were frustrated in the Senate late in 1974 when the Opposition parties defeated an amendment bill which would have given McClelland sweeping regulatory powers without recourse to parliament or opportunity for appeal against arbitrary administrative decisions.

The bill opened the way for possible political manipulation of radio and TV with license cancellation held as the ultimate sanction in the event that a private operator failed to observe ministerial or departmental fiats.

An uproar followed the bill's introduction and, for the first time, normally hotly competitive radio and TV operators combined their resources and co-ordinated a strong public attack against the proposals.

Its defeat was pretty much a foregone conclusion, but provoked a bitter outburst from Senator McClelland who has promised the legislation will be reintroduced during 1975.

Informed observers consider that McClelland is, in fact, unlikely to risk another rebuff and will accede to industry pressure for a substantial modification of the proposed legislation before having a second try.

Meanwhile, opposition to the entire Department of the Media concept appears to be hardening both within government's ranks and among the industry as a whole.

Senator Margaret Guilfoyle, Liberal Party (opposition) spokesman on media affairs, has hinted at the wholesale dismantling of the agency in the not unlikely event that the Liberal/Country Party coalition is returned at the next Federal election (slated for mid-year).

Two factors govern the immediate future of Australian air media. The national introduction of PAL color TV, March 1; and the anticipated progressive licensing of FM radio stations.

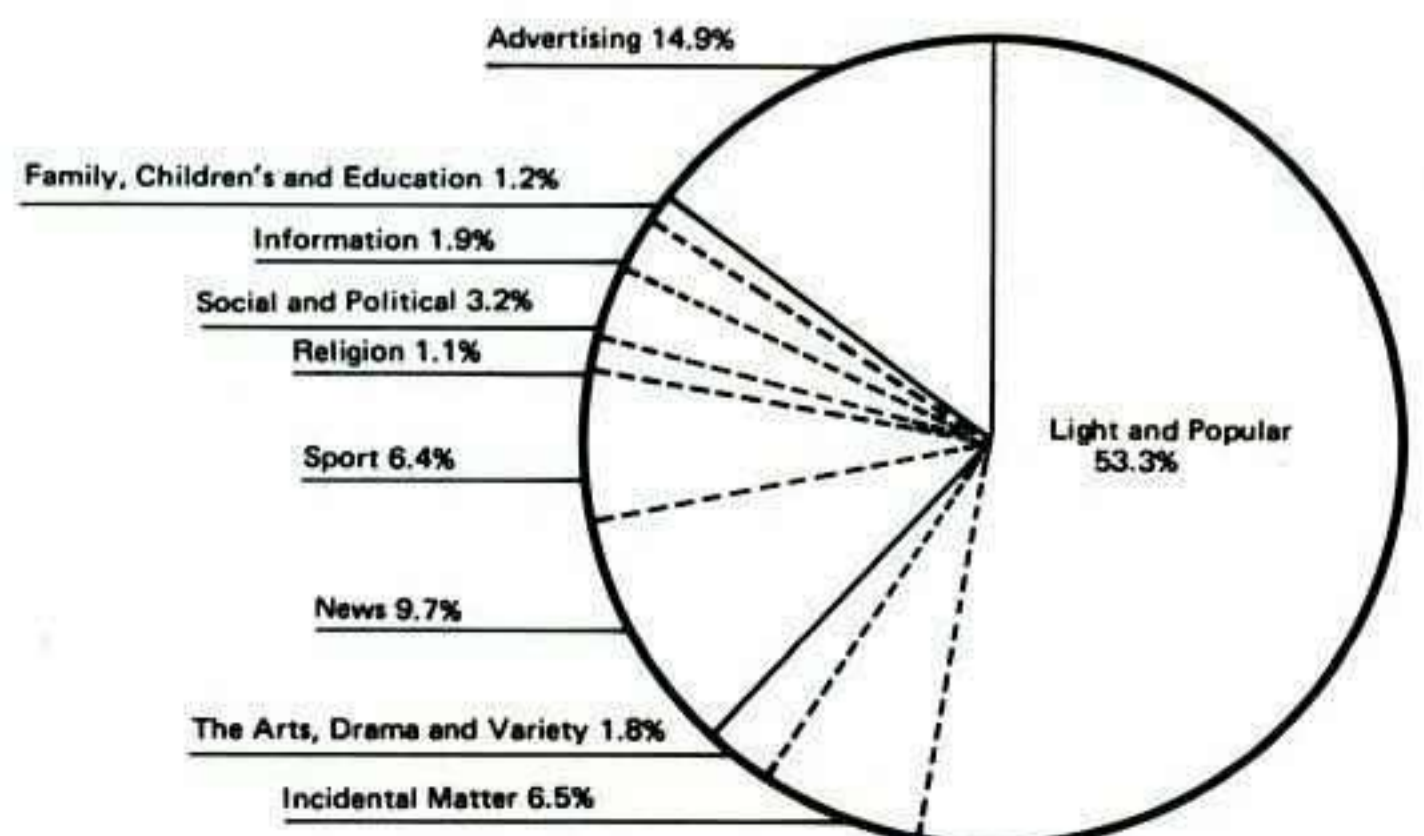
Two FM units have already come on stream—a privately operated "non-commercial" classical station in Sydney (2MBS/FM) programmed and maintained by public subscription under the control of the Music Broadcasting Society of New South Wales; and the second in Melbourne, on the same basis. Also in Melbourne, the ABC has introduced a public access AM station.

Their impact on the market has, so far, been minimal. The future of the frankly experimental access operation in Melbourne is probably best summed up by one of the ABC's senior programmers who said recently, "If all the minority, ethnic and special interest groups eligible for air-time applied and were approved tomorrow, great. We've got a program. The problem is: What do we air in week two?"

Simultaneously, on the programming front, the Australian Broadcasting Commission has activated one of its former

(Continued on page A-17)

METROPOLITAN COMMERCIAL STATIONS





FOUR BROADCASTERS COMPARE U.S. RADIO WITH AUSTRALIAN RADIO—THE KNOCKOUT BLOW

A Billboard Spotlight on Australia

DAVIDSON

What facets of American radio thinking have influenced you?

CLARK

In my opinion, I think it has had a tremendous influence on Australian radio. We can take first the pre-television era, there wouldn't be an Australian-type of show that would not have had its origin in American creativity and adapted to Australian use. I'm going back to things like "The Major Bowes Amateur Hour," "Lux Radio Theatre," these types of programs, panel shows, like "Leave It To The Girls" was originally an American program.

Many of the big national programs in Australia were adaptations from American creativity. We've seen, in the last three or four years, an adoption of the American processes of specialization, where stations specialize in programming.

As far as 1958 I can remember 'good music' stations in America, notably WPAT, KPOL, and KABL. I'm sure the operators in Australia would admit that ours was a direct copy of that American type.

As far as the development of the post-television era is concerned, my own organization was tremendously influenced . . . and I go back now to 1964 . . . by the stations like WOR in New York.

JEFFCOAT

When you went "Monitor"?

CLARK

No, NBC was before that.

O'DONOHUE

Stan, butting in, it's interesting to note that Jack Thayer

recently announced that they've dropped "Monitor" as of February 1.

CLARK

Are they really? Well, we were licensed by NBC to use the word "Monitor"; we paid a modest legal fee for this privilege, and we also had a service from NBC giving us certain types of programming.

I think the only thing which we could offer on a reciprocal basis were the commentaries by our Eric Baume, which rather fascinated the Americans for his out-spoken comments. But if we can return to the post-television era, the first station that impressed me greatly in 1964, and I think we'll all admit that around about that time Australian radio was looking very much like a jungle of jukeboxes; I think people were accepting that this was a teenage, a young people's medium only and it was the 'flash disk jockey' era and I was very impressed with WOR in New York, and its talking concept completely fascinated me as a new form. It had a tremendous influence on my own stations when I returned. That same year . . . it's interesting to note that WOR did not then and still does not use the telephone in its current affairs operation.

On the other hand, KMOX, St. Louis . . . I should mention that the general manager of WOR, by the way, when I was there, was a man called Henry Beuse, and he was the general manager of WOR-TV, FM and AM, and he was very, very helpful.

KMOX, St. Louis, was a station which fascinated me tremendously. They program themselves "At Your Service," and they use the telephone extensively. A fascinating station, with
(Continued on page A-7)



Kevin O'Donohue, general manager 2SM, Sydney



Stan Clark, managing director 2GB, Sydney



Brian McClenaghan, manager 2UE, Sydney



Frank Jeffcoat, manager 2UW, Sydney



Peter Davidson, promotion manager 2SM, Sydney
Moderator and photographer of the conference

FEBRUARY 8, 1975, BILLBOARD

Some Radio Ideas Worked Others Didn't ... But They Were Persistent And. . .



JACK THAYER

JACK G. THAYER, president, NBC Radio and an observer of radio in Australia, spells out the reason for the success of their radio world and the growing family of international radio

I have long been impressed with the quality of Australian radio and—even more importantly—with the quality of the Australian Broadcaster. It takes a very special kind of creative person to seek to improve his industry and himself. Australian broadcasters started coming to America some 15 years ago to meet leading proponents of American radio, be they pop, rock, MOR, Top 40, country, all-news, talk, or classical.

Warm and lasting friendships were created with these goodwill tours and, being good listeners, the Australians became privy to the inner workings of every conceivable format. By trial and error they would apply many of the U.S. techniques to their own local stations. Some worked, some didn't.

With persistence, they came back time and time again. Attended the NAB Conventions, the Billboard Conventions, the Gavin Conferences, the Hamilton gathering . . . if broadcasters gathered, you could count on the Aussies being there!! And with each passing year, a synergism took place. Americans and Australians helped each other with new and creative ideas and through this process Australia developed new broadcasting giants in programming such as Rod Muir and Rhett Walker, and managers like Kevin O'Donohue.

And then, as an all-out industry effort, headed by William Stephenson of 2SM, Australian radio launched the "RADIO 73" international broadcasting conference . . . attracting worldwide attention from broadcasters, record companies, artists, and music publishers.

This I think was the beginning of the separation establishing Australia as a "leader" in radio broadcasting.

On my trips to Australia I have noticed from year to year the individual changes in the on-air product as the Aussies developed their own "style" of presentation. You still hear a lot of America in it . . . but it's new, different, vibrant, and dynamic. So, in essence, it's the quality of the broadcasters that's important and in Australia the owners, operators, programmers, performers, salespeople, and office staff have met the standards of America . . . and now are setting standards of their own . . . as they now establish Australia as a leader in the world family of broadcasting.

It's a tribute to a determined people who sought to learn and then created their own special niche in a very complicated and competitive area.

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McClelland: 'THE QUOTA HAS CREATED AN INFLUX OF NEW RECORD TALENT'

Question: Is there any proof at this point that the quota system which forces radio stations to play a certain percent of local product can produce new talent?

McClelland: This argument was put to me at the Federal Musicians' Union Annual Conference, and there concern was expressed that some broadcasting companies were taking advantage of this situation and ignoring the spirit of the quota system and exercising a consistent replay of too many recordings. I'm going to have a look at this situation. It could well be that I might order a public inquiry into it in view of the defeat of certain legislation in this Parliament . . . because, quite clearly, when we came into office, there was a zero quota for Australian-produced records. This quota was deliberately brought in to encourage new Australian talent and the employment of Australian musicians.

Firstly, 10 percent then lifted to 12 percent, now, as from Jan. 1, to 15 percent. I would have hoped the quota had been higher, but it wasn't for me to fix; it was a matter for the Australian Broadcasting Control Board to determine after they had made inquiries of the musicians, the stations, the recording companies and what have you.

There might be some justification for saying the quota system has meant the broadcasting of a number of records performed by new Australian talent rather than an increase in the frequency of playing existing proven talent; there is great evidence that the quota system has brought an influx of new talent to the fore.

Q: Would it be reasonable to suggest that the criterion at the moment, for airplay, rests with the radio station?

A: Yes, certainly.

Q: Given then that there is an increase in the number of Australian artists who are getting airplay, presumably the Australian stations then would have been making decisions to play more talent, from what you've said?

A: I would think so.

Q: That being the case, has the date been set for a 30 percent increase? If so, is there not a cut-out point, at which the talent wells are going to dry up?

A: When I came into government, or we two years ago, I said then that hopefully the government would be able to (within a period of three years) have imposed a 30 percent quota on stations, but I realized that we had to take into account the availability of performers; we had to take into account the availability of musicians; the capacity of recording companies; the broadcasting needs of the Australian community.

In other words, we wanted to dodge as much as was humanly possible, the problem of "quota quickies." But under the existing Act, the quotas that are determined are the sole prerogative of the ABCB and in their determining those quotas, I've asked them to take into account the matters that I have specifically just mentioned.

When they determine there will be a 30 percent quota, or a 25 percent quota, is completely a matter for them, but I certainly would hope that in their determination of that, they will take into account the complaint of the Professional Musicians' Union, that there has been too much regularity of the playing of the one style of record over and over again, until it becomes unpopular, rather than embark on the encouragement of a greater number of performers.

Certainly a 30 percent quota could be embarked upon tomorrow if we agreed with the policy of regurgitating of the record. Because we don't agree with that policy, I think it will be over a longer period. Yesterday I sought permission to have some authority in this area of Australian content by including in a Bill that the ABC could determine in relation to Australian content with the approval of the Minister. The Bill was knocked out of Parliament, therefore completely it is a matter for the ABCB. I don't want anyone to think that I'm dodging responsibility by saying that it's a matter for the ABCB. I want the responsibility, but Parliament hasn't given me the responsibility yet.

Q: If a radio station is playing a high music content, be it Australian or imported, their format provides for probably playing 800 records a week. Their 15 percent is considerably higher in terms of actual records which need to be found than it is for any station on talk programmes.

A: Well again, it's 15 percent of the total transmission time they spend in the playing of music. Certainly the Government (and ABCB) must take cognisance of the fact that some stations have their ratings, or have audience based on being a talk-back station, or a news station, just as 2KY is regarded as being a country music station. And 2CH is regarded as a "good music" is the expression. Those matters are clearly understood, in the expressed policy of my party, which determined the matter in 1973, when, so far as radio is concerned, they said although radio programming faces different problems from television programming, and it's because of the

When the Australian Labour Party came to power in 1972, ending 23 years of Liberal rule, they created a new portfolio—Minister for the Media. Senator Douglas McClelland took governmental control of radio, television and film production along with information services and the dissemination of governmental and national material. Newspapers and magazines do not come under his jurisdiction—control of them rests with state governments, his responsibility if federal.

The regulatory control of radio, TV and film has always rested, however, with the Australian Broadcasting Control Board, formed as a statutory body with three full-time and two part time members to oversee the obligations on broadcasters imposed under the Broadcasting and Television Act. Billboard went to Canberra to interview Senator McClelland on a variety of topics, coincidental with his losing in the Senate that day amendments to the act which would have established new powers for him and new rules for licensing radio and television stations. Currently valid for 12 months, licenses would operate from six months to three years.

Program standards, currently set between the ABCB and stations would have to be referred in future to relevant unions. It also gave the ABCB specific control over the nature and content of programming generally. Shadow minister Margaret Guilfoyle delivered the coup de grace to the Bill in the Senate shortly before McClelland talked to Billboard.

Under Australian law, a bill can be reintroduced without amendment after three months. Senator McClelland plans to



do this next month. Here Senator McClelland answers questions on FM, music and commercial radio and then discusses his bill:

matters that you have mentioned, Labour also will encourage a higher Australian content in this medium.

Now, the matters that you've outlined certainly do pose difficulties. You can't lay down a golden rule for everyone. But if a station wants to set itself up as an expert in talk-back programming, and does no music, then I suppose we'd be flat out in asking them to put on 30 percent. How do you ask them to put on 30 percent or 20 percent or no percent?

We, as a government, just don't say that radio is made merely for music and musicians. There are journalists to be employed and there are people to be informed, and if a station is engaging in that area, it has a larger Australian content in its programming than probably many other stations doing a mere 20 percent of music.

Q: It seems to be established that 2CH were having difficulties, playing 'good music', to meet their quota, or would see difficulty when the quota is raised to 15 percent because of lack of available product. Is it true that they have been able to get a dispensation from the quota situation?

A: I can tell you that 2CH wrote to me (probably six months ago), and asked me would I give sympathetic consideration to such a request. And I said straight out, no. Now, no report has come to me that 2CH is not complying with its quota, and how it would be having difficulties under the existing quota about which is the subject of complaint to me by the Musicians' Union, I don't know. Except with the problem of repetition. But so far as fulfilling their quota is concerned, I could not imagine for one moment, they'd be having any problems. I have the highest respect for the management, the executive,

Guilfoyle: 'I'd like To See A Test'



Senator Margaret Guilfoyle led the attack on the new Broadcasting Bill and will face its reintroduction next month. Here, the senator makes a statement about Australia's quota system on records played on radio.

Is a quota system a surefire solution to quality? No, and it could have very much the reverse effect, because if you don't have to establish a market for your industry, a market for your creative ability on the basis of quality, you're putting blinkers on, aren't you? You're pretending that you have established an Australian quality or creative product that wouldn't stand up, even in our own country, let alone enhance its opportunities anywhere else. And I think it's only by realizing that the vibrancy that must come into any creative work is that it will stand competition without patronage, is in the long term, the real test. But if it's felt by those people closest to it that it would be of assistance to get this established then I'd like to see a test of this to see that we could improve the opportunity for people to commercialize their talents. When we're talking about establishing a quota there probably is a role for government in this; we are talking in the sense of Australian expression. But I don't know that that's a role that government ought to impose on the commercial stations. If you're talking about establishing a quota, and then imposing that on the commercial stations, regardless of the quality that might be played, then I think you're asking the commercial interests totally to support the development of Australian talent and maybe that's something that ought to be shared more completely by the whole community. I don't know that it ought to be related to, or only to, the commercial operators.

of radio station 2CH, and (under no circumstances), I would have to be convinced that any station is unable to meet the existing quota.

Q: In regards to the new non-commercial ABC rock station, there must have been some rationale behind the decision to programme in that area? Was the ABC offered a frequency and allowed to programme it in any way it wished or was there a direction that there should be programming in this particular area to provide a greater community service?

A: There specifically was no direction. Principally because of having to broadcast the Parliamentary proceedings they were not able to provide a service for the younger generation of Australians.

The government had two stand-by transmitters—in Sydney and Melbourne—and it was suggested to me to use them especially during the day (and to a lesser extent, at night), to experiment with new forms of programming. I put the recommendation up to the government, acting on their advice that they be allowed to use the stand-by transmitter in Sydney for rock station purposes and the Melbourne transmitter.

They are of an experimental nature; no additional funds have been provided to the ABC for their operation and they have to use their existing resources to keep the stations on air. So, in other words, the decision for format rests with the ABC completely, on an experimental basis. In other words, if it doesn't work, the frequency presumably will remain, but they can switch to another format. Quite obviously, they couldn't keep using the stand-by transmitter. You've got to bear in mind that we're making plans for 14 new AM stations and 14 new FM stations.

Q: The Sydney experimental station has got a transmitting power of 10 kilowatts against the commercial stations' five. Do you not see that that gives them an 'unfair advantage' over the commercial competition which they're enjoying?

A: I suppose it does in daytime, but certainly it doesn't at night. So, "What you pick up on the swings, you lose on the merry-go-round." I wouldn't know whether it gives them an unfair advantage or not—we'll see. Certainly they themselves would be at a very unfair advantage of a night. But as I've said, it's only the use of a stand-by transmitter. If their main transmitter goes out, they've got no transmission at all.

Q: There has been discussion among independent record producers on the possibility of establishing a music development council along the same lines in philosophy as the Film Development Council. Does the government have a view?

A: I haven't formed any view. I'm certain my department hasn't given any consideration to advising me on any view and I haven't given any consideration to recommending to the Government any view that should be taken on the formation of a musical development council, along the lines that have been suggested.

Just let me say, though, that completely of our own initiative, we have recommended to the Prime Minister for consideration, that he refer to the Australian Industries Commission for inquiry, the question of whether or not assistance should be given to the Australian recording industry. Again, our own initiative, not from any representation that's been made to us by the recording manufacturers.

I want to say that I want to get into closer contact than we've been able to do with the recording manufacturers because I think they have an enormous amount to contribute and I think the skills that they exhibit, professionally, are really second to none.

So far as developing talent abroad, my Department is sending a representative to the Midem conference to undertake a general investigation of development of overseas outlets for Australian talent.

In our capacity of being responsible for the dissemination

(Continued on page A-21)

Four Broadcasters . . .

• Continued from page A-4

a heavily news-oriented, heavily information-oriented format. And then our own programs had a series called "At Your Service" where we had experts in the studio answering the questions that were thrown at them by the studio audience. At KMOX, it rather fascinated me to find that the program director of that station was a woman. Her name was Alice Koch and she was quite a brilliant programmer, in my opinion, in this area of news and massive use of the telephone.

The third station which had a great influence on my programming activities at Macquarie is KABC in Los Angeles, managed by Ben Hoberman. Ben's been a great friend to myself and managers of our network stations. His format is the use of the telephone for current affairs, but features 50/50 news and talk. And I think those three stations have influenced me most in radio programming and I pay full tribute to the Americans for allowing us to hijack their great creativity.

DAVIDSON

Frank Jeffcoat, would you like to carry on from that, perhaps in general terms.

JEFFCOAT

I make no apologies for saying that I look to America as being the leaders. I'll qualify that in a moment, but in my book I think when it comes to sheer professionalism, there's nothing quite like an American broadcaster. On my last trip, four years ago, I don't necessarily believe that I learned a great deal from them . . . other than the fact that they are dedicated broadcasters and professionals—which I envied, envied very much—and I mean professional not only in their style of broadcasting, but obviously in administration.

I found, in the area of promotion, that Americans are without peer; I got the impression, whenever I heard them, whenever I walked in, that they knew what they were about, they did things well.

If you asked me for one lasting impression I got from America, I think it's the air personalities. Without doubt, they've got some of the finest voices in the world, on air. I was astounded . . . look at a market like New York, where WABC had Harry . . .

O'DONOHUE

Harry Obscurity?

JEFFCOAT

An ex-good guy, from WMCA. I'm astounded to find this guy was 54 or 52 or something like that.

He was doing this morning drive program on WABC. I think that was the thing that really impressed me—the standard of on-air performance, and when I put it to somebody, about how old they are, they said, "Well you know, it takes you 40 years to get to New York and by the time you get there, you're pretty ripe."

Stations? There's no question in my book. Talking about professionals, as I regard them all. I'm talking about metro markets, those are the only markets I went to, apart from Memphis and Nashville, and the only thing I learnt there was they had a standing-up policy. You stood up to do the announcing, because the manager believed the diaphragm would be uplifted, be better. No chairs in the studio. All the commercials . . . everything . . . done standing up.

O'DONOHUE

It's been done here too.

CLARKE

We did that at 3DB 35 years ago.

JEFFCOAT

No, the stations really impressed me as outstanding, and I'll include Canada if I may. There's no doubt about it; certainly then, I don't know what the scene is now, but KFRC in San Francisco was a tremendously good Top 40 station. Really, Howard Kester had some problems opposing that station. With all due deference, Mr. O'Donohue, I regarded them as the 2SM operation of San Francisco.

JEFFCOAT

KABL—marvelous.

Matter of fact, I remember I'd put this one away and said "if ever we should fall in the book, I'll keep this one to myself." And Bruce Rogerson at 2CH beat me to it.

KABL's a superb operation. KRFC, superb. CKNW has got to be one of the great stations in Vancouver. It's got to be one of the greatest stations in the world—in terms of promotion and expertise.

CKNW has got to be one of the greatest radio stations I've ever heard, as is CFRB in Toronto. Marvelous station. Maybe not because they're so good, but because the opposition's so bad? But there you are, they've had 51-to-52 percent of the market for the last 12-14 years.

But CHUM—great station. Superb. Got to be another of the greatest stations. And you talk about promotions . . . Jesus, me beads . . . sorry (laughter) . . . when you get into the promotional activity, how this station promotes is just nobody's business. Marvelous operation. And in my book WABC's got to be one of the most professional, contemporary pop stations in the world. . . . are they still as good, Kevin?

O'DONOHUE

They're still number one.

JEFFCOAT

Well, they're still as good.

To sum up: I look to the Americans to provide sign posts, I believe they're equipped for it; I regard them as professional broadcasters and I take a great deal of interest in what they're doing.

DAVIDSON

Brian McClenaghan, your opinion?

McCLENAUGHAN

I think it would be wrong if we forgot one thing American radio did for Australian radio: They showed us the way, with the advent of television. There's no question of that and they had television before us so we saw the mistakes and problems that they got themselves into and don't forget that radio almost went to the wall in the United States, and boy, they were in trouble. Serious trouble. They were deserting it in droves and the business was going bad. Don't forget that what they did was to introduce to the commercial radio world, in fact, to world radio—Top 40.

They introduced a format of music, news and sport that

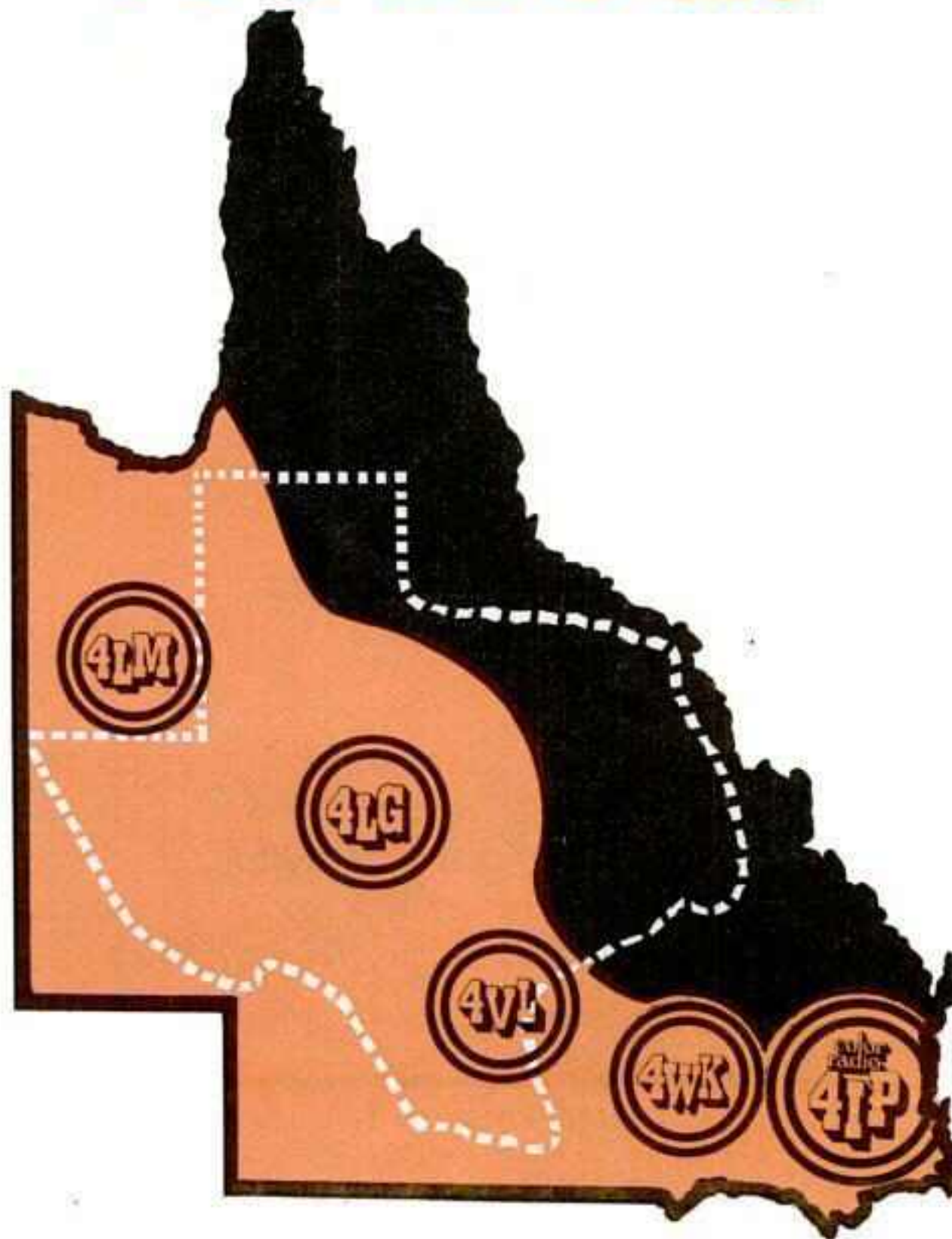
(Continued on page A-18)



Allen Brandt

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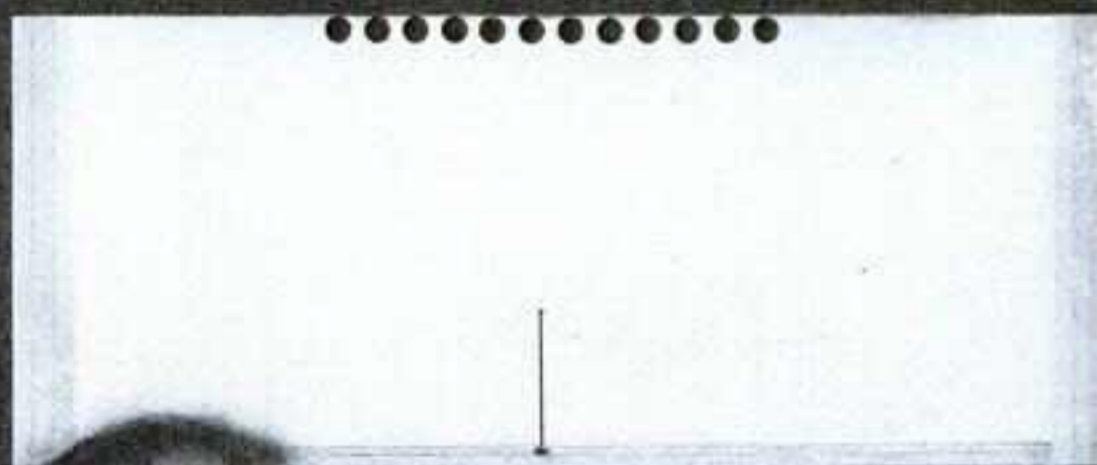
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DAVIDSON: It is their professed view that 2CH will not be able to meet the quota when it gets to 30 percent, if and when it does, or even 20 percent. Are record companies able to supply them with good music product?

HELY: Not fairly I think any record company that does would lose on the product. But I've committed this company to the Control Board to produce, at a cost of \$40,000, six albums of that type before next June.

D. Will you get your money back?

H. No.

D. So you'll be down by \$40,000?

H. Not that much. A lot of it is our own studio time and things like that, but it will be very expensive. We had a 32-piece orchestra in last week to do such an album and that costs a lot of money.

D. Would have done it had there not been a quota?

H. Dubious. But you must remember that a couple of years ago no one was interested in playing good music either. There is now an outlet for that sort of music that wasn't there before.

D. 2CH went into its good music format advisedly because they felt that there was room in the Sydney market for it and they have done fairly well. There are also stations that have gone into country music whether by choice, default or desperation. Would you on the same basis go and put down a series of country albums?

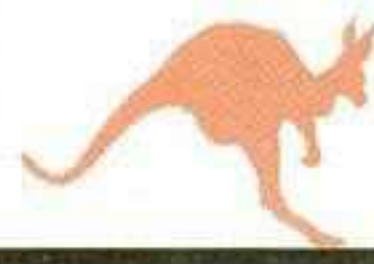
H. We have always produced country albums because at some stage or other most stations have aired country records. There has always been a limited outlet for country music in Australia, not as much as 2KY playing 24 hours of country music or whatever it is, but that would not engender any increase in country music production.

D. Do you think the quota is fair?

H. Yes. In this country it was particularly necessary. Most countries have an in-built support of their own product by way of language, etc. Australia is one of the few English-speaking countries that gets the best of the world and it's been very difficult for the local product to compete, and without the quota system there was very little Australian product being played. Good product that was worth being played. And, in my opinion, artists were forced to leave the country to get recognition



Sister Janet Mead was one of the major musical imports for Australia during this past year; her record of "The Lord's Prayer" received a Gold Plaque.



No individual in the Australian recording industry has done more to develop local talent than Alan Hely, managing director of Festival Records.

Quietly controlled and more fatherly than mogul, he runs the country's largest independent company.

Recognized doyen of the Australian industry, he answers questions here on the Australian record broadcast quota which required Australian broadcasters to devote 15% of music air time to Australian records.

The quota will eventually rise to 30 percent in as-yet-undefined stages.

Metropolitan radio has become rationalized into fairly distinct formats over the last three years, and good music stations especially have complained there was just not enough local material available to enable them to meet their quota.

One good music station, 2CH in Sydney, trebled its market percentage after defining its programming but had to seek, and got temporary dispensation from the quota because of lack of product.

Peter Davidson takes 2CH as a case in point.



Festival's Sherbet group is slated to become the next worldwide rock group, if the record company succeeds in its expectations.

elsewhere. This has been proved by the number who have left and been successful overseas. There are not many stars in the world and when you look at the Australians that come in to that category—Helen Reddy, Olivia Newton-John, and others—they're pretty big names in America at the moment and neither of them got any recognition in Australia.

D. There were a lot of stories around of how Festival came to

record Sister Janet Mead's "Lord's Prayer." How did it happen?

H. It was purely an accident. Probably because we do more local recording than anyone else. We support local artists, many of which we originally feel don't have any commercial value, but should be done because they're Australian.

Father Jim McLaren who runs the religious hour on 2UW suggested that someone here should record Sister Janet who has a similar radio service in Adelaide. He sent us a tape which we quite liked, so we decided to spend a thousand dollars and try it because it should be done. She was religious, so I suppose, we felt a bit morally obliged to do it. We picked out "Brother Sun and Sister Moon" for her, looking for something commercial, as the A side.

She wanted to do one of her own songs on her demo tape as the other side and we were quite happy about that. That was "The Lord's Prayer." There was no comparison between the two and it became the A side. And that's how it happened . . . 1.3 million copies in America alone. Probably one of the biggest singles of 1974 in America.

D. Sherbet as a group must have cost you a lot of money. How much?

H. I wouldn't like to say. Obviously their last album—"Slipstream"—was tremendously costly and took a tremendous amount of studio time, but it was something we wanted to do.

I think the Australian industry was wrong because what it did for many years were basically cover versions of American or English hits. In recent years a couple of companies have tended to go the right way and try to do local recordings of local compositions.

This is one of the reasons "The Lord's Prayer" was successful. It was original. Admittedly the lyrics were borrowed, but the concept was original and certainly the music. That's why there was interest in America—it wasn't a copy of something done there—and straight away Jerry Moss of A&M said it had a chance. For a change, a couple of smaller companies tried to copy our material—unsuccessfully—along with cover versions in England, Europe, and even Chinese versions.

We created something that the others wanted to cover and this is what Festival has tried to do and this is what we have encouraged with Sherbet. They write their own material and I'm convinced that they can make it on the international market and we're prepared to back it with our money. It didn't happen in 1973 and not in 1974, but I think it will in 1975.

In 1975 they will be an international group. I'd say we'd record them in England or America and they will be successful.

We have sold a Doug Ashdown album to America to go out on Elektra—an Australian doing his own thing with Australian composition. Doug Ashdown is a great writing talent and he has something that has interested people in America simply because it's original. The same with Brian Cadd—a great writing talent with great potential in his songs and I think this is why he's been released in America. Ross Ryan could be successful there. Kevin Johnson was successful there with "Rock And Roll, I Gave You The Best Years Of My Life"—probably the best song that's ever come out of this country.

D. What sort of support do you get from radio?

H. I don't feel that the industry gets supported. We don't get

(Continued on page A-18)

A Billboard Spotlight on Australia

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'MUST HAVE INTERNATIONAL GOALS'

Brian Cadd has been at the front of Australian composition and performance for 10 years. Here, he philosophizes on Australian music.

From the beginning we have been a sort of hybrid combination of American and English music influences. It has long been a case of "we can do anything anyone else has already done." We had our own Cochrans, Big Boppers, Gene Vincents then and much later we were still doing it with our own Beatles and Rolling Stones.

The Australian music industry seemed principally concerned with either the dictates of overseas trends and styles or the manufacture and exploitation of Australian cheapo-imitators.

Gradually over the years, however, there emerged indications of a movement towards indigenous Australian music... an artist insisting on performing or recording his "own music"; a recording company executive signing someone who didn't sound like anyone else, or an individual somewhere in the media making mention of a performance "perhaps a little ahead of its time."

Who knows when it started or how long it took to become established as a movement, but from about 1968 onwards Australian music began to assert its influence on Australian audiences and media... major Australian entertainers began searching for Australian compositions instead of overseas cover versions; producers and a&r directors began combing discos and dance halls for that mythical "originality"; a musical "underground" began to discriminate against imitators and the "plastics" with a vengeance... urging a fledgling industry hell-bent on uniqueness. And all the while a small band of independent record producers, progressive managers and dedicated individuals were piecing together the beginnings of the "new" Australian music industry.

So much has happened in the last five years to that embryonic form that one wonders now constantly where it will all end. What is just as amazing is that it occurred in a period when the International scene could be described as non-directional.

Many great things happened in the world music scene but no one direction swept Australian music along with it. Yet Aus-

tralian music did **unify**; became strong in self respect and endeavour. Australian music is the principal music influence in our country at this point in time. Going from strength to strength Australian writers and performers and the recording and management companies behind them are consolidating their scene here as well as casting their eyes fondly at the **international marketplace**.

It is in this regard that we must move now positively and optimistically.

We have beaten the quality differences. Australian records and artists are equal to anything in the world and we have

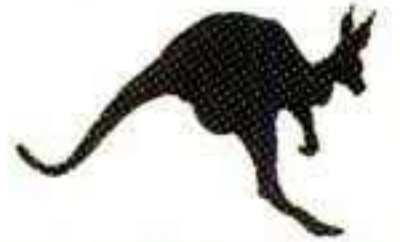
many unique and exciting goodies to offer. We, as an industry, have in front of us, a threefold mission.

We have constantly to seek ways to strengthen, support and expand our internal scene for it to continue to breed and develop new Australian music.

We have to unify our industry attitude. Everything we attempt must have international participation as its basic goal, and we must forever lose the "it's a great record... for an Australian record" attitude when dealing overseas.

We are making the international marketplace **aware** of us and our potential. We must be active, cohesive and unified overseas. We must be **together** and they must know and feel that.

Australian music is on the brink of discovery. With the contacts and inroads being made daily by our industry, and with the product and excitement we are able to produce here... I know it will be soon.



Kevin Johnson, left, and Brian Cadd accept their awards at the annual Australian Radio Records Awards event. Johnson took best male vocal single for "Rock And Roll, I Gave You The Best Years Of My Life" and best male vocal album for the title LP. Cadd shared best male vocal album with "Moonshine." Cadd has had the best album three years running.



Brian Cadd, right, and Kerrie Biddell represented the Australian music industry last year at the Expo in Spokane. Cadd records on Bootleg Records.

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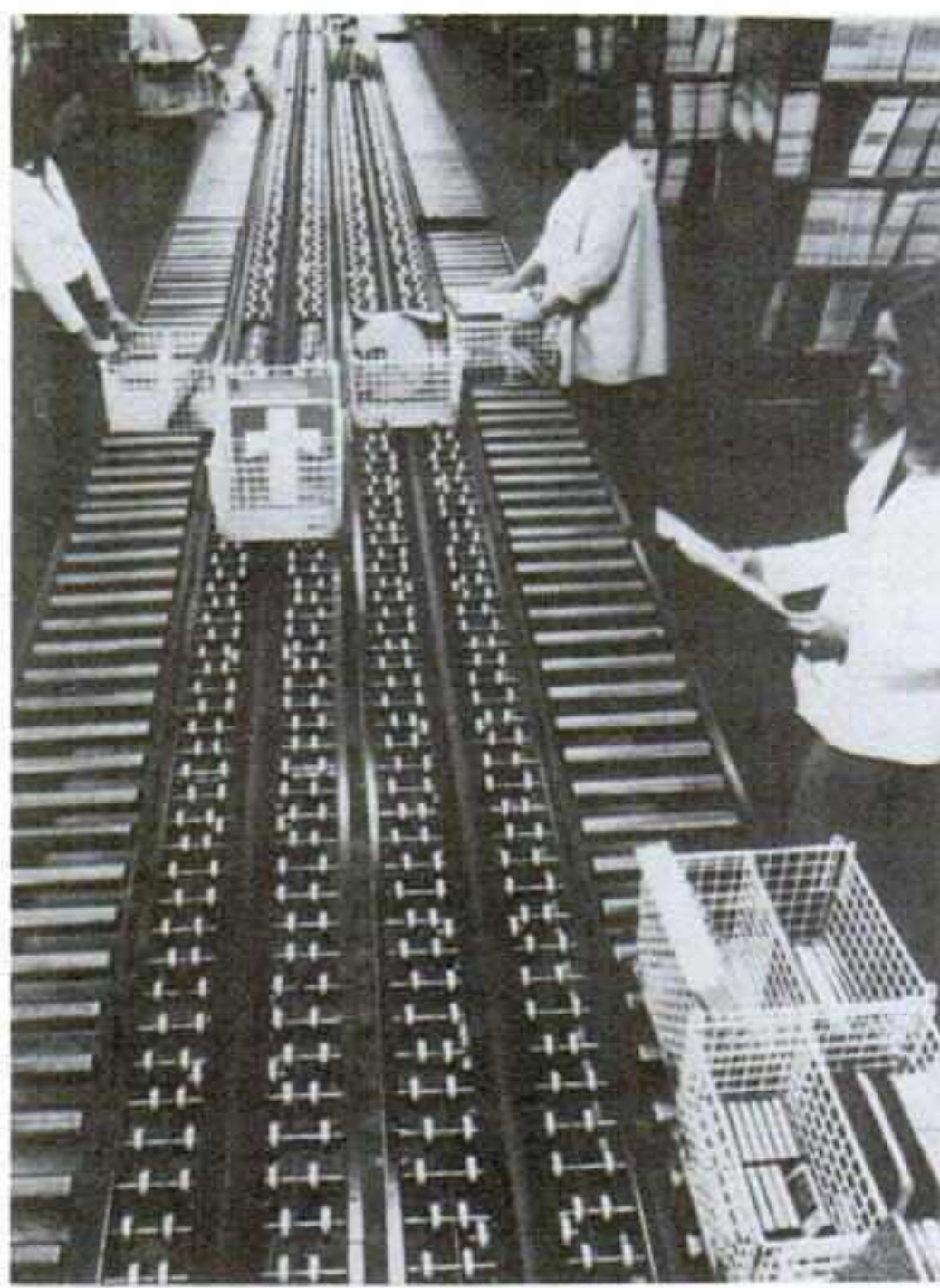


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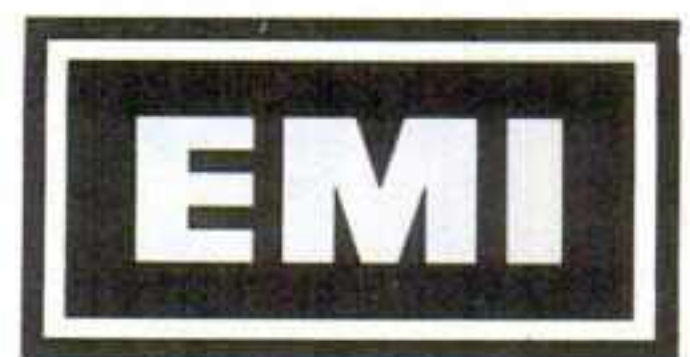
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A great many successful singers and entertainers began their careers as folk singers and some of these have done the full circle and have come back into performing folk music again. It is largely people like these who are responsible for folk music becoming popular again, by bringing well-known names into association with folk music. They have helped to attract audiences which now partly consist of people who want to hear live music, people they know from radio and TV. People like John J. Francis & Mike McClellan.

This has also helped new performers make the scene because they have ready-made audiences.

FOLK COMES TO RADIO AND TELEVISION: Radio stations, naturally, have a great influence on record sales, and, since stations like Sydney's 2SM, and Melbourne's 3XY listened to by the majority of the record buying public, have started to play the odd bit of folk music, sales have boomed, as have new releases, and concerts and folk clubs have flourished.

Television shows like "Sit Yourself Down Take A Look 'Round," featuring long-standing popular folk singer Marion Henderson and including many little known but nevertheless talented instrumentalists and singers, as well as others, such as Glen Cardier, Bob Hudson, Bernard Bolan, Mike McClellan, Margaret Roadnight, Rory O'Donoghue, Grahame Bond, and Gary McDonald, Graham Lowndes, Shayna Karlin, and John J. Francis (now in England on a study grant), have also been very instrumental in bringing folk music into the public eye.

Folk music overseas tends to be represented by people like Slim Dusty, but he, and his daughter Anne Kirkpatrick, a concert and recording artist in her own right, never fail to draw crowds of literally all ages wherever they perform in Australia, particularly in Sydney and Melbourne.

LIVE CONCERTS AND RECORDINGS ARE HUGE SUCCESS: Recently, the Australian Festival of Performing Arts ran a series of six concerts in the Sydney Opera House Concert Hall. Each concert featured a different style of music: Rock, Jazz, Big Band, Folk, Country and Western and finished with a "Best Of Series" concert featuring the most outstanding talents selected from the previous five concerts. The folk concert was judged by most people to be by far the most successful in the series. It featured many of the aforementioned artists and included John Currie (an Irish folk singer who's been living up the Sydney folk scene for the last seven or eight years) who did a very successful "Greensleeves To Glitter" bracket. He entertained his audience with traditional and contemporary folk songs, popular songs and a fast moving rock 'n' roll medley. (This has since been enlarged and altered to create a full "brief history of folk music" type of concert which has been very successfully performed several times with demands for repeat performances.) One song, "The Four Maries," became a hit single. This is a real achievement since it is indeed rare for a traditional folk song to get any airplay at all. He is now firmly established as Australia's No. 1 singer in the singer/guitarist style.

The success of these concerts and records prompted the recording of a double LP of traditional Australian folk songs: "Treasury Of Australian Song," which utilized the talents of a great many local musicians who subsequently had the pleasure of accepting a gold record for their efforts. Another successful venture was a series of daytime concerts for school children at the Sydney Opera House which featured many of the "Treasury Of Australian Song" artists. This mainly consisted of brackets of Australian folk songs, illustrating bits of Australian history, intermittently read and enacted by members of the cast. The show was widely acclaimed as being not only educational but very entertaining, and the huge concert hall was crammed with enthusiastic school children of all ages at every performance.

A recent ban on overseas records by the radio stations led to the formation of record companies such as Bootleg, M7, and Fable. This led to recordings being made by people like Doug Ashdown, Jeannie Lewis, John Currie, Bernard Bolan, Bob Hudson, Glen Cardier & Mike McClellan, local artists, previously unrecorded, with a lot to offer the listening public. The ban was soon lifted, but the small independents are still going from strength to strength.

PEOPLE FIND THEIR MUSIC AT LAST: Folk music is traditionally the music of the people, but, until only a short time ago, it was forced to confine itself to university campuses and obscure coffee shops. However, through the persistence and determination of the Australian Folk Federation and a surprising number of small groups and individuals, formerly unknown venues such as "The Cellar" in Sydney have now become so popular that it is not uncommon to see whole families, very young and very old, enjoying folk music in the company of university students, "hippies," sophisticated Paddington trendies, ordinary workers and even young teenyboppers and surfies spend the occasional Saturday night singing and clapping along with John Currie and Marion Henderson.

Jeannie Lewis no longer sings to empty chairs in small audi-

(Continued on page A-12)

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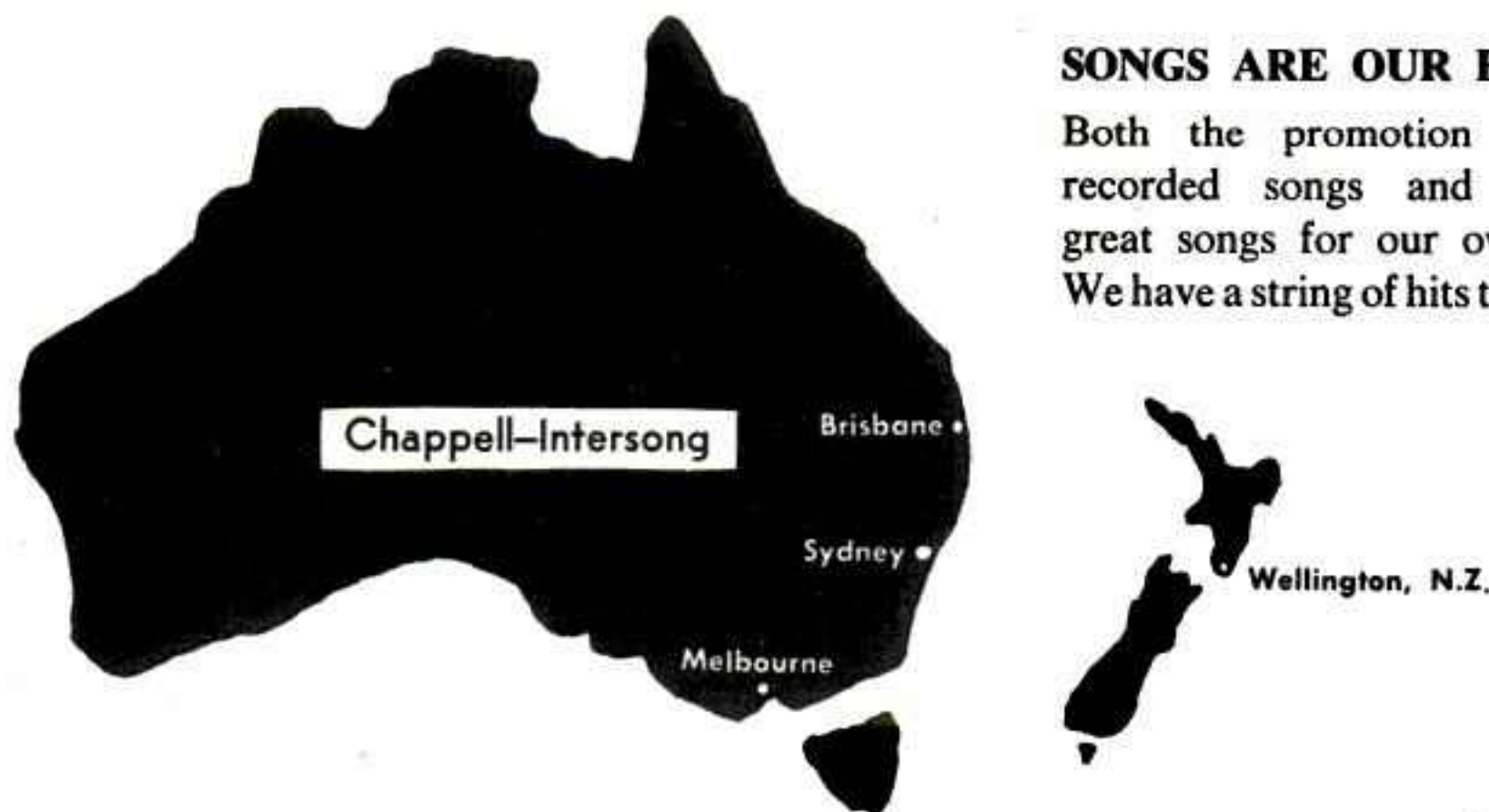
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Joint managing director Bill Armstrong started in 1949 recording jazz conventions on a wire recorder. After working for many years at a number of recording studios and radio stations around Melbourne, Bill decided to go it alone in 1965.

In December that year, Bill Armstrong Sound opened up shop in a small terrace house in South Melbourne with two mono recorders, a 4-channel mixer and six microphones.

As business improved, Bill pioneered recording techniques in Australia. In February 1966, the first 4-track recorder was installed. The first 8-track machine was air-freighted from U.S.A. in February 1968, six months before similar equipment was in operation in the United Kingdom. 16-track operations were introduced in 1971, once again ahead of any other Australian studio.

In 1967/68, 160 of the 184 Australian records which passed through 3UZ, Melbourne Top 40 station, were recorded at Bill's place. In six years, this vigorous young company had spread its operations to six terrace houses along Albert Road—a new headquarters with space for expansion was urgently required.

May 1, 1972, saw the move to the present complex at 180 Bank Street, South Melbourne, with 2½ acres of floor space.

Australia's largest audio and video tape production complex was created in March 1974 by the merger of Bill Armstrong Pty. Ltd. and Video-Tape Centre Pty. Ltd. after acquisition by David Syme & Co. Limited, publishers of the 'Age' newspaper.

The video division under the control of joint managing director Ray Hughes recently moved to Bank Street.

Artists who have recorded at Armstrong's include Brian Cadd, the EasyBeats, Cleo Lane, John Dankworth and Cat Stevens.

Well-known Canadian producer Jack Richardson is also a regular visitor.

Armstrong clients include EMI, Festival, RCA, Image, Tempo, CBS, Fable, Wizzard, WEA, Astor, M7 and Philips. In addition the firm records for the Australian Broadcasting Commission, the three commercial networks, and most advertising agencies and film companies.

Recent film soundtracks include—"Alvin Purple," "Alvin Rides Again," "The Adventures Of Barry McKenzie," "Barry McKenzie Holds His Own," and "Stork."

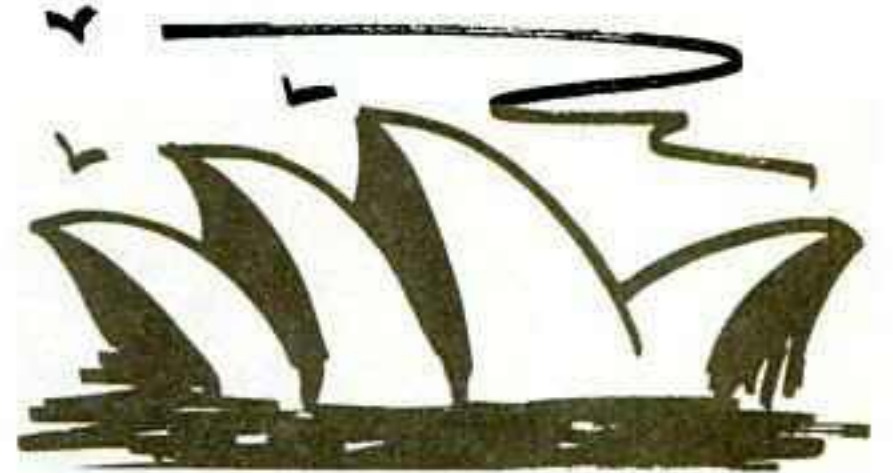
There are six studios at A.A.V.—five audio studios and a television sound stage. Joint managing director Roger Savage, who spent three years with Olympic Studios in London, controls the music studios.



Cat Stevens, second from right, at work on "Another Saturday Night" album. From left in Studio 1 at Armstrong's are: Bill Duff of Festival Records, engineer Ian MacKenzie, Steven, and engineer Erm Rose. Studio attracts producers and artists from even Canada.

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"Moonshine" Album by Brian Cadd (released through Chelsea)

"A Rose has to Die"—single by Down Under (released through Bell/Arista)

"The Shoop, Shoop Song"—single by The Bootleg Family Band (released through Polydor, Canada)

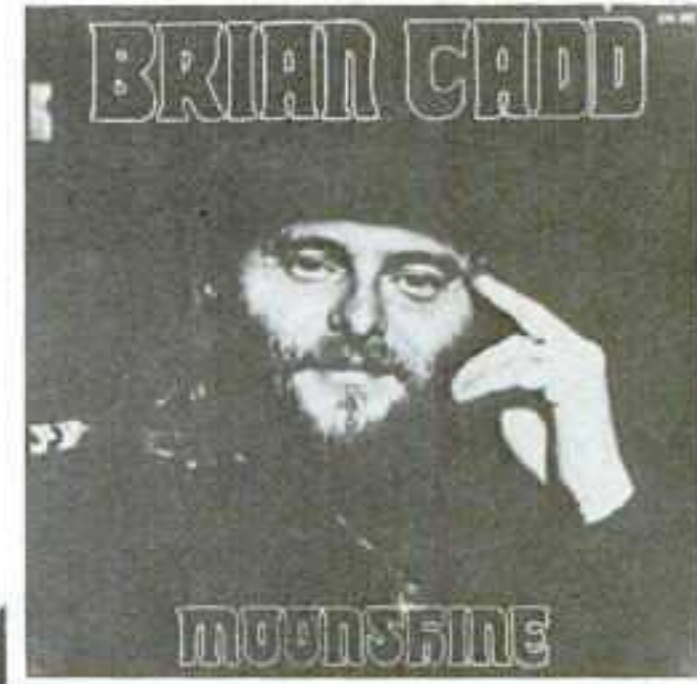
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COUNTDOWN OF YEAR'S BIGGEST HITS



The production of Australian records has increased. In the year to June 30, 1973, companies produced 5.4 million singles, 18 million albums and 2.5 million cassettes.

In the same period last year, singles went to 6.3 million, albums to 21.4 million and cassettes more than doubled to 5.3 million.

Australian manufacturers did not suffer the vinyl shortages rife in the U.S. and Europe, although board has become scarce, reflecting worldwide paper shortages.

Each year, Sydney rocker 2SM computerizes its charts on a points system worked on position and weeks-in. The top 100 for 1974 shows six Australian hits in the top 12.

Albums did not fare as well.

Australian records are shown with an asterisk in the lists below.

Broadcasters in Australia greeted the establishment of a quota system on radio for Australian compositions and performances as a looming bogeyman.

It was set by the Australian Broadcasting Control Board at the behest of Government after the creation of a Ministry for the Media a couple of years ago.

First step called for 5 percent of music air time devoted to Australian composition and 10 percent to Australian performance.

This has subsequently been raised to 12½ percent and from Jan. 1 this year to 15 percent. The composition quota has not moved.

Station 2CH in Sydney and 3AK in Melbourne switched to beautiful music formats in the midst of this and immediately felt the pinch through lack of material.

Contemporary stations obviously got the bulk of new material by locals and many of the fears aired by them at the announcement of the quota, to reach 30 percent in due course, have been dispelled.

Broadcasters refused high rotation of existing hits as long as possible and strived to find a balance between proven and new material to maintain standards in contemporary formats.

While no date has been set for raising the quota again, there is general agreement between broadcasters and record companies that the system is working at least at this stage.

2SM's TOP 100 RECORDS OF 1974

1. FAREWELL AUNTY JACK—Graham Bond—Tempo*
2. GOODBYE YELLOW BRICK ROAD—Elton John—Festival
3. BILLY DON'T BE A HERO—Paper Lace—E.M.I.
4. MY COO CA CHOO—Alvin Stardust—E.M.I.
5. EVIE PTS 1 2 3—Stevie Wright—E.M.I.*
6. SEASONS IN THE SUN—Terry Jacks—Phono*
7. SUGAR BABY LOVE—Rubettes—Phono
8. ENTERTAINER—Marvin Hamlisch—Astor
9. WOULD YOU LAY WITH ME—Judy Stone—M7*
10. CAN'T STOP MYSELF—William Shakespeare—E.M.I.*
11. LORD'S PRAYER—Sister Janet Mead—Festival*
12. ANY DREAM WILL DO—Max Bygraves—Astor
13. EYE LEVEL—Simon Park—E.M.I.
14. DEVIL GATE DRIVE—Suzie Quatro—E.M.I.
15. SHE DIDN'T REMEMBER MY NAME—Osmosis—W.E.A.
16. SHIPS IN THE NIGHT—Vicki Lawrence—E.M.I.
17. YOU MAKE ME FEEL BRAND NEW—Stylistics—Festival
18. WATERLOO—Abba—R.C.A.
19. I'LL TAKE YOU HOME—Lt. Pigeon—E.M.I.
20. HOOKED ON A FEELING—Blue Suede—E.M.I.
21. THE NIGHT CHICAGO DIED—Paper Lace—E.M.I.
22. I AM PEGASUS—Ross Ryan—E.M.I.*
23. FOR THE GOOD TIMES—Perry Como—R.C.A.
24. WAY WE WERE—Barbra Streisand—C.B.S.
25. SORROW—David Bowie—R.C.A.

26. THE LOCOMOTION—Grand Funk—E.M.I.
27. SLIPSTREAM—Sherbet—Festival*
28. I LOVE YOU LOVE ME LOVE—Gary Glitter—Phono
29. ROCK YOUR BABY—George McCrae—R.C.A.
30. LEAVE ME ALONE—Helen Reddy—E.M.I.
31. ANGEL FACE—Glitter Band—Phono
32. AIR THAT I BREATHE—Hollies—E.M.I.
33. SHOW MUST GO ON—Leo Sayer—Festival
34. CANDLE IN THE WIND—Elton John—Festival
35. EMMA—Hot Chocolate—E.M.I.
36. STREAK—Ray Stevens—Astor
37. YOU WON'T FIND ANOTHER FOOL—New Seekers—Phono
38. ROOM FULL OF ROSES—Mickey Gilley—Astor
39. NEVER NEVER GONNA GIVE YA UP—Barry White—Festival
40. MARE MARE MARE—Judy Stone—M7*
41. LOVES THEME—Love Unlimited Orchestra—Festival
42. SHOOP SHOOP SONG—Bootleg Family Band—Tempo*
43. RADAR LOVE—Golden Earring—Phono
44. DAYTONA DEMON—Suzie Quatro—E.M.I.
45. JUST YOU AND ME—Chicago—E.M.I.
46. T.S.O.P.—M.F.F.B.—C.B.S.
47. BONAPARTE'S RETREAT—Glen Campbell—E.M.I.
48. TELL LAURA I LOVE HER—Creation—M 7
49. LET ME BE THERE—Olivia Newton-John—Festival
50. DANCING ON A SATURDAY NIGHT—Barry Blue—Phono
51. AMAROUSE—Kiki Dee—Festival
52. PHOTOGRAPH—Ringo Starr—E.M.I.
53. YOU'RE HAVING MY BABY—Paul Anka—Festival
54. HEY PAULA—Ernie Sigley—Festival*
55. ROCK ON—David Essex—C.B.S.
56. MAMA'S LITTLE GIRL—Linda Goerge—Tempo*
57. SPUNKY MONKEY—Digby Richards—R.C.A.*
58. I LOVE YOU—Olivia Newton-John—Festival
59. WALKING—Hush—W.E.A.*
60. MY GIRL BILL—Cash Backman—Tempo*
61. HEARTBEAT: IS A LOVE BEAT—De Franco Family—Festival
62. SILVERY MOON—Sherbet—Festival*
63. A ROSE HAS TO DIE—Jigsaw—Tempo*
64. COULD YOU EVER LOVE ME AGAIN—Gary & Dave—E.M.I.
65. MONSTERS HOLIDAY—Buck Owens—E.M.I.
66. GOOD MORNING HOW ARE YOU—Moir Sisters—E.M.I.*
67. ANNIE'S SONG—John Denver—R.C.A.
68. I GET A LITTLE SENTIMENTAL OVER YOU—New Seekers—Phono
69. DANNY COME HOME—Nana Mouskouri—Phono
70. BALLROOM BLITZ—Sweet—R.C.A.
71. LIKE SISTERS AND BROTHERS—Drifters—Phono
72. PAPER ROSES—Marie Osmond—Phono
73. SUNDOWN—Gordon Lightfoot—W.E.A.
74. TUBULAR BELLS—Mike Oldfield—Festival
75. WILD THING—Fancy—W.E.A.
76. STAR OF MYKONOS—Katja Ebstein—Festival
77. SONG FOR ANNA—Herb Ohta—Festival
78. JOKER—Steve Miller Band—E.M.I.
79. LET GO—Brian Cadd—Tempo*
80. REMEMBER ME THIS WAY—Gary Glitter—Phono
81. A HARD RAIN'S GONNA FALL—Brian Ferry—Festival
82. YOU'RE SIXTEEN—Ringo—E.M.I.
83. ERES TU—Mocedades—R.C.A.
84. SCHOOL LOVE—Barry Blue—Phono
85. SHE—Charles Aznavour—Festival
86. BORN WITH A SMILE—Stephanie De Sykes—M7
87. YOU'RE NEVER BEEN THIS FAR—Conway Twitty—Astor
88. GO CHASE A RAINBOW—Bobby Russell—C.B.S.
89. KUNG FU FIGHTING—Carl Douglas—Astor
90. MONSTER MASH—Bobby Pickett—E.M.I.
91. MOCKING BIRD—Carly Simon & James Taylor/Johnny O'Keefe—W.E.A.*
92. A VERY SPECIAL LOVE—Charlie Rich—C.B.S.
93. SPIDERS AND SNAKES—Jim Stafford—Phono
94. HELEN WHEEL—Paul McCartney & Wings—E.M.I.
95. ROCK THE BOAT—Hues Corp.—R.C.A.
96. 48 CRASH—Suzi Quatro—E.M.I.
97. LONG LIVE LOVE—Olivia Newton-John—Festival
98. SUMMER THE FIRST TIME—Bobby Goldsboro—Festival
99. CASSANDRA—Sherbet—Festival
100. DARK LADY—Cher—Astor



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2SM's TOP 20 ALBUMS 1974

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2. GOODBYE YELLOW BRICK ROAD—Elton John
3. HOT AUGUST NIGHT—Neil Diamond
4. TUBULAR BELLS—Mike Oldfield
5. CARIBOU—Elton John
6. JONATHAN LIVINGSTON SEAGULL—Neil Diamond
7. JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman
8. THE STING—Original Soundtrack
9. DARK SIDE OF THE MOON—Pink Floyd
10. AMERICAN GRAFFITI—Soundtrack From the Movie
11. BACK HOME AGAIN—John Denver
12. RINGO—Ringo Starr
13. PINUPS—David Bowie
14. DIAMOND DOGS—David Bowie
15. CAN THE CAN—Suzie Quatro
16. HARD ROAD—Stevie Wright*
17. GET ROCKED—Hush
18. BUDDHA AND THE CHOCOLATE BOX—Cat Stevens
19. SLIPSTREAM—Sherbet
20. GOATS HEAD SOUP—Rolling Stones

You Remember When . . .

• Continued from page A-3

stand-by frequencies in the Sydney market and launched its version of "Youth Radio"—a teen-oriented unit aimed squarely at the audience of Sydney's top rocker, market leading 2SM (owned, wholly unsurprisingly, by private interests).

The ensuing dogfight threatens to be interesting—particularly since the new government-owned ABC station has been allocated a frequency next door to 2SM.

McClelland is thought to have some sympathy with licensees' claims for FM channels, with both departmental officers and McClelland himself having made encouraging noises—while specifically excluding the possibility of simulcasting programs other than news services.

License applications have not yet been called for private metropolitan FM units and, under existing terms of the Broadcasting and Television Act, they must ultimately be subject to public hearings before a final decision is announced by the Minister.

Best guess is that action ought to come some time in the second quarter but, once again, this is predicated on the political survival of the current administration.

The operators' case is based on the dual grounds that the limited size of the market is unlikely to support, in at least the short to medium term, any great proliferation of radio services (by the commercial or state-owned); and that substantial fragmentation of existing AM market shares could destroy the major AM stations unless they are granted the right to compete with the potential newcomers.

While generally endorsing these principles, the Federation of Australian Commercial Broadcasters has yet to take a formal stand on the issue, regarding it as a matter for resolution on a market-by-market basis once the political flak has cleared.

Second major point of contention revolves around a quota system compelling commercial licensees to broadcast a fixed minimum proportion of locally recorded disks.

Effective July 1973, a former requirement that stations broadcast not less than 5 percent local content was lifted to 10 percent. Successive quota increases will be imposed until a 30 percent level has been achieved.

This quota, which relates to disks performed and recorded locally by Australian artists, is in addition to an existing demand that not less than 5 percent of airtime be devoted to local compositions.

The effects of the quota hikes have been traumatic in certain programming areas. Nowhere has this been more apparent than in the field of "Beautiful Music"—a format referred to less kindly as "the thinking man's Muzak." This format has taken off in both the Sydney and Melbourne markets, is making some impact in Tasmania (where one station has recently switched to beautiful music styling) and, with a rather more MOR flavor—tagged "Gentle On Your Mind"—has given a ratings boost to ailing 6PR in Perth where Rhett Walker has reprogrammed to a new format.

The beautiful music stations are righteously indignant about the demands made on them to observe the galloping quotas, suggesting that it might make a lot more sense for McClelland's minions to ensure that appropriate material is actually available for broadcasting before imposing arbitrary demands upon fixed-format stations.

Their complaint has some obvious merit. The quota is based on needletime rather than total transmission, thus penalizing stations which are heavily music-oriented. The beautiful music format, heavily weighed towards orchestral albums, has its problems in meeting quota in a market not altogether renowned for its production of sounds instrumental.

The net result has been a not altogether sympathetic shrug of the shoulders on the part of the Australian Broadcasting Control Board, and an initiative by the FM operators into the sponsorship of disks tailored to their specific format.

Two of these special productions, heavily backed by the AWA Network, carried off section awards in 1974's Australian Radio Record Awards—hosted annually by the FACB—and one, Kamahl at the Sydney Opera House, has not merely taken off up the local charts but is making a bid to become the all-time top selling local album.

Relations between the commercial radio stations and the record industry remain clouded by the temporarily quiescent scrap over royalty payments. The long-running war of attrition relates to a refusal by radio stations to pay royalties for broadcast material on the grounds that their promotional activities and public exposure of the disks in question more than offset the royalties involved.

The record houses respond that they can see no logical reason why self-confessed commercial outfits should expect to get someone else's product for free.

Following a flareup which saw a blanket embargo placed on broadcasting of certain labels under dispute, a compromise was reached which involved a negotiated offset agreement contraing disk promotional spots against national royalties. This agreement expires early this year and its renegotiation may prove tricky.

On a more comforting note, there are signs that the radio interests and recording houses are at least still prepared to talk to each other. They ought to be. Neither party is altogether blameless and it is quite evident that mutual interests are not going to be served by a revival of a fight best left buried.

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Four Broadcasters . . .

• Continued from page A-7
 was the greatest counter to television that you could possibly have.

JEFFCOAT
 Who did?
McCLENAUGHAN
 The Americans did.
JEFFCOAT
 Oh, generally.
McCLENAUGHAN
 Yes, generally; it came in the marketplace, and the one station that I recall very vividly is KFWB, who's had some troubles over the years with licenses and all sorts of things, but they were the Top 40 station. And I think most people would agree that 2UE at that time, brought to this country Top 40 and the whole concept of Top 40. I feel that it must be pointed out that it was the resurrection of this radio industry—to see formatted-type radio. That saved radio in Australia. There's no question of that.

O'DONOHUE
 No doubt, in the world.
JEFFCOAT
 That where 2UE picked up the idea from?

O'DONOHUE
 That's where 2UE got it and brought it back.
McCLENAUGHAN
 In '56, yes.

Much as I agree with some of the things that have been said, I don't say we've outgrown the thought of learning from the United States, as far as radio is concerned.

But I believe that the top stations of this nation haven't got a great deal more to learn overseas. We will see professional broadcasters that we may not have quite the like of here, maybe because of the size of the market and the tremendous number of AM and FM operators that are in the US marketplace.

But don't forget, for every KMPC—for every CKNW, CFRB, KHJ, WABC if you like—there's an awful lot of very, very poor radio stations in the United States. I mean the metro markets as well . . . there's some very bad radio there.

O'DONOHUE
 Terrible radio stations.
McCLENAUGHAN

And deserve to be in the position where they are, well down the ladder. They're just not broadcasting efficiently. As the top metro stations in Australia are. In the Sydney market, we're getting professionalism in each of the broadcasters in Sydney. We've only got six commercial stations but the six are becoming very professional.

JEFFCOAT
 What about air talent?
McCLENAUGHAN

The talent is not quite as strong. The station that I obviously have a great affinity with is KMPC in Los Angeles. But KMPC is a station which has relied, and I think relied very heavily on, personalities. Now Frank mentioned three great radio stations; he mentioned KMPC, CKNW and CFRB. He could add to that WCCO in Minneapolis.

(Continued on page A-20)

For The Good . . .

• Continued from page A-10
 the radio play of original material that we should get and this is why the quota system had to come.

It's much harder for radio to play an original Australian composition that obviously has no history of success; harder to play them against established overseas talents.

It's a lot harder to get recognition here than in any country of the world because we are competing here with the cream of the world market. We're one of the few territories in the world where we have the best of the American, Canadian, English, etc., and we have to compete against it without a language barrier to help.

D. How do you see the future of the Australian recording industry?

H. The industry is infinitely better now than it has ever been and in five years' time or less we will be part of the international market. The talent is here, songwriters are improving every year.

We will have one or two every year in the top 20 or 30 artists which, relatively, is what we should have. Local Australian writers and performers.

D. In the last two or three years many people have spent a lot of money getting prepared for this, technically.

H. We are probably the last of the majors to do it, but we are a completely self-contained operation with our own factory distribution, art department, studio and plating. We currently have a studio that's equal to 95 percent of the studios in the world—24-track, specially-built console from Nieve in London. A studio as good in construction as any in the world.

What we have to get now is the know-how to use it. We have good engineers and producers, but they could be great if they got a bit of tuition and experience from people who have been handling this equipment for years . . . Polishing the rough edges. We need that cream 10 percent from England and America.

I don't know how you convince that cream to come out here—perhaps our people must go overseas.

D. Do you think Australian artists are reflecting English or American trends if at all?

H. Personally I think English music is more creative and was strong for a long time but then again American music has started to come back, and this could be the swing of the pendulum.

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Country Music—Gritty and Raw



Australian country music doesn't change much—it keeps on just as gritty and raw as the land it describes while establishing records for sales and sheer longevity.

Nasal and adenoidal, Australian country music is moving grudgingly into multi-track recording and string backings, leaving a trail of gold records going back 20 years.

And two guys seem to have the market between them when it comes to country gold.

In 1957, Slim Dusty recorded "Pub With No Beer" with EMI—just about as Australian as a song can get and guaranteed to send shudders through Aussies of weaning age.

It went to No. 1, has sold more copies than any other Australian record, according to EMI, topped the Irish charts for 10 weeks, sold in 11 countries and is Australia's only gold 78.

Of Dusty's 32 albums, 20 have been gold.

For sheer productivity, Reg Lindsay's 36 albums and more than 600 songs on record is way in front in Australia.

He was the first Australian to appear at the Grand Ole Opry and became a member of the Country Music Association.

And to keep it all together, Dusty and Lindsay married two sisters—Joy and Heather McKean—both of whom had become established as country singers.

Everything that Slim Dusty has recorded is still in print, and that 1957 pub song has set a pattern for him: He's had a pub song of one sort or another every year since then among the four of five albums he puts down every year.

Most of Australia's country musicians who made it have been there—in the country. That's simpler than it sounds.

With something like 70 percent of the total population of about 14 million living within 100 miles of the eastern seaboard, there's an awful lot of nothing between the major cities of Sydney and Melbourne and the Indian Ocean to the west.

"Going on the road" is something of a misnomer because in a lot of cases there just aren't any. Sand, dust, arid beef-raising spreads, some the size of Western European countries. Settlements are isolated and sparsely populated—maybe a few hundred in a big town.

Usually an airstrip, sometimes a community hall, always at least one pub to be the centre of any social activity.

And this is where the one night stands are held, in 100 degree heat amid the world's most persistent flies, a fast-warming can of beer at hand and a man with a guitar singing songs of the Australian Outback, itself two-thirds the size of continental U.S.

The sheer remoteness of these settlements has given Australia one of the highest private aircraft ownerships in the world and the development of a musical idiom which will bring

people 300 miles to hear Reg Lindsay pickin' the same songs that were old when he sang them there 20 years ago.

A road tour still takes months—Slim Dusty toured most of



SLIM DUSTY

the Outback and coastal rural areas in 1974 and it took 28 weeks, playing to at most 2,000 people at a time.

Tex Morton, a New Zealand logger who came here after World War II to sing a lot of early hits (and is still) has made more than 30 transcontinental tours and plans more.

The stars of Australia's hillbilly heyday have started to reappear a quarter of a century later.

Tim McNamara ran a hugely popular show on Sydney's 2SM in the 50's before going down to rock and roll and television. In 1971 he came back to put down his first album.

So did Shirley Thoms, as sweetly-voiced as Skeeter Davis, who came back after 20 years to do two albums.

Country music even originates in the country. Tamworth, a small town in rich farming area in the north of New South Wales, has become the hub of recording and performing.

Radio 2TM relies heavily on country music and one of Australia's most prolific country labels, Hadley Records, is also based in Tamworth.

Hadley manager Eric Scott started off with single track recorders virtually in a tin shed.

Tamworth is also the centre for the Australasian (to include New Zealand) Country Music Awards, created three years ago and in 1974 drawing 266 individual nominations from 33 record and publishing companies.

Awards are given for the best Australasian recorded composition, album, EP, male vocal, female vocal, instrumental, group, new talent and top selling country music track.

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John Laws
Lionel Long
Nev Nicholls
Peter Regan
Digby Richards

Johnny Ashcroft
Winifred Atwell
Tony Barber
The Beachcombers
Jan Carter/Alfred Alexander
Thomas Edmonds
Renee Geyer
Lucky Starr
Rocky Thomas
Livingstone Vale
Leea Vlahos
Buddy Williams
Johnny Williams
Click Zimmerman

Four Broadcasters . . .

Continued from page A-18

And, strangely enough, you've got lined up four radio stations that have probably got a bigger share, and maintained a bigger target audience share of their market over many years, than any other group of radio stations, and not in any way related to one another. And I think they've done it with the fact that they are still hitting with the 'personality' stint. They're not too heavily formatted, and I say that with respect because some of the formatted stations have excellent operations, but these personality stations—KMPC, never worse, from my memory, than fourth or fifth in the Los Angeles market. Dick Whittinghill is the morning jock there; you've got Gary Owens in the drive time . . . it's a big station.

I don't entirely agree that at the time we had wall-to-wall Top 40 Music in Sydney, and a lot of stations did the same thing, that it was necessarily a bad thing then for radio. I think that it did attract all sorts of audiences, and I think it should go on record that all the stations still had some distinct thing which was particularly their own. It might have been that Top 40 was the main basis of all music, but it wasn't until many years after television we dropped our morning serial dramas. We still carried soap operas, but still carried our Top 40 music in other areas. In fact, there was a slogan about "Top 40 where it counts."

CLARK

I think one of the problems with Sydney and Melbourne stations was that television wasn't introduced into all markets simultaneously in Australia, as it was more or less in America. Therefore, those stations which were involved in networking had to maintain the pre-television program formats for the sake of the rest of Australia. So, we were about four or five years behind everyone else, in modifying program formats, to suit new conditions. We felt that at 2GB very much.

O'DONOHUE

Well, if I can have four cents worth, and firstly, Brian, I agree that 2UE was the first station to introduce Top 40 into Australia. What I think you didn't do was introduce it 24 hours a day, and that was a pity. I'm glad you didn't, because we did.

The most exciting thing I've seen in trips to America was a fight that grew up one day; Ralph Baudine, as I recall, was running WLS in Chicago, and a guy called Ken Draper came into WCFL. And Ken took a little time, I think it was only months, before he seriously hurt WLS.

I feel a little like Frank Sinatra doing a return concert because one thing I was going to talk about was the professionalism of the Americans. I've reformed my thoughts to say, "the dedication of the Americans." I know that I can end up in Martoni's Bar in Los Angeles at 3 a.m. with a whole bunch of people and be talking radio, and I think that's what makes them winners.

I also agree that while there are some terribly good radio stations in America, there are some purely terrible radio stations in America, as there are in Australia.

I'm not doing a hype for Billboard, but one of the things

that I dig is that you can go to a Billboard Radio Programming Forum and you can talk to people like Bill Drake, Rick Sklar, Ted Atkins, Paul Drew, Jack Thayer, Bruce Johnson, John Lund, Buzz Bennett, George Burns and that kind of people and they are able to give you that dedication, that I don't think is really. I think we'd all admit, not in Australian radio vet. If your wife's yelling at you, called 'it's the kids' school party tonight, get home' and . . . whatever it is . . . the American guy that I see on top is capable of saying 'well I'm sorry about that, it might be the kids' party tonight, but I've got a radio station to run. And I'll go and do it and I'll do it till 4 o'clock in the morning if it's necessary.

JEFFCOAT

Dedication.

O'DONOHUE

And he'll keep going.

But I think there's a more important point to make. I think we, as a bunch of broadcasters, have to say "thank you," in that we've been to America—all of us—many, many times. And I've never yet met an American broadcaster who is not prepared to show you everything but the bottom line. That's just incredible.

But we've come to a stage now where we are selling a syndicated radio documentary to America . . . and I think that's a hell of a breakthrough.

Also we were privileged, last year, to go and address the Radio Programming Forum in the U.S. . . . there was Rhett Walker from 6PR, Perth, and Rod Muir and me. That couldn't have happened 10 years ago.

JEFFCOAT

You know, it might be of interest . . . one night, I had dinner with Ruth Meyer. She was the program director then for WMCA, New York. And she said to me, "What do you think of New York radio?" I said, "I don't like New York radio; I don't find any differentiation; perhaps it's me." And she said, "no, I believe that what you said is dead right; give me the West Coast any time."

And she cited San Francisco in particular.

She said in her opinion, the West Coast of the United States had more to offer in terms of choice of diet, radio-wise, than did New York.

CLARK

My experience with America, or . . . my image of New York, that it's a very stable market, that stations don't change their images very often, but it's always worth a visit to see what modifications they've made to keep pace with the times. I'm fascinated by the many, many years that the McCann's have been on WOR; I was enlightened to find that they have injected a new element into the program by the McCann's daughter, who brings in the modern, or the youthful attitude towards these home affairs that the McCann's talk about. To me, Los Angeles is the American home of innovation. This is where anything new is going to break.

McCLENAUGHAN

What I mean about WABC, which is quite fascinating, is that you would think that with Happy Harrison reigning supreme, by a very big margin in what we call our breakfast program—

morning drive—that somebody would find somebody in the whole of the United States of America . . . there's got to be a personality to knock him off . . . there's got to be, in that market, a personality capable of knocking off Happy Harrison.

O'DONOHUE

Sklar at WABC in New York has got one thing going for him, he's No. 1.

DAVIDSON

Can we talk about our home ground; let's talk about Australian record companies. We have spoken about the American dedication, we have spoken about the extent to which they are always ready to receive Australians and whatever. I wonder how many of the four heads of Australian radio sitting at this table have spoken to a record company executive in his station in the last month?

CLARK

Well, my company happens to be a share-holding participant in M7 Records, which is the newest Australian record company to be launched here that is not a subsidiary of an overseas organization. Festival is pure Australian, I think that most of the others are overseas affiliated, but I think Festival and M7 are the latest additions. Festival is extremely successful. . . .

JEFFCOAT

Apart from running into Hilary Mellick from Astor Records now and then, I have not spoken to a record representative in the 10 years that I have been manager.

McCLENAUGHAN

I always say hello to the ones I know when I see them. Why the question? Does somebody feel amongst our group that this is a good thing for management of a radio station. I keep a reasonably good rapport with the heads of record companies and other people in the record business.

O'DONOHUE

Unlike you, we have a music director and we have a program director and they go do their thing and I think that's super and that's what they're paid for. It's not my job. But we had a case recently where John O'Keefe, who is an Australian artist, recorded, and I think wrote, "Mockingbird."

And O'Keefe brought this record into the station and we got on it and the thing we hate most in the world is to get on a record and then get off it again. And it went to the stores and Carly Simon . . . I think, Carly Simon and James Taylor . . . did the same thing and suddenly we found ourselves in the difficult position where O'Keefe wasn't selling and Carly Simon and James Taylor were and nationalistic things aside, we had to get the hell off the Johnny O'Keefe record and get to hell on the Carly Simon/James Taylor record.

Alan Hely, the head of Festival Records, called me and asked me why and I had a long, involved conversation with Alan Hely. I don't know if we won, but we at least, I hope, convinced him of our integrity.

On the other hand, I have just spent the last week trying to hype a Kevin Johnson record in the States because "Rock 'N Roll" was a hit there. Maybe it will still be a hit, hopefully. I have called everyone I know, trying to get Kevin Johnson a hit. I am working for Australian artists, but I am not working at the detriment of my station or stations.

What I am really saying, Brian, is that I like to be No. 1 in radio.

JEFFCOAT

No, you're not answering the question. Do you make personal contact with the. . . .

O'DONOHUE

I never talk to a record company representative.

JEFFCOAT

So, the four of us here are in the same boat.

O'DONOHUE

We do talk with them if there is a complaint.

McCLENAUGHAN

I would expect Alan Hely to be calling me, too. I would not necessarily expect the promotion representative to be calling me. I am not in any way trying to denigrate the representative's job in the community, but surely his job is at program manager and musical director level.

One thing I've admired Americans for is that stand they took with the record companies and, as I see it and I recall it, most of the good operators do have this situation. This is where they are professionals; they've got a program director in the United States, as we have a program director or a program manager, and his job is to get that station ratings, and, heck, he can't afford, right in the middle of all sorts of conferences, just because a record company representative turns up, to see him.

O'DONOHUE

The day that we've got to bring out station down to that . . . and I only talk "me" because we're music . . . the day that cut ourselves off from the record rep who can bring a record in and see him only between 2 and 2:05 p.m. on Thursdays, we're in trouble.

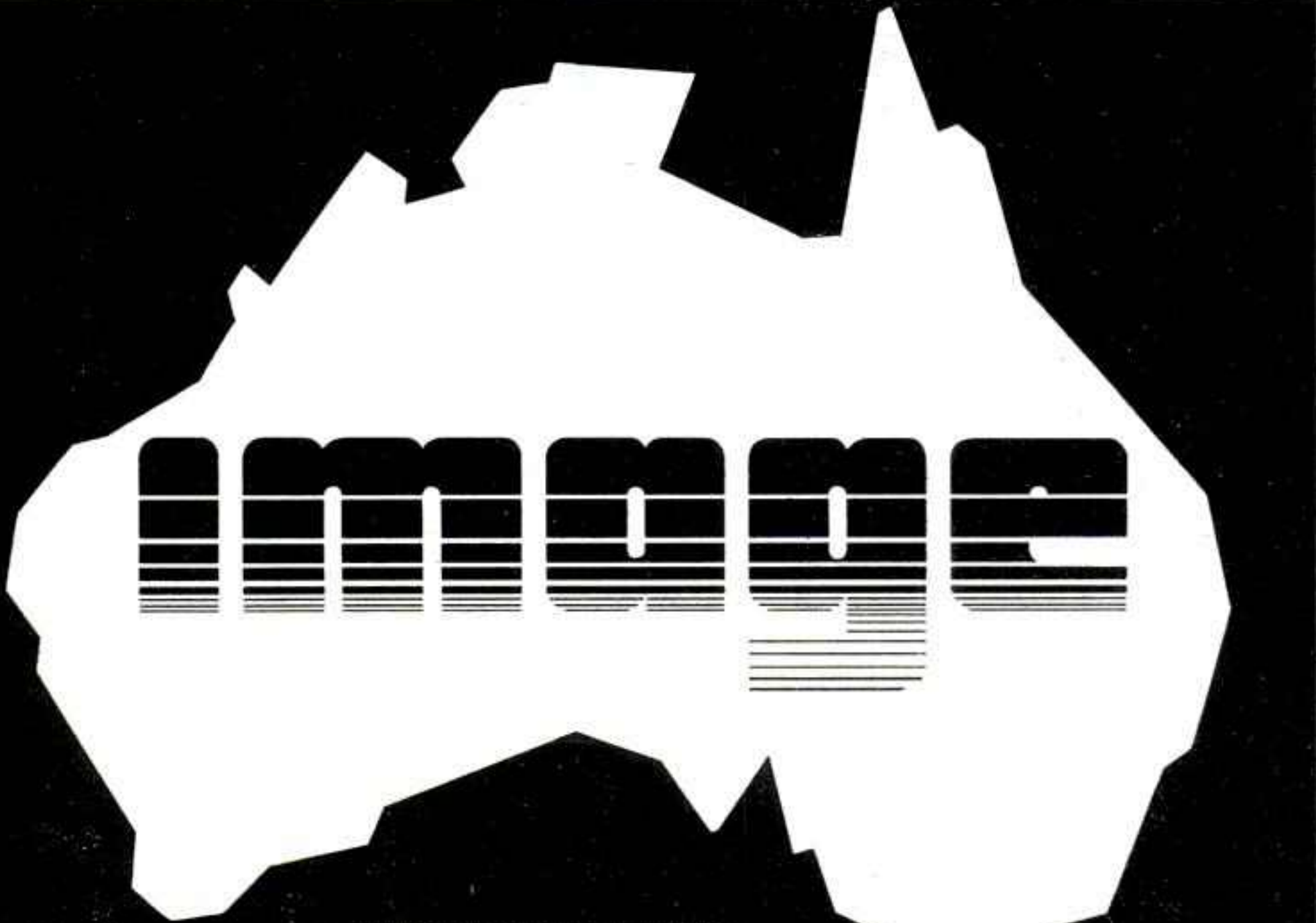
DAVIDSON

We've related to America . . . we've talked about that; everybody's learned something, everybody's gone there and came back with ideas, borrowed them, modified them, put them on straight. There has to be a difference, there's got to be a character; there's got to be some differences between what they're doing to make it "Australian," because it is Australian after all, unless anybody agrees that what we're trying to do here is emulate totally, American radio. Frank? Do you see a basic difference between. . . .

JEFFCOAT

Probably one of the basic . . . I think it goes beyond the physical, though . . . things is the lack of population. I think this has got a lot to do with it, lack of density. I gain an impression that there is . . . and I'm not suggesting this is significant . . . that there is probably a greater rapport between the announcer and the listener in Australia and I say this advisedly—it's only speculation—mainly because of the lack of size in markets, like . . . you talk about San Francisco to be equiva-

(Continued on page A-22)



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McClelland: The Quota . . .

• Continued from page A-6

of information about Australia abroad (the Australian Information Service), I've instructed those officers that as far as possible they have to give every encouragement possible to Australian performers who go abroad.

Q: How do you see the activities of your Department developing commercial radio in the future? How do you think it's going to be improved and how do you think the Department's in a position to help it develop?

A: Well, I think there has to be greater rapport between government and government, and industry and industry. We conducted a seminar to which we invited Lord Ted Willis from England, and Nicholas Johnson, once with the Federal Communications Commission in the United States to speak on the television industry. As a result of the outstanding success of that seminar, I've suggested to my department that they should look at a seminar for the radio industry and consider inviting people of world renown to that seminar.

But my main objective has been, to date, to create an awareness within the industry that it is an industry, and that means all sections of the industry. They all have a responsibility to help develop their industry and help this nation. I certainly am very much aware that we can learn . . . we have to learn . . . from people abroad who have been through it, even if we haven't, particularly in FM. I certainly think there are things going on in this country from which other people, too, can learn.

Q: How do you see the existing commercial operators acting as far as FM is concerned? Is there an established policy at this stage as far as granting them FM licenses is concerned?

A: No established policy at this stage so far as the granting of FM licenses to existing commercial operators are concerned. It is my opinion that the policy of the government and the policy of the party, is that the dual system of national and commercial broadcasting and television, shall be maintained and shall continue. I personally therefore believe that there will be determined—and I certainly will be recommending—that commercial operations can go into the FM area. It doesn't necessarily mean though that those who hold AM licenses automatically will get licenses in the FM area. I think there has been a trend to monopoly, very much, in the area of the possession of broadcasting frequency. I see FM as something that can effectively be used to break up the existing tendency towards monopoly.

Q: Well, given a situation then where a station as a commercial operator may wish to apply to operate an FM license, (should one be allocated), there is nothing at this stage to preclude them from doing so?

A: Nothing at all to preclude them from applying—putting up their case to the Control Board and the Control Board recommending acceptance by the government of that organisation as a licensee.

Q: Under the Act as it stands at the moment—if a commercial operator—I know it's probably hypothetical—was able to show himself not to be involved in a preclusive monopoly, and by

Pop Music Ket To Acts . . .

• Continued from page A-14

toriums. She recently filled Sydney's State Theatre (which holds 2,490) to standing-room-only capacity and (with the eager support of actor/funnyman Reg Livermore, singer/songwriter Graham Lowndes, musicians such as Peter Bootham and other varied and talented people) held her audience for well over four hours with her unique voice, recording, at the same time, an excellent LP.

Some of the best talent in Sydney and Melbourne is to be found in inner city wine bars such as Limerick Castle, Red Rileys and Yurong Address, where, on Monday night, usually the worst night of the week for attracting audiences, one can be turned away from a "house full" wine bar. Also in small folk clubs such as the Cellar and the Kirk Gallery, and hotels where folk nights are regularly staged (several times a week in most cases), such as the Elizabeth Hotel and the Edinburgh Castle Hotel. Here, for as little as a dollar (in some cases no admission is charged at all), one can listen to good folk music for up to four hours in a relaxed, sociable atmosphere, and where top recording artists share concepts with young musicians and songwriters just beginning to feel their way into the industry. In fact, literally any night of the week, one can hear good folk music in the city of Sydney, and one can take one's pick of the traditional hand-cupped-behind-the-ear type of Irish and Scottish folk-singing, traditional and contemporary Australian, American and English folk songs, Bush bands such as the Bushwhackers and Bullockies, jug bands such as the East Neasden Spasm Band, and people such as the Captain Matchbox Whoopee Band, whose music defies classification as being rock, jazz, folk, soul or anything else. Particularly the latter two individuals, whose brilliant but subtle song-writing talent and entertaining presentation has earned them countless dedicated fans, by making people laugh at themselves and their way of life.

In relating this part of the Australian music scene to the international market, it is quite fair to say that Australian music is now developing a sound of its own which could lead to Australia being a gold mine of talent as was Memphis, Nashville, Liverpool, San Francisco and London. Their records certainly deserve a good hearing when they appear on the desks of overseas executives.

the same token was able to convince the ABCB that he could operate an FM license satisfactorily, presumably then it would count under his allocation.

Under the Act, it would count as a license, be it FM or AM, because the Act as it stands makes no differentiation.

A: That's right—no differentiation.

Q: If a station was over its allocation in a state, there's no point in applying for an FM license?

A: It might decide to get rid of its present AM license in order to apply for an FM license.

Legislation was introduced in 1972, amongst other things, urging periods of licenses to be able to be varied from six months to three years, on the basis that it would enable a better administration of the Act by the Control Board because on one given day there might be 40 applications for a license come renewal time; it's impossible to oversee 40 applications and then for the next three months you mightn't have any to deal with. So the then-Government decided to institute variable periods of licenses, from six months to three years, so that the license period could be spaced out to enable the Board to have a better administration of the Act. We were in opposition. We referred—and I moved the motion—referring that legislation to a Senate standing committee. The Senate standing committee reported on the matter and after we had come into Government, reported that the system of variable licenses should be introduced. We then proceeded to institute that legislation. Two sets of legislation—one that the previous Government had said they would introduce, but had never done, the second one, one that they had introduced but we had referred to a Standing Committee, which comprised members of the Liberal Party incidentally, had recommended we proceed with.

The other basis of the Legislation was that under the existing Act, there is a requirement that the Control Board, in making rules, in imposing standards and conditions on stations, shall consult with the representatives of the station. They have also consulted in the past with representatives of the unions involved, and other interested parties, but it hasn't been obligatory for them to do so. It has been obligatory for them to do so, in the case of commercial stations, but they have generally always done so in the case of the unions.

That fact alone created industrial discord and disharmony. The fact that under the Act, it was mandatory for them to consult stations, but not necessarily unions, created discord, dissatisfaction. We decided to correct that situation. The opposition in the Senate decided therefore to throw overboard what they had advocated, what they had said they would do in 1972; what they had actually proposed, by way of legislation, in 1973, which had been recommended by a joint standing committee in 1974, and thirdly to throw out of the door, a genuine attempt on the part of the Government to bring about industrial harmony. That's where the situation is. Now I know they were promoted by the F.A.C.T.S., in certainly the first area; perhaps in the second area; certainly not in the third area. The Federation of Commercial Broadcasters, at their annual convention in October, carried what I might generally refer to as an hysterical type of resolution, because someone obviously there was playing politics and didn't get down to the basic realities of the Bill. Now the situation has been left—now—as a result of the Parliament's decision, left as it was yesterday. I intend to reintroduce the Bill in three months' time. In the meantime, I have discussed with my colleague—the Attorney-General, and written to him today, asking him to provide senior counsel available to me, to define exactly what my powers are under his Act, what my responsibilities are under the Act, what are the powers of the Control Board, what are the functions or responsibilities of the Control Board, and we will take it from there.

Q: Will you publish that information? responsibilities?

A: We'll see. We might get a definition first.

Q: Once that definition is established, they presumably would be made public?

A: No. It'll be a legal opinion. I can take a risk and have any action that I take challenged in a court of law. That might be going to happen much more in the future than it has in the past. And that's why I mentioned to you earlier that there might be, very shortly, a public inquiry into what stations are doing on the music quota system. If they want to play it rough . . . and we've set out to be cooperative; we've set out to have consultation; we've set out to have rapport and discussion, and if certain people want to play it rough in this game, I, too, played a lot of football in my day.

Q: How would you see a public inquiry operating under those circumstances? What would it set out to show?

A: Well, the terms of reference might be how the quota is being . . . I'm not saying whether this type of quota is encouraging additional performers, whether it should be extended; how far it should be extended; whether conditions should be imposed on licensees to undertake certain responsibilities.

Q: Just on this question of licensing. This three months . . .

A: Please don't think I use that as a threat. If I can get co-operation and understanding, I want that more than anything. On the question of licensing . . . I think it's fair to say to a very great extent, I have had that co-operation from the Federation of Commercial Broadcasters.

Q: On the question of periods of licensing—given that stations be licensed for three months or twelve months, or three years or whatever, to ease the burden on the people that the Control Board have to sort through all this material, presumably it would suggest then, that once a pattern had been established, so there was a regulated flow of license applications coming in, presumably the system would stop then, wouldn't it? Everyone would go on a (presumably) 12 months licensing period?

A: Might even be a three-year licensing period.

Would You Believe a Talking Photo?



An Australian political scientist turned boiler-maker has developed a unique process to produce picture records.

Paul Coombes, manager of Rainbow Records, has been turning out singles and LPs for nearly two years—successful not only as a manufacturer and distributor, but also in quality reproduction in four-color of artists and designs on his records.

He describes the system as "a vinyl hamburger of five layers." The artwork is printed onto a treated vinyl biscuit, this is covered with clear vinyl and the whole sandwich bonded simultaneously as the tracks are pressed.

Quality control is a major problem.

"We have to spot check every record—a slow process. Blemishes which show up easily in normal vinyl get hidden in the color printing and the clear overlay."

"But we are improving constantly and wastage has been reduced to a minimum."

Australian inventor Alec Lash bought patents on a Japanese process which proved to have too high a waste rate.

He perfected in and Paul Coombs gave up lecturing in political science to start his own manufacturing complex in Queensland's Gold Coast.

To get his plant going he had to take exams to be able to operate a boiler, along with other equipment.

Their first record was a hit. Veteran country singer, Tex Morton, recorded "The Goondiwindi Grey," a song about millionaire racehorse Gunsynd at the height of its career, and the record took off.

Its release in mid-1973 established the company and started a trend of successes.

"Farewell Aunty Jack," theme of an ABC television series was a single featuring Aunty Jack in color and sold nearly 100,000 copies to become No. 1 on the 2SM Top 100 survey of 1974 hits.

Pricing makes singles 50 cents dearer than standard pressings, at \$(A)1.75. Albums work out cheaper per unit making them at least competitive.

After nearly two years, operation and 250,000 albums and singles for the Australian market, Paul describes it as a "tough business that I wish I'd never gone into."

"We'd like to licence the process overseas. At the moment it is protected by patent, but I have never had much faith in patents."

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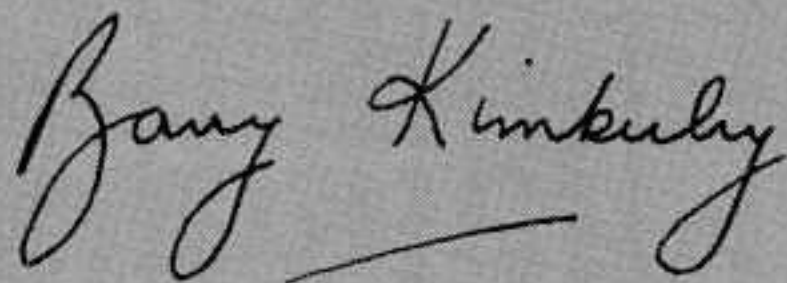
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Australia's Cracking Those International Markets!



The future looks bright for the recording and publishing industries in Australia and the volume of recording sales continues to show a substantial annual increase according to Malcolm Allan, director of creative services for the Chappell-Intersong Publishing group.

With a population of just 13 million, Australia now ranks sixth largest record buying market, in comparison with world sales figures, and consequently international publishers and record companies are now looking to this emerging market with renewed interest.

U.S. and British recordings continue to claim the major share of the market, but over the last 18 months there has been a noticeable increase in the volume of Australian recordings. With new improved recording techniques and experience, many more records of international standard and appeal are being made by Australian artists. Not only are these recordings gaining increased acceptance by the record buying public so that they are regularly holding major placings on national hit charts, but the recordings are being released on the world markets with increasing frequency. So far only a few of these have made the highly prized top slots in the U.S. and British hit charts, but these successes are welcome developments to the Australian industry and artists in particular, many of whom previously had been forced to move from Australia in order to further their careers. Such artists as Rolf Harris, Helen Reddy (who recently acquired U.S. citizenship), Gary Shearshen, Diana Trask, Olivia Newton-John, Frank Ifield, Lana Cantrell and the original Seekers group could only gain international recognition by such a move.

However, a new breed of popular writers and singers including Brian Cadd, Kevin Johnson, Judy Henderson, Jon English, Vanda and Young, etc., are beginning to break into international markets. Such recent developments have greatly assisted the Australian songwriter. Previously, local writers suffered from an attitude that it was preferable to record a song which had done well for an overseas artist rather than to try with a local original, but as recording companies looked towards the lucrative international markets it was obvious that there was little purpose assaulting the U.S. market for example with a song that had already been successful there. Consequently, while the principal income of Australian record companies and publishers continues to stem from international origins, record companies such as Festival, EMI, Phonogram and RCA along with publishing companies like Chappells, Essex and Alberts, are reinvesting large sums into local recordings and promoting material by Aussie writers.

Malcolm Allan (Chappell-Intersong) sees the role of the contemporary publisher in Australia as encouraging the development of Australian artists and writers by giving financial support and interest as well as actively promoting the many

Four Broadcasters . . .

• Continued from page A-20

lent to Sydney, but you're talking also about . . . how many stations in San Francisco and all that 40-50 stations? I don't think in a market, or a circumstance like that, that personalities can be so closely identified. For example . . . in . . . I'm sure this is one of the differences . . . in Sydney, Gary O'Calloghan of 2UE is so much identified with Sydney, it's unbelievable. And he's had 14 years to prove it . . . 15 years maybe. He is so much part of the Sydney scene that I don't think our American colleagues have this, not through lack of ability, but I think they've got so much competition, they've got so many people . . . you asked the question . . . one of the basic question differences, I believe, is the ability for the Australian top man to identify with his market. I don't know what you'd feel about that Brian?

McCLENAUGHAN

I, in some respects, agree, although I think . . . incidentally, Gary's been there 18 years. But I really believe the answer is . . . that there is not really a great difference between the two nations so far as commercial radio's concerned these days; apart from the fact that obviously an Australian personality identifies with Australiana, **becomes** an Australian; he . . . if I can quote Kevin's station . . . 2SM, has their announcers obviously slightly more ocker; now 'ocker' is a word that has to be spelt out for Americans, of course, but very Australian in their attitude towards even their diction, their way of speaking and everything, to make it a very Australian radio station. And it was a calculated risk that they probably took at some stage, and it's paid off. But, it happens in America . . . you hear the idioms of Americans coming through on American radio stations and New York people like to hear a New York accent, to a large extent. It couldn't be a Southern drawl . . . that would be a hell of a job getting off the ground. Now this is probably the basis of it, but, personalities aside, when you get down to strict formats, there's not a great deal in it, though I believe that all American radio is more heavily formatted than Australian radio. And some stations format to the stage that if you took it out of its environment in the United States and put it in, say, Sydney or Melbourne or Adelaide it would not fire, even though they had Australians doing the job.

The format would not work, because it is too slick, too much on the ball, and there's not that little bit of human . . . sort of **humanity**, about the station.

valuable copyrights the publisher represents. It is probably necessary to devote a far greater effort towards the development of original product in relation to the immediate returns from this source but this should be considered as an investment in the Australian industry. Naturally, any publisher would be unwise to neglect his responsibilities towards the international catalogues he represents and it is also vital for him to obtain as many local covers and releases of international recordings as is possible. Obviously there is no room for "a collection agency operation" in Australian publishing in 1975.

Recent developments in the Australian music industry have been greatly assisted by federal government legislation requiring an increasing quota of airplay for national product. This is expected to reach 30 percent by mid-1975. To qualify as an Australian product, the recording need not be of an Australian song, but it is encouraging to find that those responsible for selecting material for recording now favour original material. Australian radio stations are utilizing an increased number of Australian records to comply with this obligation while remaining rigidly selective in the material they broadcast.

The future certainly looks bright for the Australian music industry and the proof of the public's appreciation of Australian product is surely the regular appearance of Australian records and songs in all of the nations hit charts.

FM And Colour TV Finally Arrive In Australia

Australian broadcasting came of age in the final months of 1974—colour television and FM finally arrived.

Colour TV started with sporadic broadcasts of a few hours a day of sport and news using a modified European PAL system, with full-time transmission beginning next month.

FM radio introduced itself as a permanent fixture through two non-profit (by design), non-commercial good music stations—one in Sydney, the other in Melbourne.

The arrival of colour television was mostly a matter of time and some cautious planning to provide the best transmission system available.

FM radio, on the other hand, has faced a bewildering succession of reverses at the hands of government, broadcasters, public and private inquiries, government agencies and instrumentalities.

Experimental broadcasts in FM were started in Australia's major cities in 1947 and until 1961 continued to use the VHF band for 80 hours a week before being discontinued.

Channel clutter on the VHF band forced the demise of these early stations, and this same factor was to become the centre of controversy 10 years later when the subject of FM was presented again.

Australian television had been allocated most of the VHF FM band, prompting the Australian Broadcasting Control Board to recommend that FM be transmitted in the UHF band.

Amid the furore that followed, a Senate Committee rejected the proposition, pointing out that Australia would have to have receivers specially built, denying the public using the estimated one million FM receivers already in the country.

In 1973, following a change of government, an independent public inquiry was held, chaired by Sir Francis McLean, a former director of engineering at the BBC.

The McLean Committee recommended that FM broadcasting should begin as soon as possible in the VHF band between 88 and 108 MHz and that television frequencies impinging in this spectrum should be cleared.

The committee also said that licenses should be granted to the Australian Broadcasting Commission, to non-profit community stations and for commercial operation.

So began the community stations in Sydney and Melbourne, on air in time for Christmas, low-powered and financed through public subscription to broadcast "fine music" on about a 10-mile radius.

The ABC was allocated 14 new FM stations, yet to go to air, but the Government explicitly denied access to commercial operators, whether they be existing AM operators or not.

The first ray of hope for AM operators came when Billboard went to Canberra to interview Media Minister Doug McClelland for this issue.

He said that there was nothing now impeding applications from AM operators. How successful these applications would be remains to be seen because few AMers seem convinced that there is much likelihood of success at present.

The introduction of the "fine music" stations has meant in real terms, the playing of classical albums in mono on less than 1Kw, unedited and on about a six-mile radius.

Kevin Johnson



**AUSTRALIA'S LEADING SINGER/SONGWRITER,
WINNER MALE VOCAL SINGLE,
MALE VOCAL ALBUM 1974,
AUSTRALIAN RADIO RECORD AWARD.**

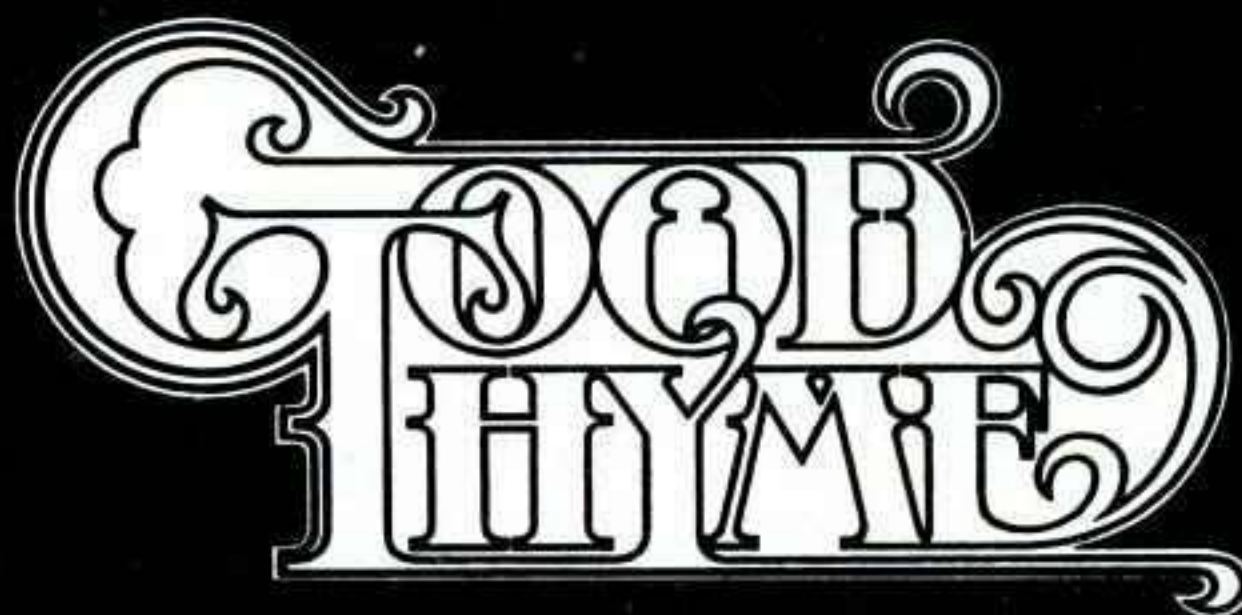
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Festival

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SISTER JANET MEAD – From Adelaide in South Australia, Sister Janet had a sensational start to her recording career with a rock version of "The Lord's Prayer" that topped the charts right across Australia and, when released internationally by A & M Records, became the first Australian record to go gold in the U.S.A.

Her debut album was produced in Festival's new 24 track studio in Sydney and her second album will be a new concept of the mass – featuring the original music with words adapted from the mass.

OLIVIA NEWTON-JOHN –

Since breaking through on the overseas market with her version of Bob Dylan's "If Not For You", Australia's Olivia Newton-John has gone from strength to strength culminating in her winning the Best Female Country Vocalist section of last year's Grammy and 1974 C.M.A. Awards. She represented Great Britain in the 1974 Eurovision song contest and her latest world wide smash "I Honestly Love You" recently became her first U.S. No. 1 pop chart-topper. She had no fewer than 3 singles and 2 albums certified gold in America within a nine month period in 1974. Olivia's hit records were produced under the guidance of Peter Gormley for Festival Records, London.



HERE'S THE TALENT LINEUP FOR A GOLDEN '75

DOUG ASHDOWN

One of Australia's foremost singer/songwriters, Doug has returned to the recording scene with his first L.P. in almost 3 years. Entitled "Leave Love Enough Alone", it's released through Festival and the album's title track is out as a single and is already rated on some charts.



SHERBET

Voted "Best Australian Group" for the past two years in the annual T.V. pop awards, Sherbet recently scored their ninth hit in a row with "Silvery Moon" – a track from their third L.P. "Slipstream" (self-penned) which went gold four weeks after release and has become one of the biggest selling Australian Group Albums of all time. Lead singer Daryl Braithwaite is currently topping charts with his first solo single – a brilliantly re-arranged revival of "You're My World".

JAMIE REDFERN

Another former "Young Talent Time" regular, Jamie won this year's "King of Pop" award. Has toured America with Liberace and has been awarded platinum records for his first two L.P.'s with his latest "Hitch A Ride On A Smile" also headed for Gold.



DEBBIE BYRNE

Currently Australia's "Queen of Pop" who made her name on the T.V. show "Young Talent Time". Only 17 years old, Debbie recently released her first L.P. including her No. 1 single "He's A Rebel" to coincide with her appearance on the Glen Campbell tour of Australia.

GRAEME CONNORS

Graeme is a young singer from Queensland who won a lot of praise when supporting Kris Kristofferson and Rita Coolidge on their recent successful Australian tour. So impressed were Kris and Rita that they and their band (including Billy Swan) spent some time at Festival's Studio 24 producing five tracks with Graeme which included material written by both Kris Kristofferson and Graeme. Kris produced the session with Rita doing back-up vocals. These tracks will appear on Graeme's first L.P. due early this year.



RICHARD CLAPTON

With a very strong and loyal following around his hometown of Sydney, Richard Clapton made his recording debut at the end of 1973 after returning from England and Germany where he performed with groups in those countries. All tracks on his first album titled "Prussian Blue" were self-penned. He is currently working on a new album and single which will establish this prolific singer/songwriter firmly on the national scene.

DENISE DRYSDALE

"Ding Dong" as she is known to the millions who watch her on T.V. is now forging a solo career for herself after her phenomenal "Hey Paula" duet success with Ernie Sigley. Her debut single is "The Loving Song" and an album will be finished early in 1975.



ERNIE SIGLEY

After establishing himself as T.V.'s leading personality, Ernie turned to recording and recently teamed up with T.V. show "regular" Denise Drysdale and their revival of "Hey Paula" hit No. 1 and became one of the fastest selling singles ever in Australia. Has just released his debut Festival album "... And Here's Ernie" which became Gold almost simultaneously with its release.

NORMIE ROWE

The first winner of T.V.'s "King of Pop" award, Normie had a string of hits in the late 60's and recorded in England where "Ooh La La" was successful. Now back home he is as popular as ever on the club circuit and is currently working on a new single and album which are destined to take him back to the top of the Charts.



JOHN ROBINSON

John is recognized as one of Australia's leading guitarists and he and lyricist John Spooner have spent the last two years putting together an L.P. "Pity For The Victim" which was released in November, '74 to unanimous acclaim from the critics. Recorded at Festival's Sydney Studios, it features the vocal talent of some fine Australian singers with accompaniment from John plus a host of top Australian musicians.

GLENN CARDIER

Glenn Cardier made quite a few waves with his two Festival L.P.'s. At present he is in England (on a Government Music Scholarship) where he is being developed by Peter Gormley who also manages Cliff Richard and Olivia Newton-John. Glenn is recording there for Festival International and he has already completed a short tour with Prelude.



MIXTURES

Local group who rocketed to international stardom when their "Push-bike Song" went tops in the U.K. and charted in the U.S. a few years back. After an extended U.K. visit, they are now back in Australia where they are concentrating on recording, cabaret and T.V. work. Their new album "The Mixtures" was recorded recently in Festival's "Studio 24".

REG LINDSAY

A pioneer of the Australian country music scene for over 20 years, Reg has had a very impressive career including a number of trips to Nashville where he is recording his latest L.P. to be released in May, 1975. Toured Australia earlier this year with the "Hank Snow Show" and has been voted "Top Country Performer" many times.



JOHNNY O'KEEFE

Australia's "Wild One". J. O'K is still rocking with the best of them more than 20 years after his first big hit "Shout". He is a legend in Australian showbiz and has enjoyed a recording comeback over the last few years with a number of big hit singles and albums.

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Advertising Brings Results

Radio-TV Programming**Is Vegas Ahead Of Charts?**

• Continued from page 20

30 to 40 records and on Mondays we add the new ones."

"We don't have meetings with the deejays," he adds. "We publish an internal playlist, which is the same one which is mailed to record distributors only. All our music rotates. Everything gets even play. The way the format is that if anything comes up it gets equal air time and we simply add it to the list.

"We honor requests to a degree, by phone and by mail. But, by mail we just don't get that many. But we do have a special request line. Requests affect the playlist to a degree, but you have to be careful."

For several years KLUC has been co-sponsoring rock concerts, a situation which McCarthy feels is compatible with the station's demography.

"Our rock concerts are basically sponsored by Golddust Productions, out of Los Angeles. In the past we tried to have a concert at least once a month at either the Ice Palace or the Convention Center. It's really hard to say what our plans are in the future."

KENO

Doug Corey has been program director since 1972 working his way up through the ranks. "If you have to put a label on it KENO is basically Top 40," says Corey.

The station uses one playlist internally, which Corey composes. Along with an associate, Corey listens to all new records and decides which, if any, will be added.

"At least 100 new records come into the station each week," says Corey. "I try to listen to all of them. New records added to the playlist vary from one to four or five. But we've rarely had to put on five. We are strictly formatted. We play as many as we can in an hour, with a minimum of 12-14."

"We try to give equal play to the songs on the playlist, but there are songs that are more popular, that people want to hear more often. There is repetition whereby certain records are played slightly more often," he admits.

"We do keep a list of audience requests. They are rarely by mail. We have a request line and we use it. We try to play the requests as soon as we can get them out," Corey adds.

The station employs eight deejays, one of whom is a woman. KENO also has a training program for deejays. "I don't like that word deejay," says Corey, stressing "we have talents."

KRAM

"Our format is standard country. It runs the gamut from traditional country, that's the Buck Owens type, through the very modern country, progressive country, the Waylon Jennings and Willie Nelson, says program director Tony Brown.

"We have a Top 40 hit list made up by the music director Mike Farrell. What he puts on the list is determined by the national charts, information that we receive from other stations in the West and our own audience."

Three or four new records are added each week to the playlist. Brown works jointly with Farrell in deciding which new records will receive airplay.

"If there is a question about what is to be played Farrell and I decide. If he and I can't decide then we bring in a third party who is generally our general manager or a very objective opinion," Brown states.

"We average 12 records played per hour, sometimes more, depending upon commercials," he says.

"Record companies service us very well, but they do not feel that Las Vegas is a good record market," complains Brown. "They consider us a secondary market, even though we have a transient audience equal to no other place in the world. Even the popularity of country music within the Strip hotels is increasing and the country artists jam pack the hotel showrooms.

"We don't check with the record stores to see what's selling, but they call us," he continues. "They don't get good service from the record companies, so they call us to know what's going on. It's difficult for a country fan to buy country records in this town. It isn't that the record stores won't sell country records, it's just that they can't get them."

KRAM takes requests. As to whether the requests affect the playlist Brown replies, "Not really."

"We try to give equal play to the records on the playlist. We have 32 to 40 what we call Hit Bound. They are comers and will eventually make it to the big country chart. Here again the indications come from the other charts that we receive, what the trades say, what is reflected around the country."

KVOV

Cy Newman is president and general manager and owns the station. He has been in broadcasting since 1935 and has owned KVOV since 1969.

What records will be played is decided upon by Newman, program director Gino Barmore and production manager Paul Dawkins. There is a Top 30 playlist, plus a Golden Oldies and an Up Coming list.

"Our format is r&b and soul gospel," says Newman. "We play a minimum of 14 records per hour. We include some standards by artists like Johnny Mathis or Dionne Warwick, some new arrangements, some jazz and some Golden Oldies."

"An Upcoming Hit is decided by Barmore and Dawkins who obviously know more about soul music than I do," admits Newman. "They listen to the records and then I listen to them. Generally, I agree with them as to what should be on the air. They also regularly visit all local record stores to see what is selling.

"New records go into the Bonus Hour on their first airing. These are records that haven't made the charts yet, anyplace. The Bonus Hour is every Monday through Friday from 2 to 3 p.m."

KBMI and KRMS

Bob Joyce is program manager of both stations.

KRGN became KRMS due to ownership change. A complete personnel change also took place. Steve Gold is the president. The family owns both stations.

"KBMI, the AM station, is extremely good music, Sinatra and strings," relates Joyce. "All of our playlists are out of Dallas. They program for us. It's all on tape, completely automated and computerized. The playlists vary as to number of records. We can be right in the middle of a tape and according to our playlist we have to change; so we have to run in with another tape and start another one."

"The programming is a mixture of vocals and instrumentals on both stations," Joyce continues. "KBMI is called 'The Beautiful Music Island.'"

KVEG

"KVEG is adult contemporary," says Len E. Mitchell who assumed the post of program director a week

ago after being with KRGN for two years.

"Keith Stuart is our music director and he devises the playlist. We have an internal playlist that comes out every week. We try to cater to adult contemporary and stress the contemporary. We're not playing MOR, but very contemporary, yet staying away from hard rock and sub teen music," he elaborates.

"We have a Top 40 list and it varies. The Best On Record is a programming company that I had here, programming KRGN for two years. Now KVEG uses the basic concept of The Best On Record format with live announcers.

"We don't take requests at this time, but we intend to. We play popular artists stressing adults and we're tightening our sound."

"First of all, I have Keith Stuart. I use his judgement on all of the products," admits Mitchell. "We do follow the national charts. We try to stay as far out ahead as possible. We remain about three months ahead in our music. We don't wait to see a single on a big national chart in high numbers before we play it. It's a lot of judgement involved there. We play what we think will appeal to our audience: We don't wait for the numbers."

KLAV

Robert J. Blum, program director of KLAV, describes himself as "somewhat involved in the programming" although music director Johnny Farrell makes up the playlist.

"We use just one playlist," says Blum: "Johnny listens to all of the new records that come in. We try to play the hits of now and then and the MOR kind of thing. If it's a Top 40 or a rock tune we don't play it. Once in awhile we will play a country tune. And we just accept Johnny's judgement as to whether or not the record falls into that category.

"The playlist has from 60-74 entries," states Blum, who reports good service from the record companies."

Although Blum states that the station has no intentions of altering its format in any way the station is plainly expanding. It plans originating a show from a discotheque in a major hotel.

KSON-FM Seeks Staff

SAN DIEGO—KSON-FM "is preparing for a first," according to owner Dan McKinnon, "... a Top 40 concept in gospel music."

Currently, the station is looking for a staff that might be interested in the innovative format.

"10 mc, this is an exciting concept and I think gospel music is where country music was 12 years ago when we first broke through on that. If programmed professionally and right, just like any other station, it's going to have a daytime impact on radio," McKinnon says.

McKinnon was one of the pioneers and driving forces in the modern-day acceptance and popularity of country music radio; he has constantly been a strong contributing force in the Country Music Assn. KSON-AM is the leading country music station in the market.

KSON-FM was, until just recently, a Top 40 tight playlist operation. A few weeks ago, Top 40 was dropped and the FM began simulcasting with the AM.

Changes Coming At L.A. Whisky, Roxy

By NAT FREEDLAND

LOS ANGELES—Changes are underway at both the Whisky A Go Go and the Roxy Theater, two major niteries here.

Whisky owner Elmer Valentine has enlarged the hardrock club's stage to allow bands more room for musicians and equipment. In addition,

seating capacity will be increased in upcoming construction.

These improvements, as well as additional beefing up of the sound system, are being carried out by Valentine despite his complaints that in weeks when he can't book a name recording act the Whisky loses \$3,000-4,000—and the percentage of such weeks is increasing as tight money keeps more groups off the road.

Although Valentine says the Whisky is undergoing some of the worst business in its history due to a falloff in record label support of new act tours, a string of December-January availabilities of such artists as Bobby Blue Bland and John Mayall produced a full run of sold-out houses.

In spite of the adversities, the Whisky still remains in the black overall. Valentine is considering cutting down the club's traditional seven-nights-weekly schedule, perhaps going dark Mondays and Tuesdays. He says that before shuttering the Whisky, he would turn it into an all-records discotheque. But such a move is not yet necessary.

And two blocks west of the Whisky on the Sunset Strip, the Roxy will become as much an "off-Broadway revue" cabaret as a rock club, says principal Lou Adler. The Ode Records president co-owns the Roxy along with Valentine, personal manager Elliot Roberts and Chuck Landis.

The Roxy will only be open on a "special engagement" basis when the owners feel they have a sufficiently strong attraction available. Now that "Rocky Horror Show" ended its year-long run here, several New York hit revues are jockeying to get in.

These engagements will be interspersed with music events now being firmed up. Tower of Power is due for

(Continued on page 41)

New On The Charts



T. G. SHEPPARD
"Devil In The Bottle"—84

After 15 years in the music business as a production executive and promotion man, T. G. Sheppard is finally hitting it big as an artist with a top 10 country disk that is apparently developing into a crossover hit.

A former Southern regional promotional man for RCA and owner of an independent promotion firm, Sheppard, with T.G. standing for "The Good," surfaced on the country charts a few years back under the name Brian Stacey with a hit dubbed "High School Days." He then abandoned his artist plans until his recent success.

"Devil In The Bottle" features an interesting "talk one line sing the next" arrangement with a chorus highlighted by Sheppard's soulful vocals and some fine female backup singing.

The story centers around a man whose wife stays loyal to him despite the devil in the bottle who wants to see him dead. With a country arrangement and words that venture into the pop field, Sheppard is giving Motown's Melodyland label its first major country charter and what looks like its first crossover.

Sheppard's management and booking are handled by Umbrella Productions in Memphis. Contacts there are Don Cres and Bill Browder.

Signings

The Pointer Sisters re-signed with ABC Blue Thumb. ... Dog Soldier, English group, to United Artists. ... Dana, Irish fem vocalist, to GTO Records. ... Sandy Rucker, country-pop artist, to UA. ... Granite Records pacted Phil Fahr, who debuts with a country single.

Jon Hendricks to Arista Records with a long-term contract. Hendricks, an original member of the group Lambert, Hendricks and Ross, is now recording an LP at Wally Heider's studio in San Francisco. Producing are Steve Backer, who signed Hendricks, and Ben Sidran. ... Also to Arista is the writing/performing duo of Batdorf and Rodney. The label will release an album in the spring, coinciding with a tour by the pair. ... Elvin Jones to Vanguard Records. He formerly recorded for the Impulse and Blue Note labels. ... Side Effect to Fantasy Records, produced by Wayne Henderson.

Alice Cooper to Warner Bros. Music with a long-term, worldwide subpublishing agreement. The firm is preparing a companion folio to be released simultaneously with Cooper's "Welcome To My Nightmare" LP.

Taggett, English group, to United Artists. ... Colin Blunstone, founder of the Zombies, to Rocket Records. ... Greg Perry, veteran soul crossover writer-producer, to Casablanca Records as artist.

Duane Eddy to GTO Records. ... Kenny Nolan, composer of "Get Dancin'" to Wes Farrell Organization as writer-producer. ... Jimmy Briggs, musical director for Johnny Mathis and Aretha Franklin, to Lee Magid Management.

Chelsea Brown of "Laugh-In" fame to Stephen Metz Management. ... Vicki Turner to Little Lu-Lu label of Lubbock, Tex.

Talent

ALICE COOPER

60-City Tour And 90-Minute ABC-TV Special On Horizon

NEW YORK—Alice Cooper is hitting the road for the first time since 1973 in a 60-city tour that will cover 35 states and have a potential gross of \$5.4 million.

The tour, slated to begin April 1 and run through the month of July, will consist of one-nighters and will play to houses with at least 11,000 seating capacity.

"We will be trying to bring our audience something they've never seen before," says Shep Gordon, Cooper's personal manager and president of Alive Enterprises. Accordingly, the stage show will represent a "total concept" on Cooper's part.

That concept, continues Gordon, is also being developed through a forthcoming Atlantic Records LP and an ABC 90-minute television special, now scheduled for airing April 18. Both will be titled "Welcome To My Nightmare."

Taped in Toronto, with production costs of some \$350,000, the special revolves around a number of Cooper's "surrealistic" nightmares—ranging from a confrontation with the legendary cyclops to encounters with black widow spiders.

Songs used in the special, to be featured on the tour as well, will be released by Atlantic as a soundtrack LP the end of this month. Gordon stresses, though, that the road tour staging will be completely different from that of the television special, even though the theme will remain the same. Production and concept for the road show is being handled by David Winters and Joe Gannon.

Shoot Down Zeppelin's Boston Date

BOSTON—Led Zeppelin's scheduled Tuesday (4) concert at Boston Gardens had to be cancelled when the city refused to issue a license for it, following a riot by 3,000 waiting overnight at the facility for the box-office to begin ticket sales.

Zeppelin added a third Nassau Coliseum show to fill the date and will offer first crack at tickets to mail-orders postmarked from Boston.

This is the first Led Zeppelin concert in their seven years of touring that has ever been cancelled. All 18 dates in the current first half of their 1975 U.S. tour schedule sold out in short order, for a gross of \$2.5 million from 330,000 tickets.

Boston Gardens policy has been to allow overnight ticket lines to wait indoors with free coffee being served. But the unruly crowd which showed up for Zeppelin tickets caused \$30,000 damage to the facility, turning on fire hoses and extinguishers, throwing chairs and breaking into 12 concession stands to remove 300 cases of beer.

FEM ROCKERS IN BULLRING

TIAJUANA—The First Women's International Rock Festival will be held at an April date in the 25,000-seat bullfight arena here, headlining up to eight top female rock acts.

The Mexican government is underwriting the festival in connection with the International Women's Year United Nations Conferences being held in Mexico in June. The promoter is Celene Vargas Pineria's ALCE Productions of Calexico.



Warner Bros. photo

Alice Cooper; rock's bizarre boy returns in a multi-media blitz of ABC-TV special, Atlantic soundtrack album and massive tour.

While Gordon declined giving details on certain aspects of the new show, he did say that new lighting techniques will be utilized and that the overall approach revolves around a highly stylized multi-media presentation.

S.F.'s Keystone Korner Pressing To Stay Solvent

By JACK McDONOUGH

SAN FRANCISCO—Keystone Korner, the only full-time home for contemporary and avant-garde jazz here and one of the few such "pioneer outposts" (as owner Todd Barkan puts it) outside New York, is pressing ahead in its attempts to line up enough financial support to enable the club to stay open.

The steadiest form of new income has been derived from the Keystone Kard, a Barkan innovation. For a contribution of \$20 or more the donor receives a card which entitles him to admission to any 10 shows. Since the door charge is normally \$3.50 it is a considerable savings. The Kard drive began before Christmas and so far there are 8,000 subscribers who also go on a special Keystone mailing list.

Barkan took the club over three years ago from Fred Herrera, who once ran both Keystone Korner and Keystone Berkeley and booked rock (and some jazz) into both clubs. Herrera now concentrates activities in Berkeley although he has also opened a Keystone Stockton.

In those three years Barkan claims to have lost \$100,000. He stays in business, he says, because "I borrow a lot of money. I also get gifts from musicians. Alice Coltrane, for instance, just sent me a check. And Keystone has gained status as a non-profit organization so contributions can now be tax-deductible. To my knowledge this is the first time a jazz club has ever operated under such a structure."

Nearly all money that comes in, including what comes in at the bar, goes to pay the musicians' fees, so the operation is non-profit, and Barkan also says he qualifies in that he is making a cultural contribution by providing a home for what he calls "black classical music. Jazz is not a big enough word."

To Barkan it is all worth it because of the feel he is able to maintain at his small (175 seats) club. "You have to have the proper environment to play beautiful music," he says. "There is a feeling in the club you can't get in any other room. Rahsaan Roland Kirk said it was like playing in his living room. Keystone Korner is probably the most famous internationally of all the San Francisco clubs because of the nature of the

Along with all the stage trappings necessary to develop Cooper's "concept," the artist will be joined onstage by such musicians as Dick Wagner, Steve Hunter, Prakash John, Whitey Glan and Josep Chirowsky. Several dancers will be used as well.

Opening set for the entire tour will be Arista Records artist Suzi Quatro.

Promotion for the gig will include "Alice Cooper Weekends" in each city as tickets go on sale. Radio ticket give-aways will be used, as well as a local print advertising, posters and flyers. Tickets will be scaled at \$5.50, with some cities having a high-end scale of \$7.50.

Following the U.S. tour, Cooper will then embark on series of overseas dates. The international tour will include performances in the U.K., France, Germany, Scandinavia, Australia, Japan and Brazil.

As for the television special, Gordon says that Cooper and Alive own the rights to the production and will be looking to negotiate deals in various markets around the world.

people who play here. We're the West Coast equivalent of the Village Vanguard. For instance, the only club dates that Hubert Laws has done in five years were here."

Barkan himself is a pianist and the performers "relate to the fact that a musician runs the club. There aren't many clubs around that make a full-time commitment to this music."

As evidence of the affection of musicians for the club Barkan cites "three major albums recorded at Keystone in the past year." One is Kirk's "Bright Moments" on Atlantic, on which Barkan plays; another is also on Atlantic, Yusef Lateef's "Live at Keystone Korner," and the third is an upcoming McCoy Tyner set on Milestone.

Barkan hopes shortly to increase the seating potential of the club by doing some internal reconstruction to change the locale of the rest rooms. The move would cost him \$20,000 and would net another 75 seats.

Also, an all-star jazz concert will be held Feb. 17 at the Paramount Theater in Oakland to raise money for the Keystone to get a full liquor license, not just the beer and wine permit they now hold.

In Vegas, They Serve Rock In Military Armory

LAS VEGAS—Earth Concert I, the first in a series of concerts held in the National Guard Armory Jan. 17 featured bands presented by Earth Productions, Wolf Ticket and Shadowfax.

Both bands also performed at the Earth Opera I, a free concert at Paradise Park last fall at which more than 5,000 youths attended. U.S. Inc. was also one of the sponsors of that event.

Tickets for the Friday night concert were \$2 and only available at the door. All proceeds are to be used by U.S. Inc. to fund its many programs. It is a federally funded recreation and counseling program. It is sponsoring a series of rock concerts to promote top quality Nevada bands.

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New On The Charts



Epic photo

DAN FOGELBERG
"Part Of The Plan" ★

Dan Fogelberg is the latest studio sideman to emerge into the singles spotlight. The guitarist-writer-singer, whose record album "Souvenirs" was produced by Joe Walsh, has a surefire AM product in the Eagles or L&M vein with "Part Of The Plan."

It's a soft but hard-driving ballad with irresistible melodic chorus hooks and a lyric that packs a lot of wide meaning in lines like "Love when you can/Cry when you have to/be who you must/that's a part of the plan."

At 23, Fogelberg was established in the Nashville studios after growing up in Peoria, Ill. and signing with Columbia in Los Angeles. Irv Azoff's Frontline Management takes care of the business.



STARK & McBRIEN
"Isn't It Lonely Together"—95

Fred Stark and Rod McBrien are best known to the industry as some of the top behind the scenes men whose main talent in the past has been in jingle writing.

The pair's words, music and voices have been featured on spots for clients including McDonald's, Miller Beer, Phisoac, Wrangler, Nathan's Hot Dogs and Coca-Cola. In addition, the duo has been writing pop songs for sometime, and, last year, McBrien's composition of "Lonely Together" garnered the \$30,500 prize for top song in the professional division at the American Song Festival.

RCA signed them soon after, and their first chart entry is also their first pop recording effort. The song is a melodic, mid-tempo cut alternating strong lead vocals and excellent harmonies with good string backup. Both singers have the kind of enjoyable, low key voices which are so popular on today's charts. Management is Dave Mani, headquartered in New York.

American Music Awards: Rich Grabs 6 Nominations

LOS ANGELES—Final nominees have been named for the second annual American Music Awards, set for national telecast Feb. 18 from 8:30-10:30 p.m. (EST) over ABC-TV, with Charlie Rich leading the field with six nominations in five categories.

According to executive producer Dick Clark, balloting for the awards was from a cross-section of more than 40,000 homes across the country, all selected randomly.

Categories for the show, which will be hosted by Roy Clark, Helen Reddy and Sly Stone, include pop/rock, country and soul. Each category is further broken down to five sub-categories: favorite male vocalist; favorite female vocalist; favorite duo, group or chorus; favorite single; and favorite album.

Nominees are: favorite male vocalist in pop/rock; John Denver, Elton John and Charlie Rich; favorite male vocalist in country; Roy Clark, Charley Pride and Charlie Rich; favorite male vocalist in soul; James Brown, Barry White and Stevie Wonder.

In the favorite female vocalist category, nominees are: pop/rock category, Olivia Newton-John, Helen Reddy and Barbra Streisand; in country; Loretta Lynn, Olivia Newton-John and Marie Osmond; in soul; Roberta Flack, Aretha Franklin and Diana Ross.

Nominees in the favorite duo, group or chorus are: Bachman-Turner Overdrive, Gladys Knight & The Pips and Paul McCartney & Wings in pop/rock; Conway Twitty & Loretta Lynn, George Jones & Tammy Wynette and the Statler Brothers in country; and Gladys Knight & The Pips, the Stylistics and the O'Jays in soul.

In the favorite single category, Olivia Newton-John's "I Honestly Love You," Terry Jacks' "Seasons In The Sun," and Barbra Streisand's "The Way We Were" are the nominees in pop.

Favorite singles in country are Merle Haggard's "If We Make It Through December," Charley Pride's "Mississippi Cotton Pickin' Delta Town" and Charlie Rich's "The Most Beautiful Girl In The World."

Favorite singles in soul are "Best Thing That Ever Happened To Me" from Gladys Knight & The Pips, "Feel Like Making Love" from Roberta Flack and "Midnight Train To Georgia" from Gladys Knight & The Pips.

In the favorite album category, nominees in pop/rock are Charlie Rich's "Behind Closed Doors," Elton John's "Goodbye Yellow Brick Road" and John Denver's "Greatest Hits."

Clubs Update

• Continued from page 40

a stand sometime this spring. The soul horn band has been extremely successful in previous Roxy gigs.

In March, Manhattan Transfer will make its California debut with a four-week stand. The newly signed Atlantic act has been a big hit in New York with its campy but musically sophisticated revivals of Tin Pan Alley standards.

Viewlex Sues Nehi

LOS ANGELES—Viewlex Inc., parent company of Monarch Record Pressing here and Buddha Records, is suing Nehi Distributing Co. seeking \$50,000 allegedly past due for services rendered. The suit was filed in superior court.

Favorite albums in country are Rich's "Behind Closed Doors," Olivia Newton-John's "Let Me Be There" and Rich's "Very Special Love Songs."

Favorite LPs in soul are Gladys Knight & The Pips' "Imagination," Stevie Wonder's "Innervisions" and Marvin Gaye's "Let's Get It On."

As with last year's show, there will be a distinguished merit award to be given to a recognized leader in the music industry.

Producer of the show is Bill Lee, with John Moffitt handling direction for Dick Clark Teleshows, Inc.

The presenters include, in alphabetical order: Pat Boone, The Carpenters, Sandy Duncan, Al Green, Janet & Michael Jackson, Sally Kellerman, Loretta Lynn, Olivia Newton-John, Donny & Marie Osmond, Pointer Sisters, Charley Pride, Jim Stafford, Connie Stevens, Ray Stevens, Diana Trask, Conway Twitty, Jimmie Walker, Paul Williams and Stevie Wonder.

Old Swing On Upbeat In Seattle

SEATTLE—Is big band swing music making a comeback by way of this city? The eight-piece New Deal Rhythm Band has been one of Seattle's most popular local club attractions for a year.

Although the New Dealers camp up their act visually with grubby tuxedos and art deco bandstands, they attempt to emulate original band charts of the Swing Era.

The founder is swing-loving John Holt, one of the band's three saxophonists and the only original member left. Other instruments are trumpet, guitar, bass and drums. The "front man" is vocalist "Phil De Basket" who sings in a Rudy Vallee style. Angus MacGrain is their manager.

The long-haired swing jazzmen have been pulling large crowds of both the young and survivors of the original big band days at several long-running Seattle club engagements. Audiences are even dancing the Lindy Hop again.

Long Island Calderone a Rock Venue

NEW YORK—The Calderone Theater in Hemstead, L.I., opened its doors to live concerts last week, with a bill featuring Linda Ronstadt and Tom Rush.

The theater, which also doubles as a movie house, seats some 2,500 and, when in full swing as a concert hall, will be booking acts three nights a week—Friday, Saturday and a mid-week date.

While a number of dates tentatively scheduled for this month may be put off because of previous commitments to screen movies, firmed for March 7 is an engagement for Billy Joel. Tickets for most Calderone concerts will be scaled in the \$5.50-\$6.50 range, according to Concerts East Inc., promoters for the hall.

The firm, headed by Phil Basile, will be booking a wide range of musical acts, including r&b, pop/rock, jazz and country artists. Promotion for the concerts includes consumer print advertising and radio spots on stations WLIR and WBAB.

Talent In Action

PAUL WILLIAMS,
LORI LIEBERMAN
Music Center, Los Angeles

Paul Williams a teenage idol? The short guy with the jocular smile, the long flowing blond hair and the unromantic voice?

Could be. At least enough screaming young girls think so. They squealed and shouted, rushed the stage and presented him with roses during his 90-minute concert Jan. 24.

Williams does have stage magnitude. He's so friendly and exuding of warm vibes that one is hard pressed not to like him. And when he sings his own compositions, he knows just the proper place to put the accents, the highlights, the uppers and downers.

Williams has become a powerful vocal interpreter of his own works and his concerts are a totally enjoyable experience.

This concert was special. A 58-piece orchestra and three female vocalists gave him a magnificent background for his own powerful vocal trips.

The cozy thing about Williams' music is that it's all so familiar ("I Won't Last A Day Without You," "Old Fashioned Love Song," "That's Enough For Me," "Out In The Country," "Gone Forever," "We've Only Just Begun").

He and his new writing partner, Kenny Asher, have written several works which were performed, including "You And Me Against The World," "Every Act Of Kindness," and "Loneliness."

The latter is a masterpiece of tight, concise thoughts, of interpreting sadness to its zenith. "Dream Away," a tune associated with Frank Sinatra, retained its power as a meaningful ballad when done by its author.

Williams songs are humanistic in terms of deep feelings, of touching on the blue side of life. His unusual pronunciation and strange sounding voice become comfortable after awhile.

Williams' down-to-earth zany comments indicate he would be a gas to hear as just a comical commentator. In the role of time-fillers between numbers the comments are delightful.

Lori Lieberman, on the other hand, needs some surgery for her act. Her own tunes during her opening 35 minutes were often boring and unmelodic. With the exception of "Killing Me Softly," they left this listener cold. She has an excellently tight quintet which plays assertive music, but her repertoire needs a going over. She has a fine voice, sounding and phrasing sometimes like Linda Ronstadt, and her range is impressive. She paid a fine tribute to the late Jim Croce with his "I've Got A Name."

ELIOT TIEGEL

BUCK OWENS
SUSAN RAYE
LARRY GATLIN

Felt Forum, New York

Country music fans here received a sizable offering Jan. 18 when "Country Music In New York" presented this show. Buck Owens has got to be one of the most versatile musicians around today, country and otherwise. Not only can he sing rock and roll and country, but he can also sing a ballad with the best of them.

Another plus factor of his, through the years, is the ability to recognize up-and-coming talent and sign it up. Since the death of his great sideman Don Rich, Owens has worked at building up the talent in his band, and with his newest addition he has done his job quite admirably.

Fiddle player Janet Lee is probably one of the greatest exponents of the instrument in country today and she displayed it with her performance, both in group and solo offerings. Another great musician is banjo player Ronnie Jackson, who is original and talented. The show is made up of pitter-patter comedy between Owens and band member Doyle Singer, who serves as his foil. Although much of the material is old-time, they still bring consistent laughs. Many of his older tunes were mixed in with new ones like "Monster's Holiday" and the crowd just wouldn't let go.

Appearing before Owens was his vocal discovery of many years back, Susan Raye. She has a wonderful voice and a goodly amount of stage presence. She is also quite a trooper. Although she was hoarse, she still went on with the show. Unfortunately this put a damper on her singing the trademarked duets with Owens, but the audience loved her anyway. Especially appealing were "L.A. International Airport" and "Watcha Gonna Do With A Dog Like That?"

Opening the show is undoubtedly a superstar of the future, Larry Gatlin. Appearing with just his guitar and high-powered voice, he totally destroyed the audience. He has a rapport with them that is second to none and had them all in

the palm of his hand from start to finish. His songs have a beauty to them and each tells a different story. Intriguing tunes included "Penny Annie," "Bitter They Are, The Harder They Fall," "Help Me" and his tragicomic "Massage Parlor Blues." Before long, Gatlin will be the most in-demand new performer in the music world, as he appeals to pop as well as country audiences.

JIM FISHEL

HYDRA

NFE Theater, New York, N.Y.

Hydra shook the theater with its rough and tumble style Jan. 18. Hydra is a group that has not fallen into the same musical traps other Southern rock bands have. Its boogie music has a high level of energy, and its guitars ring out. Wayne Bruce's voice is brash and has an original style.

Hydra has its problems though. They seem to be geared too much toward distortion. This interferes with the appreciation of each individual song. It doesn't take long before it all sounds the same. This says something about the quality of their songwriting as well.

Most of the set consisted of tunes from their new Capricorn LP "Land of Money." The best numbers: "Let The Show Go On" and "Flames To Ashes."

The biggest problem the show had was lack of audience response. However, this is less than surprising. Hydra played before a crowd that came to see Thad Jones/Mel Lewis and Roy Buchanan. No one was in the mood to hear harsh rock music. Nonetheless, given the right crowd and a bit of well-placed polish, Hydra has a good shot at success.

STEVEN FRIEDEL

JOHN MAYALL
FORTUNE

Whisky, Los Angeles

John Mayall, one of the founding fathers of the British white blues movement more than a decade ago, returned here Jan. 27 with a new band and a set much closer to the blues/rock he helped popularize than to the jazz/rock he has been working with for the past several years.

Mayall is not back at his starting point, yet he has fused together a new band which comes closer to any he has carried in recent years to being a true blues/rock conglomerate. With Dee McKinnie, an excellent young singer to help on vocals, Mayall can now divide his time equally between his own patented vocals and superb harp playing and guitar work. Don "Sugarane" Harris, a fixture on the pop music scene for nearly two decades (Remember Don & Dewey?), handled electric violin chores in as fine form as he's ever shown.

Mayall worked his way through seven long numbers, at least five of which brought back fond memories of his early days touring this country. And on one of the more jazzy interludes, he used his harp rather convincingly and entertainingly to imitate various train sounds. Getting set to embark on his first major tour in some time, the prospects for Mayall, both commercially and artistically, are brighter than they've been in years. If the selections he performed here (mainly from his new ABC LP) are any indication of the direction he is heading, a strong resurgence in Mayall's overall popularity can be expected.

BOB KIRSCH

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Studio Track

By BOB KIRSCH

Criteria Recording Studios in Miami is in the midst of one of its busiest periods yet, with virtual 100 percent occupancy on a 24-hour basis. Eric Clapton is in doing some overdubbing on his next effort, with Tom Dowd producing and Mack Emerman at the control boards. Michael Stanley is in, working with producer Bill Szymczk, while REO Speedwagon is busy with Alan Blaisek producing and engineering. Szymczk is executive producer. The Bee Gees are cutting a new one, with Arif Mardin producing and Karl Richardson engineering, while Brownsville Station is busy with Steve Klein and Don Gahman engineering. Crosby, Stills, Nash & Young are returning to the studio soon, working with Ron and Howie Albert at the boards, while Belkin Productions has Menagerie in the studio with Richardson engineering.

At Sound Ideas Studio in New York City, Lewis Furey will be in cutting an LP with John Lissauer producing and Rick Rowe engineering. Lissauer recently finished up the Leonard Cohen LP. One time Rascal Felix Cavaliere is in producing Deadly Nightshade, a female trio, with Rowe engineering. Cavaliere will handle some of the keyboard work as well. Claydes Smith, member of Kool & The Gang, is producing Mebeus with David Stone engineering, while Denny Greene and Jocko Marcellino of Sha Na Na are working on a couple of projects. Jocko is cutting his own LP, producing it with a little help from Elliott Randall and Richard Tee, with Geoff Daking at the boards. James Brown finished up his "Reality" LP at the studio, as well as cutting the commercials for it, while Fred Wesley & The J.B.'s finished their new LP recently. Lynn Collins has wrapped

up her LP with Bob Both engineering. McKendrie Spring has also been in of late, as have Martin Mull and Martin Lennard, who was mixing for Jerry Jeff Walker.

Also in New York, Producers' Recording Studio is now open for business, with Edd Kalehoff and Ray Bardani the principals. The studio is a 16-track facility, with noise reduction, and features a Moog synthesizer. Producers' would like to become involved in film and TV scoring as well as cutting records.

Recent activities at Electric Lady Studios include Truth in cutting an LP with Eddie Kramer producing and engineering, Mick Jones producing Viola, Wills & Tar with Kramer at the boards and Mahavishnu John McLaughlin working on his next, with Ken Scott engineering.

In notes from around the country: Paul Davis, who recently hit the pop and country LP and single charts with his "Ride 'Em Cowboy," is at Malaco Sound Studios in Jackson, Miss., cutting his next LP; Lulu Porter is at the RCA Studios in Nashville cutting an LP, with Don Powell and Blaine Nicholson producing and Tom Pick engineering; Elvin Bishop is finishing an LP at the Record Plant in Sausalito, with Johnny Sandlin producing; John Edwards is in the Sound Pit in Atlanta, cutting his second LP, while another GRC artist, Jim Turner, cut at the Kendun facilities in Los Angeles; Gary Buck, Canadian country artist, is in the studios in Nashville with production help coming from top artist Bobby Bare; Hugo Montenegro's latest LP was mixed for stereo and quadraphonic in RCA's Los Angeles studios; Quebec fiddler Jean Carigan finished an LP at Philco in North Ferrisber, Vt. at the Barn.

Oz Studios has been formed in Los Angeles by Ethel Rappaport, Geoff Western, Jean Janssen and Patti Mitsui. The firm will be involved in providing private rehearsal facilities for recording artists, as well as graphics and creative packaging.

At Society Hill Sound in Philadelphia, producers Del Ray and Dan Tomassi have cut a single. Other artists who have stopped by are Edie Adams, Sweet Joe and W.C. of the Persuasions, Dakota Staton, William DeVaughn, Ceasar of the Tymes, Jill Corey, Al Alberts (formerly of the Four Aces) and Bernie Lowe, who was with Cameo-Parkway. Lee Skinner and Ira Tucker are currently on a gospel talent hunt.

Apologies to Broadway Sound Studio in Atlanta, where the Pacheco LP was cut. Studio Track reported the album as being cut elsewhere.

Campus Briefs

The University of Miami will present its fourth annual UM Blues Festival April 10-12. Scheduled to perform are Chicago guitarist Fenton Robinson and his band, country blues singer-guitarist Johnny Shines, guitarist Robert Jr. Lockwood and his band, saxophonist Grady "Fats" Jackson, the Buddy Guy-Junior Wells Band, and pianist Sunnyland Slim.

Bucknell's radio voice, WVBU has converted to a modified Top 40 format, because of student demand. There are no other AM Top 40 stations on the air in the Lewisburg, Pa., area after sundown and this spurred the audience reaction, according to program director Bradford E. Joblin. The FM sister station of WVBU will continue to program a progressive rock format.

Michigan State Univ. professor of music and chairman of the music composition department Dr. H. Owen Reed is the winner of this year's Neil A. Kjos memorial award for the most significant contribution to band literature. Dr. Reed's winning work is entitled "For The Unfortunate," and with the award he is entitled to a guarantee of publication, and a \$3,000 advance royalty to be paid, on Feb. 28, the birthday of the late founder of the Neil A. Kjos Music Company.

Video Tape Network is working on an Ernie Kovacs one-hour special for distribution to its reported 317 affiliated colleges. This late comedian was one of the more popular entertainers at the time of his death in 1962, and VTN delved into this subject after its prior success with its other videotaped comedy specials.

Four record executives were featured as guest lecturers in the Jan. 24 workshop session at Syracuse University. This 14-week course has already featured a variety of music industry speakers and showcased at the latest session were RCA Records' producer Mike Berniker, Deutsche Grammophon/Polydor Records classical a&r chief Jim Fry and independent record producers Terry Cashman and Tom West. Areas covered in the lecture were producing, looking for product to record and the number of units to be released.

Serkin Plays Free Concert In Vegas

LAS VEGAS—The fifth annual Contemporary Music Festival at the University of Nevada, Las Vegas, opened with a free concert featuring Peter Serkin on piano.

The opening concert Sunday (26) was the first in a week-long series of concerts, lectures, recitals and demonstrations featuring some of the most renowned musical artists in the field of contemporary music.

The first concert included the Las Vegas Chamber Players, the University Chamber Symphony and guest artists Serkin and Richard Stoltzman, clarinet. Edwin London of the University of Illinois Contemporary Chamber Players was the guest conductor.

Part of the concert included work by Ross Lee Finney, distinguished American composer, who attended the festival.

Campus

AGENT NICHOLS ENTHUSES

Campus Bookings Likely To Increase

By JIM FISHEL

NEW YORK—Collegiate bookings will continue to gain in importance with the current inflationary state of commercial concerts.

This sentiment is echoed by agent Bruce Nichols of the Agency For The Performing Arts.

"Schools can stabilize the price of their shows, because they are usually a self-contained concert facility," Nichols says. "They have their own concert hall and they don't have to compete with the rising costs of renting facilities that a commercial promoter has to cope with."

Colleges have always been important to our booking schedules and they always will," he says. "Some people don't realize the role that the campuses play."

The biggest problem with booking acts on campus is the fact that they are inflexible in the dates in which they will take an act.

"More than 95 percent of the colleges will ask for a single date and won't budge from that position," he states. "They don't understand the logistics of routing acts and how block-booking can lower their price."

One California school proved this point, according to Nichols, because they asked for one of the agency's acts to appear on campus at noon on a designated day, when the group was playing the day before on the other side of the country.

"We explained this to them, but they still held firm and wanted the act for that time and that time only," he says. "Still, even with this problem we consider college dates to be the backbone of many of our artists."

College dates provide a waiting

market for many of APA's acts like Gato Barbieri, Larry Coryell, Chuck Mangione, Sonny Terry and Brownie McGhee and others, according to Nichols.

"Acts like Coryell, Mangione and Barbieri depend on these bookings, because they don't make enough in royalties to stabilize booking prices," he says. "We try to get these acts block-bookings but every school usually wants a weekend date and that hurts with our routings."

Last year's NEC national convention in Houston garnered a 30-date tour for one of the agency's groups, but these dates didn't come easily, Nichols states.

"The most important thing to do in collegiate bookings is to follow up after the convention, because many students see an act that they like, but wait to book it," he says. "Only one or two of these 30 actually signed for the group at our convention booth, so this shows that schools are looking for new acts, but playing it cautious."

Agent Dennis Turner of Los Angeles-based Heller-Fischel agrees that colleges are still a popular medium for exposing and nurturing acts.

"Many of our acts like Dr. Hook, Goose Creek Symphony, Les Variations, Fancy and B.W. Stevenson have always had an easy go of it on college campuses and because college budgets have been cut in many cases, they are buying in a more cautious manner," he says. "We have noticed a slight cutback in our collegiate bookings, but we will continue to look on them as a very important market for our acts."

Southern Schools Invited To Radio Meet In Atlanta

ATLANTA—A major collegiate radio convention for Southern schools is being readied here by a group of student broadcasters in the area and they hope for participation from all of the surrounding states, as well as representatives outside this region.

This is the first time this concept has been tried in the south and the scheduled March 7-9 confab will follow the same guidelines as the Loyola Radio Conference held each November in Chicago, according to Don Sylvester, one of the organizers and music director at WUOG, the University of Georgia in nearby Athens.

The facilities of Georgia State Univ. here will be used and the name of the newly-formed alliance is the Southeastern College Radio Assn. (SECRA). Sylvester has sent information to more than 125 Southern schools and he says his main goal is to organize the South and hold discussions on a regular basis.

"Topics we hope to discuss are typical music and production as well as job opportunities, and the future of college radio from a Southern perspective," he says. "As with the Loyola conference, we are encouraging record companies to participate in our endeavor to make it more successful."

GRC Records, based in this city, was the first to heed the call. It will

provide a tour of its facilities and will showcase an act.

Registration for the meetings is \$10 per participant and Sylvester says the only reason for this is to cover the costs of the banquet.

Joe Williams Invited To Univ. Campus

LAS VEGAS—Joe Williams hits the college circuit Feb. 15 at the University of Miami where he'll work with the college's 32-piece orchestra.

"The college kids are really into this," says Williams. "Campus workshops are having a number of attractions come in."

"We go in one day and lecture and have a workshop with the students. Then the next day we give a concert."

His series of college workshops-concerts was arranged through his manager John Levy.

The Las Vegas resident has long been a standard favorite in the old Blue Room of the Tropicana Hotel. Two months ago he made his debut as a headliner in the main showroom of the hotel.

Also in the fire for Williams are more albums on Fantasy. His latest release is "Big Man," which is the story of John Henry.

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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.

1 BOB DYLAN, BLOOD ON THE TRACKS, Columbia: WAER, WMMR, WRAS, CJOM, WBRU, WSDM, KMET, WNEW, CHUM, WABX, WQFM, WKTK, WOUR, KSHE, WLIR, KZEW, WIOT, W149, WTUL, KBPI, WZMF, WBAB, WORJ, KFRM, KCFR, KSM, WVVS, KMYR, KSML, KLB, KLOL, KZEL, KOME, KTMS, KZAP

2 BONNIE BRAMLETT, IT'S TIME, Capricorn: WLIR, WBAB, WMMR, CJOM, WGRJ, W149, KTMS, WIOT, WVVS, WRAS, WBRU, WAER, WOUR, KSHE, WABX, KZEL, KOME, KMET, KZAP, KSM, WSDM, WQFM, CHUM, WTUL, WZMF, KFRM, WZZQ, KSML, KIBJ

3 BABE RUTH, Harvest: WOUR, WQFM, WNEW, WLIR, WMMR, WVVS, WORJ, CJOM, KSHE, WABX, KBPI, WRAS, WSDM, WZMF, KMYR, KSML, KLOL, KOME, KZEL, W149, WBRU, WKTK, CHUM, WAER

4 HENRY GROSS, PLUG ME IN TO SOMETHING, A&M: WRAS, WNEW, WLIR, CJOM, KBPI, WMMR, WBRU, WQFM, WOUR, KSHE, WPLR, WTUL, WZMF, WBAB, KMYR, KSML, KLOL, KZAP, WVVS, KZEL, KFRM, WAER, WKTK

5 MICHAEL MURPHY, BLUE SKY NIGHT THUNDER, Epic: KZEW, KLB, WMMR, CJOM, WQFM, WOUR, KSHE, WPLR, WLIR, WTUL, WORJ, WZZQ, KMYR, KLOL, WVVS, KSML, KBPI, KZEL, KFRM, WSDM, WBRU, WAER

6 KRAFT WERK, AUTOBAHN, Vertigo: KSHE, WQFM, KFRM, KSML, WVVS, WRAS, WABX, KZEL, KBPI, KLB, WIOT, KOME, WBAB, WSDM, KMET, CHUM, WTUL, WORJ, WNEW, WKTK, WAER

7 BRIAN POTHEROE, PINBALL, Chrysalis: WIOT, WNEW, WVVS, WRAS, WOUR, CJOM, WSDM, KLOL, KBPI, KSM, WMMR, WQFM, WORJ, KFRM, KSML, KOME

BUFFY SAINTE-MARIE, CHANGING WOMAN, MCA: WNEW, WOUR, WMMR, WSDM, WQFM, WLIR, WIOT, WTUL, WZMF, KLOL, KZEL, KZAP, KMFT, WKTK, CHUM, WABX

8 DAVID ESSEX, Columbia: WAER, CJOM, KSHE, KLOL, WMMR, KMET, WQFM, WZMF, WORJ, KFRM, KZEL, KZAP, W149, WBAB, WOUR

9 JIMMY BUFFETT, ATA, ABC: WRAS, KSHE, WPLR, WLIR, KZEW, KSM, KBPI, WNEW, WMMR, WKTK, WABX, CJOM, WBAB, WOUR

JOHN CALE, FEAR, Island: WMMR, WABX, WQFM, WOUR, WPLR, WBAB, WORJ, KCFR, KSML, KZEL, KBPI, WBRU, CJOM, WAER

RORY GALLAGHER, SINNERS AND SAINTS, Polydor: KMET, WMMR, WRAS, WKTK, WPLR, WLIR, WTUL, KZEL, KZAP, WVVS, W149, WBRU, WBAB, WOUR

SPARKS, PROPAGANDA, Island: KSM, WMMR, CJOM, KMET, WABX, WQFM, WLIR, WBAB, WORJ, KZAP, KBPI, WNEW, WAER, WOUR

TEMPTATIONS, A SONG FOR YOU, Motown: KMET, WABX, WQFM, KSM, KTMS, KZAP, KLOL, KZEL, KFRM, KOME, W149, CJOM, WAER, WOUR

10 MICK RONSON, PLAY DON'T WORRY, RCA: CJOM, WABX, WQFM, CHUM, WLIR, WZMF, WORJ, KZEL, KFRM, KOME, WRAS, WBAB, WOUR

11 IRON BUTTERFLY, SCORCHING BEAUTY, MCA: WIOT, WNEW, KBPI, WMMR, WQFM, KSHE, WTUL, WBAB, KFRM, W149, WKTK

12 GONG, YOU, Virgin: KCFR, WMMR, WABX, WQFM, CHUM, WOUR, KMYR, KOME, WKTK, WRAS

13 EL CHICANO, BEST OF EVERYTHING, MCA: WQFM, WIOT, KZEL, KSM, WNEW, WLIR, CHUM, CJOM

14 ARTHUR, HURLEY & GOTTLIEB, SUN-LIGHT SHININ', A&M: WLIR, WRAS, CJOM, WOUR, WORJ, KFRM, WAER

DAVID GATES, NEVER LET HER GO, Elektra: WNEW, WLIR, KTMS, KFRM, WSDM, CHU, WBAB

STEVE HARLEY/COCKNEY REBEL, THE PSYCHOMODO, EMI: WLIR, WMMR, WRAS, WABX, WOUR, WVVS, WAER

ROBERT WYATT, ROCK BOTTOM, Virgin: KCFR, WABX, WQFM, WOUR, WPLR, KMYR, WRAS

15 JIMMY WITHERSPOON, LOVE IS A FIVE LETTER WORD, Capitol: KMET, WQFM, WOUR, KSML, KOME, WAER

16 CHUCK BERRY, Chess/Janus: WNEW, WOUR, KSM, WLIR, WKTK

JESSIE COLTER, I'M JESSIE COLTER, Capitol: WSDM, KMET, WOUR, WQFM, W149

THE IMAGE, Manticore: KSHE, KZEL, KFRM, KOME, W149

MELISSA MANCHESTER, MELISSA, Arista: WNEW, WLIR, WMMR, WOUR, WBAB

PRETTY THINGS, SILK TORPEDO, Swan Song: KSML, WNEW, WEIR, WABX, CJOM

PERCY SLEDGE, I'LL BE YOUR EVERYTHING, Capricorn: WOUR, KZAP, KMET, WQFM, KSML

17 AMERICAN GYPSY, Chess/Janus: WMMR, WBRU, WPLR, W149

NICO, THE END, Island: WABX, WQFM, WOUR, KCFR

SWAMPDOG, HAVE YOU HEARD THIS STORY, Island: WABX, KSHE, KMET, WBRU

18 FORMULA THREE, SOGNANDO E RISOGMANDO, (Import) Numero Uno: KSHE, WRAS, KMYR

GROWL, Discreet: WIOT, WOUR, WQFM

ERIC KLOSS, ESSENCE, Muse: KSML, WAER, WOUR

JOHN McLAUGHLIN, WHERE FORTUNE SMILES, Pye: WMMR, WABX, WOUR

MIRACLES, DON'T CHA LOVE IT, Tamla: WABX, KTMS, KZAP

BRENDA PATTERSON, LIKE GOOD WINE, Discreet: WOUR, WQFM, KZAP

PILOT, EMI: WNEW, WLIR, WOUR

URBAN RENEWAL, MURPHYS LAW, ABC: KSHE, WLIR, WBAB

19 ATLANTIS, OOH-BABY, (Import) Vertigo: WOUR, KSML

DAVID DEDIORD, STARS END, Virgin: KMYR, WABX

CAN, SOON OVER BABALUMA, United Artist: WRAS, CHUM

CHILLIWAC, RIDING HIGH, (Import) Gold Fish: WOUR, WBRU

DON COVAY, HOT BLOOD, Mercury: KZAP, WBRU

MAC DAVIS, ALL THE LOVE IN THE WORLD, Columbia: WSDM, KFRM

CARLOS GARNETT, JOURNEY TO ENLIGHTENMENT, Muse: WOUR, WAER

LARRY HOSFORD, LORENZO, Shelter: WOUR, KZEL

BARRY McGUIRE, LIGHTIN UP, Myrrah: WIOT, WOUR

HOLLY NEAR, A LIVE ALBUM, Redwood Records: KZFL, KFRM

DEMIS ROUSSOS, Big Tree: WNEW, WLIR

HARRIET SHOCK, SHE'S LOW CLOUDS, 20th Cent.: WOUR, WSDM

JIM SPENCER, SECOND LOOK, Akashic Records: WZMF, WQFM

TREMELOES, SHINER, (Import) DJM: WLIR, KFRM

JOE VITALE, ROLLER COASTER WEEK-END, Atlantic: KSML, WLIR

BETTY WRIGHT, DANGER HIGH VOLTAGE, Alston: WABX, WBRU

ZULEMA, RCA: WNEW, WBAB

20 DAVID AXELROD, SONGS OF INNOCENCE, Capitol: WQFM

BE-BOP DELUXE, AXE VICTUM, (Import) Harvest: WAER

GARY BURTON & EBERHARD WEBER, RING, (Import) ECM: WAER

CHILLIWAC & THE RED HOT PEPPERS, BONGOS OVR BALHAM, (Import) Mooncrest: WLIR

PETER DONATO, Capitol: CHUM

EARL DOUD, HENRY THE FIRST, ABC: WIOT

EAST BAY CITY JAZZ, PERFECTLY CLEAR, Perfectly Clear: WBRU

JOHN ENTWISTLE, JOHN ENTWISTLES OX MAD DOG, MCA: WQFM

BRYAN FRIEL, Pye: KLOL

HARD CAKE SPECIAL, (Import) Brain: WLIR

HAZE, ASI: KLOL

BILL HOUSE, GIVE ME A BREAK, RCA: WLIR

THE IDLE RAGE, Daffodil: CHUM

ISOTOPE, ILLUSION, (Import) Gull: KMYR

EDDIE JEFFERSON, THINGS ARE GETTING BETTER, Muse: KSML

LE ORME, CONTRAPPUNTI, (Import) Phillips: CHUM

MANDINGO, THREE, (Import) Capitol: CHUM

ROBERT MARGOULEFF AND MALCOLM CICIL, TONTOS EXPANDING HEAD BAND, Atlantic: WLIR

MARY McLAUGHLIN, SWEEPING THE SPOTLIGHT AWAY, Columbia: CHUM

ADAM MILLER, WESTBOUND CIRCUS, Chelsea: WSDM

MYLES AND LENNY, Columbia: CHUM

NATURAL LIFE, Celebration: WBRU

O'JAYS MEET THE MOMENTS, Stang Records: KZAP

OLDFIELD AND BEDFORD, ORCHESTRAL TUBULAR BELLS, (Import) Virgin: WLIR

PASSPORT, CROSS-COLLATERAL, Atco: WLIR

BUDDY RICH, LIONEL HAMPTON, TRANSMISSION, Quality: CHUM

BOB RIEDY BLUES BAND, JUST OFF HALSTED, Flying Fish: WOUR

STRAWBS, GHOST, A&M: CHUM

JAMES TALLY, GOT NO BREAD, Torreon: WBRU

RICHARD TORRANCE, BELLE OF THE BALL, Shelter: WRAS

RALPH TOWNER, DIARY, (Import) ECM: WAER

FRANK TRUBA, Mainstream: WMMR

FRED & THE NEW J.B.'S, BREAKING BREAD, Polydor: KZAP

APRIL WINE, (Import) Aquarius: KFRM

ADRIAN WAGNER, DISTANCES BETWEEN US, (Import) Atlantic: KSHE

LESTER YOUNG, VOL. 1 NEWLY DISCOVERED PERFORMANCES, ESP Disc: KMYR

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

ATLANTA, GA.: WRAS-FM, Jim Morrison: 1, 2, 3, 4, 6, 7, 9, 10, 12, 14, 18, 19, 20
 AUSTIN, TEXAS: KLB-FM, Greg Thomas: 1, 2, 5, 6
 BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard: 1, 2, 4, 6, 8, 9, 10, 11, 14, 16, 18, 19
 BALTIMORE, MD.: WKTK-FM, John Reeves: 1, 3, 4, 6, 7, 9, 11, 12, 16
 CHICAGO, ILL.: WSDM-FM, Burt Burdeen: 1, 2, 3, 5, 6, 7, 14, 16, 19, 20
 DALLAS, TEXAS: KZEW-FM, Mike Taylor: 1, 5, 9
 DENVER, COL.: KBPI-FM, Jean Valdez: 1, 3, 4, 5, 6, 7, 9, 11
 DENVER, COL.: KCFR-FM, Bob Stecker: 1, 6, 9, 12, 14, 17
 DETROIT, MICH.: WABX-FM, John Patrie: 1, 2, 3, 6, 7, 9, 10, 12, 14, 16, 17, 18, 19
 EUGENE, ORE.: KFRM-FM, Randy Chase: 1, 2, 4, 5, 7, 8, 9, 10, 11, 14, 16, 18, 20
 EUGENE, ORE.: KZEL-FM, Stan Garrett: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 13, 16, 19
 HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt: 1, 2, 3, 4, 5, 7, 9, 10, 13, 14, 16, 18, 19, 20
 HOUSTON, TEXAS: KLOL-FM, Jim Hilty: 1, 3, 4, 5, 7, 8, 9, 20
 JACKSON, MISS.: WZZQ-FM, Keith Carter: 2, 5
 KNOXVILLE, TENN.: W149-FM, Frank Costa: 1, 2, 3, 8, 9, 11, 16, 17
 LOS ANGELES, CALIF.: KMET-FM, Joe Collins: 1, 2, 6, 7, 8, 9, 15, 16, 17
 MILWAUKEE, WISC.: WZMF-FM, John Houghton: 1, 2, 3, 4, 7, 8, 10, 19
 MILWAUKEE, WISC.: WQFM-FM, Mark Bielewski: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20
 NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth: 4, 5, 9, 14, 17
 NEW ORLEANS, LA.: WTUL-FM, Bryan Melan: 1, 2, 4, 5, 6, 7, 9, 11
 NEW YORK, N.Y.: WNEW-FM, Dennis Elsas: 1, 3, 4, 6, 7, 9, 11, 13, 14, 16, 18, 19
 ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 3, 5, 6, 7, 8, 9, 10, 14
 PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 2, 3, 4, 5, 7, 8, 9, 11, 12, 14, 16, 17, 18, 20
 PROVIDENCE, R.I.: WBRU-FM, Peter Masi: 1, 2, 3, 4, 5, 9, 17, 19, 20
 SACRAMENTO, CALIF.: KZAP-FM, Robert Williams: 1, 2, 4, 7, 8, 9, 16, 18, 19, 20
 SAN FRANCISCO, CALIF.: KSM-FM, Bonnie Simmons: 1, 2, 7, 9, 13, 16
 SAN JOSE, CALIF.: KOME-FM, Ed Romig: 1, 2, 3, 6, 7, 9, 10, 12, 15, 16
 SANTA BARBARA, CALIF.: KTMS-FM, Steve Sellman: 1, 2, 9, 14, 18
 ST. LOUIS, MO.: KSHE-FM, Shelly Grafman: 1, 2, 3, 4, 5, 6, 8, 9, 11, 16, 18, 20
 SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington: 1, 2, 3, 4, 5, 7, 8, 9, 10, 12, 14, 15, 16, 17, 18, 19, 20
 SYRACUSE, N.Y.: WAER-FM, George Gilbert: 1, 2, 3, 4, 5, 6, 8, 9, 14, 15, 18, 19, 20
 TOLEDO, OHIO: WIOT-FM, Niel Lasher: 1, 2, 6, 7, 11, 13, 18, 19, 20
 TORONTO, CANADA: CHUM-FM, Benji Karch: 1, 2, 3, 6, 7, 10, 12, 13, 14, 19, 20
 VALDOSTA, GA.: WVVS-FM, Scott Crane: 1, 2, 3, 4, 5, 6, 7, 9, 14
 DETROIT, MICH.: CJOM-FM, Dave Lonco: 1, 2, 3, 4, 5, 7, 8, 9, 10, 13, 14, 16
 ALBUQUERQUE: KMYR-FM, Jeff Pollack: 1, 3, 4, 5, 12, 14, 18, 19, 20
 KINGSBEACH/TRUCKEE: KSML-FM, Bill Ashford: 1, 2, 3, 4, 5, 6, 7, 9, 15, 16, 17, 18, 19, 20

Disco Action

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By TOM MOULTON

NEW YORK—A discoguer in Chicago has a good variety of clubs to choose from these days, including such spots as Our Den, capacity 1,000 people; The Bistro, 500 capacity; Sunday's Bombay Bicycle Club, Faces, The Rhinoceros, The Buttery, Dugan's Bistro and The Hang-Up. **Artie Feldman**, disk jockey at Our Den, reports that his Top 10 disco disks are: "Doctor's Orders" by **Carol Douglas**, "Get Dancin'" by Disco-Tex, "Express" by B.T. Express, "Never Can Say Goodbye" by **Gloria Gaynor**, "South African Man" by the Bohannon Band, "Hijack" by **Herbie Mann**, "That's The Kind Of Love I've Got For You" by **Rita Jean Bodine**, "Satin Soul," "Blue Eyed Soul" by **Karl Douglas** and "Shame, Shame, Shame" by **Shirley & Company**.

Notably, whenever Feldman goes on a new record he always makes a point of introducing the label and artist, so that his dancing audience will be familiar with the disk.

Other DJs in town include **Louie**, the Bistro; **David Lawrence**, the Rhinoceros, and **Danny DJ** at Dugan's Bistro. . . . As in other markets outside of New York, Chicago spinner complaints

are similar when it comes to availability of product: they don't have it.

Roulette Records has two disco records coming out soon, "Helplessly" by **Moment Of Truth** and "Dance, Dance, Dance" by **The Final Touch**. Both records are strong uptempo songs. Also coming soon is the new **Ecstasy**, **Passion And Pain** single.

Philadelphia International is releasing the new **Harold Melvin & The Blue Notes** "To Be True" LP this week. The strongest cut is "Bad Luck" which is 6:29 and it is more in the "TSOP" groove. It is a much stronger disco record than their current single.

Chess/Janus will be releasing an edited version of the former number one disco song, "I'll Be Holding On" by **Al Downing**, and deleting a long disco-mix version. The label feels the public should be able to buy the same version that it hears on the radio even though the new promotion copies are the long version with the flip side the edited version. What will be the answer when a radio station plays the long version and it is not available? **WPIX**, **WWRL** and **WBSL** here are playing the longer version.

Audience Response Top Fifteen

- This Week
- 1 SHAME, SHAME, SHAME—Shirley And Company—Vibration
 - 2 HIJACK—Herbie Mann—Atlantic
 - 3 I'LL BE HOLDING ON—Al Downing—Chess
 - 4 HONEY BEE, NEVER CAN SAY GOODYBYE, REACH OUT—Gloria Gaynor—MGM (LP)
 - 5 BLUE EYED SOUL—Karl Douglas—20th Century
 - 6 E-MAN BOOGIE—Jimmy Castor—Atlantic (LP only)
 - 7 EXPRESS—B.T. Express—Roadshow
 - 8 I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia
 - 9 WHERE IS THE LOVE—Betty Wright—Alston (LP only)
 - 10 LADY MARMALADE (45) WHAT CAN I DO FOR YOU (LP)—Labelle—Epic
 - 11 HAPPY PEOPLE—Temptations—Gordy
 - 12 LOVE DON'T GO THROUGH NO CHANGES ON ME—Sister Sledge—ATCO
 - 13 CRYSTAL WORLD—Crystal Grass—(not available in U.S.) French Import
 - 14 HEY GIRL, COME AND GET IT—Stylistics—Avco
 - 15 JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca

Best Sellers (New York) Colony Records

- This Week
- 1 SHAME, SHAME, SHAME—Shirley And Company—Vibration
 - 2 I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia
 - 3 REACH OUT—Gloria Gaynor—MGM (LP only)
 - 4 HIJACK—Herbie Mann—Atlantic
 - 5 EXPRESS—B.T. Express—Roadshow
 - 6 HEY GIRL, COME AND GET IT—Stylistics—Avco
 - 7 JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca
 - 8 BLUE EYED SOUL—Karl Douglas—20th Century (LP only)
 - 9 I'LL BE HOLDING ON—Al Downing—Chess
 - 10 THE BOTTLE—Joe Bataan—Salsoul
 - 11 SEARCHIN—The Imaginations—20th Century
 - 12 LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—ATCO
 - 13 MY LITTLE LADY—Bloodstone—London
 - 14 LADY MARMALADE—Labelle—Epic
 - 15 LOVE CORPORATION—Hues Corp.—RCA

Best Sellers (New York) Downstairs Records

- This Week
- 1 NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
 - 2 HIJACK—Herbie Mann—Atlantic
 - 3 JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca
 - 4 HEY GIRL, COME AND GET IT—Stylistics—Avco
 - 5 LOVE CORPORATION—Hues Corp.—RCA
 - 6 SUPERNATURAL THING—Ben E. King—Atlantic
 - 7 CHANGES—Vernon Burch—UA
 - 8 I JUST CAN'T SAY GOODBYE—Philly Devotions—Columbia
 - 9 GIVE ME YOUR BEST SHOT BABY—Ebbtide—Sound Gems
 - 10 HAPPY PEOPLE—Temptations—Gordy
 - 11 THEME FROM AIRPORT 1975—The Ventures—UA
 - 12 SATIN SOUL—Love Unlimited Orchestra—20th Century
 - 13 SHAME, SHAME, SHAME—Shirley And Company—Vibration
 - 14 EXPRESS—B.T. Express—Roadshow
 - 15 I FEEL LOVE COMING ON—Jay And The Techniques—Event

Melody Song Shops (Brooklyn, Queens, Long Island)

- This Week
- 1 HIJACK—Herbie Mann—Atlantic
 - 2 EXPRESS—B.T. Express—Roadshow
 - 3 SUPERNATURAL THING—Ben E. King—Atlantic
 - 4 SATIN SOUL—Gene Page—Atlantic (LP only)
 - 5 WHAT CAN I DO FOR YOU—Labelle—Epic (LP only)
 - 6 GLASS HOUSE—Temptations—Gordy (LP only)
 - 7 REAL GOOD PEOPLE—Gloria Gaynor—MGM (LP only)
 - 8 JUST AS LONG AS WE'RE TOGETHER—Gloria Scott—Casablanca
 - 9 THE BOTTLE—Joe Bataan—Salsoul
 - 10 WHERE IS THE LOVE—Betty Wright—Alston (LP only)
 - 11 MOVE ME BABY—Gwen McCrae—Cat (LP version)
 - 12 BLUE EYED SOUL—Karl Douglas—20th Century (LP only)
 - 13 E-MAN BOOGIE—Jimmy Castor—Atlantic (LP only)
 - 14 LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—ATCO
 - 15 GEMINI—The Miracles—Tamla—(LP only)

KRIG To Contemporary

ODESSA, Tex.—KRIG, 1,000-watt station here managed by **Johnny May**, switches to a contemporary format Feb. 1. Since 1946, the station has been programming primarily big band music from the 40s and 50s. Playlist of the new format will be

around 50 records, Mays says. The station programs to the 100,000-plus population of Odessa, as well as the 55,000 persons on Midland 20 miles away.

Last week, the station was trying to accumulate a library of records for the new format.

Soul Sauce

By JEAN WILLIAMS

LOS ANGELES—"There are no r&b stations in Phoenix, therefore, I incorporate quite a bit of soul music into my program," says Carolyn Thomas, 12-6 a.m. disk jockey of KXIV, Phoenix.

KXIV is a middle of the road station, but the managers have given her the freedom to program her own show. She has selected jazz, r&b, blues and rock to complete her package.

"In the Phoenix area, a new artist cannot get his record played unless he comes to me. Of course, there are other stations that will play the national hits, but soul music is not programmed into any show."

Carolyn is writing a book entitled "FM." Starting in radio seven years ago with an FM station, she has strong opinions on the growth of FM radio.

"When I started, FM stations were considered counter political and drug oriented, because of their limited restrictions in programming. At that time, FM was the only avenue for 'underground music.'" She will begin working on the screenplay of her book in June.

Paige Landon, program director of WCEM, Cambridge, Md., reports that Gordon "Mr. Kool" Brooks, and WCEM-FM received the Dorchester county branch of the NAACP "Harriet Tubman" award for entertainment.

Ronald Alexander, r&b director of WMRA-FM, Harrisonburg, Va. (a college station) reports that the station is increasing its power to 19,500 KW, covering the northern portion of Virginia. "I have proved that r&b programming at the college level has become a vital part of the total r&b market," says Alexander.

Jimi Crow, music director of WVKO, Columbus, Ohio, reports on his new line-up. Les Brown, program director on 6-10 a.m.; Roshon 10 a.m.-3 p.m.; Jimi Crow 3-8 p.m.; Lynn "Shotgun" Tolliver 8 p.m.-1 a.m., and "Dollar" Bill Moon 1-6 a.m.

Chappy Johnson has returned to
(Continued on page 45)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	8	HAPPY PEOPLE —Temptations (J. Bowen, D. Baldwin, L. Richie), Gordy 7138 (Motown) (Jobete, ASCAP)	33	37	16	SHOORAH! SHOORAH!/TONIGHT'S THE NIGHT —Betty Wright (A. Toussaint), Aston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI)	68	NEW ENTRY	58	SHOESHINE BOY —Eddie Kendricks (H. Booker, L. Allen), Tamla 54257 (Motown) (Stone Diamond, BMI)
2	1	9	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	22	16	KUNG FU FIGHTING —Carl Douglas (C. Douglas), 20th Century 2140 (Chappell, ASCAP)	69	77	5	THE BERTHA BUTT BOOGIE —Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)
3	3	14	I BELONG TO YOU —Lava Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI)	35	45	4	MOTHER'S SON —Curtis Mayfield (C. Mayfield), Curtom 2006 (Buddah) (Camad, BMI)	70	61	13	YOU AND I —Johnny Bristol (M. Bristol), MGM 14762 (Bushka, ASCAP)
4	4	11	LET ME START TONITE —Lamont Dozier (L. Dozier), ABC 12044 (Dozier, BMI)	37	25	11	STAR ON A TV SHOW —Stylistics (Hugo & Luigi, G. Weiss), Avco 4649 (Avco, ASCAP)	71	56	13	PLAYING ON YOU —Jerry Butler (Z. Grey, L. Hutson), Mercury 73629 (Phonogram) (Butler, ASCAP)
5	5	9	RHYME Tyme PEOPLE —Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI)	38	40	10	GUILTY —First Choice (R. Roker, G. Shury), Philly Groove 202 (Arista) (ATV, BMI)	72	69	10	I CAN'T MAKE IT WITHOUT YOU —Tyronne Davis (R. Parker, D. Akar, A. 4538 (Brunswick) (Julio-Brian, BMI)
6	6	11	I AM, I AM —Smokay Robinson (W. Robinson), Tamla 54251 (Motown) (Tamla, ASCAP)	39	30	12	GET DANCIN' —Disco Tex & The Sex-O-Lettes (B. Crewe, K. Nolan), Chelsea 3004 (Hearts Delight, BMI/Kenny Nolan/Coral Rock, ASCAP)	73	70	13	I WANT TO TAKE YOU HOME (To See Mama) —Syl Johnson (D. Carter, B. Johnson), Hi 2275 (London) (Jec, BMI)
7	9	9	DON'T CHA LOVE IT —Miracles (F. Perren, C. Yarian), Tamla 54256 (Motown) (Jobete, ASCAP)	40	32	13	BOOGIE ON REGGAE WOMAN —Stevie Wonder (S. Wonder), Tamla 54254 (Motown) (Jobete/Black Bull, ASCAP)	74	NEW ENTRY	74	SHINING STAR —Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagittario, ASCAP)
8	8	12	PICK UP THE PIECES —Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)	41	64	3	I AM LOVE, Part 1 & 2 —Jackson 5 (M. Larson, J. Mane, D. Fencilone, R. Rancifer), Motown 1310 (Jobete, ASCAP/Stone Diamond, BMI)	75	80	6	AIN'T NO NEED OF CRYING —Rance Allen Group (D. Porter), Truth 3210 (Stax) (Robosac, BMI)
9	10	10	DOCTOR'S ORDERS —Carol Douglas (G. Stephens, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP)	42	46	8	NEVER CAN SAY GOODBYE —Gloria Gaynor (C. Davis), MGM 14748 (Jobete, ASCAP)	76	82	4	WANNA BE WHERE YOU ARE —Zulema (A. Ross, L. Ware), RCA 10116 (Stein & Van Stock, ASCAP)
10	12	8	MIDNIGHT SKY Part 1 —Isley Bros. (R. Isley, O. Isley, R. Isley, M. Isley, C. Jasper, E. Isley), T-Neck 8-2255 (Columbia)	43	20	12	FROM HIS WOMAN TO YOU —Barbara Mason (B. Crutcher, L. Snell), Buddah 441 (East/Memphis, BMI)	77	89	2	WALKING IN RHYTHM —Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)
11	11	9	STRUTTIN' —Billy Preston (B. Preston, G. Johnson, L. Johnson), A&M 1644 (Irving/WEP, BMI)	44	48	7	LOVE, DON'T GO THROUGH NO CHANGES ON ME —Sister Sledge (P. Grant, G. Guthrie), Atco 457008 (Music Montage/Atco, BMI)	78	83	4	SOME OTHER TIME —Simco Simmons (R. Simmons, R. Simmons), Innovation II 8047 (Warner Bros.) (Quintrac/Simco, ASCAP)
12	26	5	SHAME, SHAME, SHAME —Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI)	45	55	5	YOU AND YOUR BABY BLUES —Solomon Burke (S. Burke, J. Styner), Chess 2159 (Chess/Janus)	79	86	2	BACK FROM THE DEAD —Bobby Byrd (No info available), International Brothers
13	16	9	LADY MARMALADE —LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tanny Boy/Kenny Nolan, ASCAP)	46	73	3	SUPERNATURAL THING, Part 1 —Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)	80	87	4	GRAB IT —Olympic Runners (B. Hammond), London 216 (Burlington/Uncle Doris, ASCAP)
14	17	8	TOBY/THAT'S HOW LONG —Chi-Lites (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/Tamerlane, BMI)	47	35	20	WHEN WILL I SEE YOU AGAIN —Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3550 (Columbia) (Mighty Three, BMI)	81	90	5	GETTING IT ON IN '75 —Dennis Coffey (P. Coffey, M. Theodore), Sussex 631 (Interior, BMI)
15	7	15	DON'T TAKE YOUR LOVE FROM ME —Manhattan (A. Felder, B. Sigler), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)	48	52	8	PARTY IS A GROOVY THING —People's Choice (S. Brunson), TSP 8-4759 (Columbia) (Mighty Three, BMI)	82	91	2	BOOGIE DOWN —Van McCoy & The Soul City Symphony (F. Wilson, L. Caston, A. Pree), Avco 4648 (Stone Diamond, BMI)
16	24	7	I GET LIFTED —George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	49	42	9	TELL ME WHAT YOU WANT —Jimmy Ruffin (J. Ruffin), Chess 2160 (Chess/Janus) (Ruffin-Ready, BMI)	83	84	3	TUNE UP —Dramatis (W. Schofield), Cadet 5706 (Chess/Janus) (Groovesville, BMI)
17	19	8	SUNSHINE Part II —O'Jays (B. Sigler, P. Hurt), Philadelphia International 8-3558 (Assorted, BMI) (Columbia)	50	47	9	LOVE IS WHAT YOU MAKE IT —New York City (J.B. Jefferson, B. Hawes, C. Simmons), Chelsea 3008 (Mighty Three, BMI)	84	92	2	INSPIRATION INFORMATION —Shuggie Otis (S. Otis), Epic 8-50054 (Columbia) (OR The Wall, BMI)
18	18	9	MY MAIN MAN —Staple Singers (B. Crutcher, M. Rice, B. Manuel, L. Nix), Stax 0227 (Columbia) (East/Memphis, BMI)	51	54	8	GIVE THE LITTLE MAN A GREAT BIG HAND —William DeVaughn (W. DeVaughn), Roxbury 2005 (Melomega/Coral Rock/American Dream, ASCAP)	85	NEW ENTRY	85	SATIN SOUL —Love Unlimited Orchestra (B. White), 20th Century 2162 (Sa-Vette/January, BMI)
19	23	7	YOU'RE AS RIGHT AS RAIN —Nancy Wilson (T. Bell, L. Creed), Capitol 3973 (Assorted/Bellboy, BMI)	52	58	7	LOVE IS WHAT YOU LOVE —James Brown (J. Brown), Polydor 14258 (Dyanatone/Belinda/Unichappell, BMI)	86	93	5	TOO LITTLE IN COMMON —Newcomers (H. Bank, C. Hampton), Truth 3213 (Stax) (East Memphis, BMI)
20	13	13	I WOULDN'T TREAT A DOG (The Way You Treat Me) —Bobby Blue Bland (M. Price, D. Walsh, S. Barri, M. Omatian), ABC/Dunhill 15015 (American Broadcasting/Holicanthus/Golden Clover, ASCAP)	53	62	6	LOVE IS A FIVE LETTER WORD —Jimmy Witherspoon (G. Barge), Capitol 3998 (Chevis, BMI)	87	95	4	THE JONESES (Part 1) —S.O.U.L. (L. Lovett), Muscor 1500 (Arista, ASCAP)
21	27	7	I WON'T LAST A DAY WITHOUT YOU/LET ME BE THE ONE —M Wilson (P. Williams, R. Nichols), Rocky Road 30202 (Arista) (Almo, ASCAP)	54	50	13	WITHOUT LOVE —Aretha Franklin (R.J. Hunter, C. Franklin), Atlantic 45-3224 (Probe II/Pundt/Alghan, BMI)	88	96	3	I'LL BE WHAT YOU WANT ME TO BE —Charles Brinkley (H. Beatty, G. Tobin), Music Machine 3145 (High Sierra, ASCAP)
22	14	10	ONE TEAR —Eddie Kendricks (L. Caston), Tamla 54255 (Motown) (Stone Diamond, BMI)	55	74	3	REMEMBER WHAT I TOLD YOU TO FORGET —Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI)	89	94	4	ONLY SO MUCH OIL IN THE GROUND —Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 8055 (Kaptillio, ASCAP)
23	15	14	YOU'RE THE FIRST, THE LAST, MY EVERYTHING —Barry White (B. White, T. Sepe, P.S. Radcliffe), 20th Century 2133 (Sa-Vette/January, BMI)	56	57	7	I FEEL SANCTIFIED —Commodores (J. Bowen, B. Miller, Commodores), Motown 1319 (Jobete, ASCAP)	90	NEW ENTRY	90	ONCE YOU GET STARTED —Rufus (G. Christopher), ABC 12066 (Sufur, ASCAP)
24	21	14	LONG AS HE TAKES CARE OF HOME —Candi Staton (P. Mitchell), Warner Bros. 8038 (Muscle Shoals, BMI)	57	63	4	THE RAP/IF LOVING YOU IS WRONG —Millie Jackson (M. Jackson/H. Banks, R. Jackson, C. Hampton), Spring 155 (Polydor) (East/Memphis/Clondike, BMI)	91	71	11	HOT DAWG —Ramsey Lewis & Earth, Wind & Fire (M. White, C. Steptey), Columbia 3-10056 (Sagittario/Elbur, BMI)
25	28	10	GIRLS (Part 1) —Moments and Whatnauts (H. Ray, A. Goodman, V. Dodson), Stang 5057 (All Platinum) (Gambi, BMI)	58	38	15	FUNKY PRESIDENT (People It's Bad) —James Brown (J. Brown), Polydor 14258 (Dyanatone/Belinda/Unichappell, BMI)	92	NEW ENTRY	92	LET THE GOOD TIMES ROLL —Garland Green (A. Smith, P. Boyd), Spring 151 (Polydor) (Gaucho/Belinda/Lecan, BMI)
26	34	7	FEEL THE NEED —Graham Central Station (A. Tilman), Warner Bros. 8061 (Bridgeport, BMI)	59	78	3	LOVIN' YOU —Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (DickieBird, BMI)	93	NEW ENTRY	93	WILL WE EVER COME TOGETHER —Black Ivory (R. John, M. Gately), Buddah 443 (Buddah/Jobete, ASCAP)
27	31	10	BELIEVE HALF OF WHAT YOU SEE (And None Of What You Hear) —Leon Haywood (L. Haywood), 20th Century 2146 (Jim-Edd, BMI)	60	67	7	VANISHING LOVE —John Edwards (S. Dees), Aware 045 (GRC) (Moonsong, BMI)	94	NEW ENTRY	94	I DON'T KNOW IF I CAN MAKE IT —Dawson Smith (D. Smith), Scepter 12400 (It Ain't/ Moth, BMI)
28	49	3	EXPRESS —B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple O'/Jeff-Mar, BMI)	61	65	7	I'LL BE HOLDING ON —M. Downing (A. Downing, L. Quinn, A. Smith), Chess 2158 (Chess/Janus) (Heavy/Elbomo/Diagonal, BMI)	95	97	2	SOME KIND OF WONDERFUL —Grand Funk (J. Ellison), Capitol 4002 (Dandelion/Crash, BMI)
29	33	8	EXPRESSWAY TO YOUR HEART —Margo Thunder (K. Gamble, L. Huff), Haven 7008 (Capitol) (Double Diamond/Downstairs, BMI)	62	66	6	I'M A PUSHOVER —K.C. & The Sunshine Band (H.W. Casey), TK 1008 (Sherlyn, BMI)	96	100	2	RUMBLE IN THE JUNGLE —Don Covay (D. Covay, E. Watts), Mercury 73648 (Phonogram) (Ragmap, BMI)
30	39	6	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)	63	44	12	DO YOUR THING —James & Bobby Purify (I. Hayes), Casablanca 812 (East/Memphis, BMI)	97	98	3	TOM CAT —Tom Scott & L.A. Express (T. Scott), Ode 66105 (A&M) (Hollenbeck, BMI)
31	41	5	SUPER DUPER LOVE Pt. 1 —Sugar Billy (W. Garner), Fast Track 2501 (Mainstream) (Fartelli, BMI)	64	59	10	MAN TO WOMAN —Lionie Youngblood (F. Murphy, M. Thomas), Shakat 708 (Chess/Janus) (Jans, BMI)	98	99	2	GIVE ME YOUR BEST SHOT BABY Part 1 —Ebb Tide (F. Fioravanti, P. Rakes), Sound Gems 100 (Melomega, ASCAP/Philmega, BMI)
32	29	11	HEARTBREAK ROAD —Bill Withers (B. Withers), Sussex 629 (Interior, BMI)	65	68	6	GET DOWN Pt. 1 —Joe Quarterman and Free Soul (J. Quarterman), Mercury 73637 (Phonogram) (Free Soul/Unichappell, BMI)	99	NEW ENTRY	99	SMOKIN' ROOM —Carl Carlton (D. Bellfield), ABC 12059 (American Broadcasting, ASCAP)
				67	75	8	CRY TO ME —Loleatta Holloway (S. Dees, D. Camon), Aware 047 (GRC)	100	NEW ENTRY	100	THE BOTTLE (La Botella) —Bataa (G. Scott-Heron), SoSoul 8701 (Brouhaha, BMI)

FEBRUARY 8, 1975, BILLBOARD

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Motown Changing Its Soul Image

• Continued from page 3

the firm's internal staff is now structured to where there are separate but equal operations working cohesively.

Belkin's charge is to oversee the broadening of the musical base and all facets of the creative process from a&r to promotion, publicity, merchandising and advertising.

Abner is in charge of sales and marketing, working with his sales and marketing heads Mike Luska and Tommy Noonan, respectively.

The third operation centers around vice president Suzanne DePasse, brought in by Gordy several years ago, and currently an important liaison between the label and its soul-oriented superstars.

There is no a&r department at the company, with Belkin, DePasse and Abner all free to sign artists with Gordy, now involved in motion pictures, involved in major decisions.

Belkin says there is no a&r department or a&r director by design. "We are not looking to enhance our roster substantially and not in favor of encouraging a tremendous amount of solicitation," he explains.

"A&r is no longer what it used to be in terms of a company finding artists, repertoire and developing a recording program. That ceased to exist with the development of the self-contained group.

"Most executives in the business are talent buyers, not creators. . . . The risks in the super crap game of the record business are enhanced so much that the highest level of executive with financial authority makes the final decisions.

"No record company top executive, especially those with a publicly held company, will let a relatively young or inexperienced listener-screener invest lots of money without his involvement.

"You rely on someone else to listen to the tapes—like the successful and recognized manager, attorney, agent or producer."

And because a company like Motown relies on other people to screen product, this diminishes further the need for an a&r department, Belkin emphasizes.

It's the way the industry has gone, he says, in which a "network" of successful people have developed who are doing much of the legwork or discovery work instead of the company a&r man.

A company establishes relationships with these outside contacts and if the contacts bring the label hit product, the label learns to rely on that source for new material, Belkin notes.

"The person associated with us in success has a much easier time showing us product than the person coming off the street. The competition is

so fierce today that you have to respond to success."

Thus having an "in" is very important, in Belkin's opinion. One gets the impression that the company only deals with people with names, that a person coming off the street won't be listened to. That's partially correct.

The musician making the rounds of labels with a tape will probably wind up talking to other musicians who have experienced the same kind of problem getting heard, Belkin says. Then someone will suggest going to someone who has a contact with a company and that contact person—part of the "network"—will call the label and get the tape heard.

Contacts in Nashville helped John Fisher and John Widdicombe find T.G. Sheppard, Motown's first hot country act, on its new Melodyland label.

Another man with contacts, Mike Curb, is providing exclusive talent to Melodyland in Pat Boone, Ronnie Dove and Jerry Naylor. New to the country roster is Terry Stafford, formerly on Atlantic and before that on Crusader where he had a major hit with "Suspicion."

All of the artists—soul to country—are now garnering merchandising support from a new department headed by Pete Senoff, whom Belkin brought over from Atlantic along with Abe Hoch, Belkin's assistant. Hoch oversees the new artist relations/artist development department staffed by Laurie Ylvisker and Ken Leiviska.

The publicity support arm is manned by Bob Jones and Bobbi Cowan, the latter also hired by Belkin.

"We are looking to refine and upgrade our support programs," Belkin says, as a strong adjunct to the label's regular monthly LP release program.

There's No Way To Fire a Jockey

• Continued from page 24

O: At KJR, we used different rotation systems at different time periods. Some of these systems lent themselves to more new music. A radio station must play new cuts if the station is to refurbish its broad-appeal music list.

H: Who do you blame for the short playlist?

O: I feel radio men are, generally, not lacking in intelligence. I think courage is lacking. They constantly live in fright of the Federal Communications Commission . . . of the ARB ratings . . . it used to be we lived in fear also of the advertiser. That's kind of unfortunate that we no longer have this fear of the advertiser, because the deejay today doesn't give a hoot about the bottom line at a station . . . and he should. Attempts to completely divorce sales and programming are a tragedy for radio.

You see, one of the greatest features of local radio is its immediacy and one-on-one communication with the listener. The deejay can be supportive or non-supportive with a commercial. The advertiser, don't misunderstand, has only bought 30 or 60 seconds and that's all they should get.

But the attitude of the air personality in regards to the commercials can greatly strengthen the impact of the product . . . and the overall impact of the station.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	7	KUNG FU FIGHTING AND OTHER GREAT LOVE SONGS Carl Douglas, 20th Century T-464	32	36	19	THRUST Herbie Hancock, Columbia PC 32965
★2	6	7	NEW AND IMPROVED Spinners, Atlantic SD 18118	33	37	7	BLACK BACH Lamont Dozier, ABC ABCD 839
3	3	11	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117	34	26	29	DREAMER Bobby Blue Bland, ABC/Dunhill DSX 50169
4	1	11	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	35	28	34	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)
5	5	10	FLYING START Blackbyrds, Fantasy F-9472	36	30	13	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2
6	7	7	WITH EVERYTHING I FEEL IN ME Aretha Franklin, Atlantic SD 18116	37	31	20	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)
★7	9	6	RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	38	39	35	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809
8	8	27	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	★39	49	2	BREAKIN' BREAD Fred & The New JB's, People PE 6604 (Polydor)
9	10	7	AVERAGE WHITE BAND Atlantic SD 7308	40	33	8	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)
★10	14	22	CAN'T GET ENOUGH Barry White, 20th Century T-444	★41	NEW ENTRY		FOREVER, MICHAEL Michael Jackson, Motown M6 82551
11	11	9	SATIN DOLL Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)	42	45	3	GITTIN' DOWN Love, Togetherness & Devotion (LTD), A&M SP 3668
12	15	5	TOTAL ECLIPSE Billy Cobham, Atlantic SD 18121	43	38	12	HEAVY Stylistics, Avco AV 69004
13	12	10	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	44	51	13	BORBOLETTA Santana, Columbia PC 33135
★14	20	5	THE MAGIC OF THE BLUE Blue Magic, Atco SD 36-103	★45	58	2	WOMAN TO WOMAN Shirley Brown, Truth TRS 4206 (Stax)
★15	19	10	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317	★46	NEW ENTRY		MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030
16	16	9	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)	47	50	16	IN HEAT Love Unlimited, 20th Century T-443
17	4	11	CAUGHT UP Millie Jackson, Spring SPR 6703 (Polydor)	48	42	10	ROCKIN' SOUL Hues Corporation, RCA APL1-0775
18	21	6	SUN GODDESS Ramsey Lewis, Columbia KC 33194	49	43	6	GET UP WITH IT Miles Davis, Columbia KG 33236
★19	24	46	MIGHTY LOVE The Spinners, Atlantic SD 7296	★50	NEW ENTRY		A SONG FOR YOU Temptations, Motown C6 96951
★20	27	36	BODY HEAT Quincy Jones, A&M SP 3617	51	48	8	GREATEST HITS Bobby Womack, United Artists UA-LA199-G
★21	40	2	REALITY James Brown, Polydor PD 6039	52	55	4	SHE'S GONE Lou Rawls, Bell 1318 (Arista)
22	18	9	THE BADDEST TURRENTINE Stanley Turrentine, CTI 604851 (Motown)	53	54	11	GOT TO FIND A WAY Curtis Mayfield, Curtom CRS 8604 (Buddah)
23	25	15	HIGH ENERGY Freddie Hubbard, Columbia KC 33048	★25	34	41	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)
24	22	12	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465	54	44	18	THE KIDS & ME Billy Preston, A&M SF 3645
25	13	16	TOGETHER FOR THE FIRST TIME LIVE B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190	55	60	2	URBAN RENEWAL Tower Of Power, Warner Bros. BS 2834
26	29	4	EVERLASTING LOVE Carl Carlton, ABC ABCD 857	56	57	3	YOU FUNNY MOODS Skip Mahoney & The Casuals, D.C. International DCI 3001
27	17	12	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	57	59	39	MARVIN GAYE LIVE Tamla T6-33351 (Motown)
28	23	12	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458	★58	NEW ENTRY		HARD CORE POETRY Tavares, Capitol ST 11316
29	32	5	PRICED TO SELL Funk Inc., Prestige P 10087 (Fantasy)	59	41	5	JAMAL PLAYS JAMAL Ahmad Jamal, 20th Century T-459
30	35	15	DO IT BABY Miracles, Tamla 334V1 (Motown)	60	NEW ENTRY		THE O'JAYS Bell 6082 (Arista)

FEBRUARY 8, 1975, BILLBOARD

Soul Sauce

• Continued from page 44

Motown Records as its East Coast regional promotion man. After four months' absence, Motown is delighted to welcome Chappy home.

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The Temptations—A Song For You—Gordy 969
Barry White—Can't Get Enough—20th Cent. 444
Love Unlimited Orch.—White Gold—20th Cent. 458
Al Green—Explores Your Mind—Hi 32087
Jimmy Castor Bunch—Butt Of Course—Atlantic 18124
James Brown—Reality—Polydor 6039

3²⁹

100 lots

3⁴⁵

Box lots

3⁶⁰

any loose quantity

Bloodstone—Riddle of the Sphinx—London 654
Gloria Gainer—Never Can Say Goodbye—MGM 4982
Funkadelics—Greatest Hits—Westbound 1004
Ohio Players—Greatest Hits—Westbound 1005
The Dells—Greatest Hits—Cadet 60036
Shirley Scott—One For Me—Strata East 7430
The Miracles—Don't Cha Love It—Tamla 336
The Dynamic Superiors—Motown 822
Michael Jackson—Forever Michael—Motown 825
Miami—Party Freaks—Drive 101
Tower of Power—Urban Renewal—Warner Bros. 2834
Gil Scott-Heron—Midnight Band—Arista 4030
Bob Dylan—Blood On The Tracks—Columbia 33235
Barry Manilow—It—Bell 1314

3³⁵

100 lots

3⁵⁰

Box lots

3⁶⁰

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Fair Trade Hit Again By Brooke

By MILDRED HALL

WASHINGTON—Sen. Edward Brooke (R., Mass.) has reintroduced his bill to end state fair trade laws, which permit manufacturers to set resale prices in 36 states on audio equipment and other consumer items now in an inflation spiral (Billboard, Dec. 14).

The senator's bill, S. 408, is backed by the Administration, and is co-sponsored by a powerful bipartisan group including Sens. Kennedy (D., Mass.); Moss (D., Utah); Hathaway (D., Me.); Baker (R., Tenn.); Brock (R., Tenn.); McIntyre (D., N.H.); McGovern (D., S. Dak.); Stafford (R., Vt.); Stevens (R., Alaska) and Tower (R., Tex.).

Justice Department also urges legislation to kill the exemption written into the Sherman Antitrust Act back in 1952, which permits states to enact the individual fair trade laws. Justice is particularly concerned about the states with non-signer clauses permitting price maintenance requirement for all retailers, once a single dealer has signed with the manufacturer.

"These include many of the most populous states: Ohio, Illinois, California and most of the East," antitrust attorney Keith Clearwaters reminded the New York State Bar Assn. recently. "Over half of this country's population is still subject to these fair trade laws."

Sen. Brooke estimates savings to consumers of over \$2.1 billion a year when fair trade laws are ended. Justice Department has estimated that price increases due to fair trading is between 18 and 27 percent.

The senator has the further argument that opening fair traded items to competitive pricing will fight inflation without causing recession-type inroads on business or employment. He has hopes that the Judiciary Committee's antitrust and monopoly subcommittee will schedule hearings on his bill within a month.

'Earthquake' Ups Speaker Market For Cerwin-Vega

LOS ANGELES—Cerwin-Vega's speaker and amplifier plants are working overtime to fill back orders on product sales generated by publicity from the disaster film, "Earthquake."

The multimillion-dollar Universal Pictures movie used Cerwin-Vega's speakers and amplifiers to achieve the realistic "Sensurround" effect felt by patrons (Billboard, Nov. 30, 1974).

According to Cerwin-Vega's electronic products manager, Phil Hammersley, the company, having almost fulfilled its contract commitments with Universal, is now gearing for volume deliveries of its "brute" amplifiers, used in the movie.

The products now coming off the production line include home versions of the powerful 450 and 250-watt units used in "Earthquake." Also being produced are special packages designed for commercial sound reinforcement applications. The company will also produce a compact PA system using the same basic amplifier module.

BUSINESS & THE ECONOMY

TEAC Cautious Of Expansion

• Continued from page 3

we're at \$499.50 and selling twice as many as we did at \$349."

The TEAC program spells out this way:

- Aimed at balanced inventories.
- Designed to eliminate fears.
- A stay in stock program, not a loading program, with protection by offering even increments of product, in small amounts if necessary and with extended credit if necessary.
- Adjustment of inventory after sell-through period.

The TEAC stocking program will not entail addition of new sales personnel but rather more use of WATS phones here to coordinate with reps and dealers.

Basically, TEAC sees the consumer electronics business changing dramatically over the next five years with product reliability ever more

important and its aim is to get started today to prepare for the new consumer of recording equipment.

Central also to TEAC's program is its hard stand on fair trade, which DeRado believes is necessary to back up the intense educational-sell TEAC dealers must perform and to back up TEAC's own guarantees of sales and service.

"We have a man who does nothing else but stay on the WATS lines (TEAC has three here in suburban Montecello) and call consumers to find out how we can help them."

There is also a long-range program of product development based presently on the viability of the open reel recorder. DeRado says TEAC took a hard posture on high end cassettes when it held off the market for further improvement its model 850 (same number as the retail price).

"The high end cassette will replace reel to reel but not right now."

DeRado says TEAC has divided tape recorders into the "creative" and "re-creative" categories and that reel to reel is the creative, i.e., musical instrument of the future and cassette is re-creative, mainly for playback and not that serious recording.

TEAC sales on open reel are soaring right up DeRado's sales graphs and this is all tied into TEAC's program of identifying the new "semi-professional" market. To this end, TEAC is offering its creative center, a mini recording studio, and is even envisioning a "turn-key" \$7,000 recording studio package it can offer the young recording stars-to-be.

"We are trying to understand the new lifestyles. Who is the semi-professional tape recorder customer?"

(Continued on page 48)

U.S. Headphone Push By AKG

By RADCLIFFE JOE

NEW YORK—The AKG Corp. has launched its new push on the U.S. headphone market with the introduction of its K-140 open ear unit with a price tag of \$34.50.

The unit is part of a small but comprehensive line previewed by Billboard at AKG's Austrian facilities last summer. At that time AKG officials announced they would market the products here both as OEM equipment and under their own name (Billboard, Sept. 14, 1974).

This is the second major attempt by AKG to capture a share of the lucrative U.S. market. AKG executives admit an earlier abortive attempt to launch the line here. However, they are confident they have learned from their previous experience and can now be successful with technologically advanced products and innovative marketing strategies.

AKG is also planning the introduction of its phonograph cartridge line for the summer. Including a specially designed CD-4 cartridge, the line may be shown at the Summer

CES. The cartridges, like the headphone line, will be tagged to match popular price points.

The model K-140 headset now being introduced is said to be bio-acoustically engineered for true high fidelity reproduction. Its construction reportedly eliminates frequent user adjustments, AKG engineers say.

The self-positioning feature is achieved through use of a soft-sup-

port band that automatically adjusts the headphone driver elements on the ear. At the same time, AKG's exclusive joint ear pieces are said to self adjust independently and correctly to each ear for optimum listening contact.

AKG engineers assure that the extended bass response of the unit is not affected by natural variations in outer ear cavities, nor by leaks between ears and cushions.

(Continued on page 48)

UNIVERSITY STEREO BOSS ADAMANT

Hi Fi Consumers Need To Be Re-Educated, Huber Contends

By EARL PAIGE

LOS ANGELES—The consumer will have to be re-educated in hi fi if dealers are to overcome the apathy, cynicism and outright Watergate credibility gap that has developed the past few years, believes Peter Huber of University Stereo (Billboard, Feb. 1).

Huber was being interviewed on a consumerism talk radio show when UCLA curriculum directors invited him to put together a course for the school on how to buy hi fi. He gladly accepted.

Central to his concept is the step represented by the new FTC rules describing wattage. "The consumer has had the wool pulled over his eyes. What is a watt? Look at it this way, suppose it's a 100-watt light bulb that will work for many days, but I can put 2,000 watts through it for a split second—that split second is instant peak power. What we want is the continuous watts, what will work for days on end, not just for a few moments."



University Stereo photos "Best salesperson in chain" is Huber praise for Colleen O'Connor.

Championing the cause of the consumer is ingrained at University Stereo and is part of why Huber is sought out for various education programs. A recent case is his selection on a panel by Dr. Gunther W. Klaus for a UCLA course, "New Breed Of Managers." Appearing with Huber was Bob Maniaci, president, Bowman-Astronix, the car stereo manufacturer, and Steve Savage, president, Indian Lake Co.

Huber is heading up a one-day workshop at UCLA, "Stereo Music Systems: Purchase And Maintenance," at \$25 per person this Saturday (8). He is designing the session for the completely uninitiated because he believes the stereo system market is opening up quickly to the mass market.

Huber's initial outline:

- Defining the stereo system
- Specs
- Brands vs. private labels
- Stereo environments
- Buying:
 1. Guarantees, brand names
 2. Advertising techniques, switch and bait, tie-in sales
 3. How to negotiate
 4. Fair trade
 5. Evaluating speakers
 6. Half-price sales.
- How to budget for purchase of a system
- Comparison tests
- Consumer reports
- Minor repairs
- Question session

University Stereo will soon initiate a program where sales people will have a template (i.e., pattern guide) that will adjust to instantly



Andre Pilon and Peter Huber (on cycle) are co-founders of 8-unit University Stereo chain.

approximate the room design of a prospective systems customer.

"Our stores will in effect become schools for sound," says Huber, in noting that University Stereo now wants to expand internally during the next few months.

Huber notes that sound design often goes awry even in prestigious public facilities such as Lincoln Center. "You would think that with computers it could be designed in an ideal way, but a computer can do approximations, not all of it. Take for example the acoustics when there is only a half-capacity audience. The design of the chairs and their angle and placement affects the acoustics. There are many things to consider."

His great kick is teaching, both at Synanon, the drug rehabilitation center, and his own people. He relates with delight how a young woman, Colleen O'Connor, has be-

(Continued on page 49)

Retailing Spotlight

By RAY BRACK

(This monthly column highlights how aggressive merchandisers large and small are "doing their thing" in pricing and promoting their lines and models in audio hardware and blank tape across the country.)

WIN OR LOSE: America's retailers are being urged by the White House to help Whip Inflation Now through increased use of pinpoint price advertising. While audio retailers employ price advertising as much as any other retailing sector, many dealers are concerned that Administration jawboning could prompt cutthroat price advertising reminiscent of an era the industry has relievedly outgrown.

The White House chose the recent **National Retail Merchants Assn.** convention to escalate its price-ad pitch, sending **J. Thomas Rosch**, director of the bureau of consumer protection for the FTC, to reiterate Administration plans to revise the Commission's Deceptive Pricing Guide (dating from 1964) to promote more retail price advertising. Moaned Rosch, the 1964 Guide is "unenforceable" and "potentially anti-competitive." The FTC bureau head told retailers frankly, "The White House says that price advertising is a means of fighting inflation. They don't need economics textbooks to prove that to me. Some may call this cutthroat competition, but to me it's the purest kind of competition, unless, of course, it involves predatory pricing. There's no apparent reason that consumers should be deprived of the competitive benefits of being able to compare prices via advertising." No reputable dealer will quarrel with the White House on that, of course. But the predators may find the administration's philosophy too appealing to resist.

ADFLATION: Another hot topic at the National Retail Merchants convention was the question of what medium to use in following the White House's advice. Radio people argued aggressively that retailers should reduce their print ad expenditures and invest their ad budget savings in radio spots. The **Newspaper Advertising Bureau** countered that only print gives the retailer the capacity and flexibility to advertise enough pan-inventory prices to permit the consumer to truly comparison shop. "No medium matches the newspaper's level of

coverage for the range of merchandise that a store must advertise each day," said NAB executive vice president **Leo Bogart**.

Buyer behavior studies dissected during the convention indicates that consumers will unhesitatingly drive 20 miles or more to save money on advertised high ticket hifi merchandise.

RECESSION RESISTANCE: Audio dealers were among the least-gloomily at the retailers convention. Stereo traditionally out-performs the rest of the home electronics lines during times of economic stress, authorities agree, and this setback is proving to be no exception. AM/FM radio sales are more than holding their own. Tape players are strong and car owners are buying stereo accessories despite the slump in new car sales.

Convention consensus was that while consumer electronics sales will likely be a little soft this spring

(along with just about all other goods), a strong late-summer rally and brisk fall and winter are expected. Nothing wild is expected to happen to wholesale prices in 1975, and about a 2 per cent increase in sales over a record 1974 is anticipated. If the FCC's late-75 issuance of standards for 4-channel discrete FM broadcast does what many think it will for quad, America's Bicentennial year could be an all-time great year for audio retailing.

MEANWHILE, IN DETROIT: Perhaps just when it was needed most, **Stereoland** staged what it described as "the biggest year-end, clean-up sale ever held in Detroit." For instance, they offered the **Kenwood KR6400** receiver for \$449.95, the **Acoustiflex 7** speakers for \$358.95 and the **Garrard 86** at \$149.95 (complete package: \$758.88). A **Kenwood** component package (KR5400 and KL55) went for \$488.88.

Soundesign Stereos Shipped To Markets

JERSEY CITY, N.J.—The Soundesign Corp. has begun shipment of the first stereo consoles produced by its new console division and previewed at the Winter Consumer Electronics Show in Chicago last month.

The line, designated "Classic," includes 11 units featuring AM/FM/FM stereo receivers, 8-track tape players and BSR automatic record changers. It is being marketed through the same factory-direct sales method instituted by Soundesign several years ago, and used for the marketing of all other products in the company's catalog.

Soundesign's console division was formed in 1973 in a move designed to attract a share of that small but lucrative market. Last year, after naming **Gad Sabbah** to head the operation, construction was started on a console plant at Santa Claus, Ind. By October, seven months after groundbreaking ceremonies, the first units were coming off the production lines.

The units in the line, which ranges in prices from \$179.95 to \$299.95, carry such names as **Flamingo**, **Alhambra**, **Granada**, **Concerto** and **San Remo**. According to Sabbah, each has been created by noted designers to combine the look and feel of hand-crafted cabinetry with the precision of stereo components.

Ely Ashkenazi, Soundesign's president, is convinced that in spite of stiff competition from other console manufacturers, including **Electro-Phonic** which recently introduced its **Leisure Electronics** console line (**Billboard**, Feb. 1) **Classic** will be successfully marketed.

He bases this theory on his firm's innovativeness, and the fact that it has been able to attract mass market appeal by producing usually high priced products at popular prices through mass production techniques.

Ashkenazi continues, "Our philosophy is to take complex products and simplify them since an uncomplicated product is usually more dependable." He also points to specialization by his company. Singling out the console plant at Santa Claus he says, "This is a highly specialized plant producing only one product. It represents a sharp contrast to our competitor's operations."

Most of Soundesign's products are produced at plants in Hong Kong, Singapore, Japan and Taiwan. According to Ashkenazi, his firm designs and engineers all products, then contracts for their production, working with progressive medium-sized Far Eastern manufacturers.

Soundesign, which employs almost 1,000, maintains distribution and warehouse operations in Dallas and Miami. In addition to its factory-direct sales operations, the company also sells its products through the mail (mail-order accounted for about 19 percent gross sales in 1974) catalog showrooms, drug and variety chains and department stores.

The **Classic** line, like the other products in the Soundesign catalog, is being supported by the company's comprehensive merchandising programs.

TV Technology On Display In New York

By STEPHEN TRAIMAN

NEW YORK—An 18-month experimental program has been launched at Lincoln Center aimed at defining the new TV technology as it can be used in the performing arts. Showcased was an impressive display of existing examples of videodisks, videotape recorders, pocket-size cameras, large-screen home projectors and a digital 4-channel hi fi system for TV.

Mounted by the Center's media development department in conjunction with the 141st meeting of the American Assn. for the Advancement of Science, "The Performing Arts & The Future Of Television" neatly presented a picture of what many in the industry believes is the only answer to economic security for the classical performing arts in particular—opera, ballet and symphony concerts.

Robert Kreindler, executive vice president of the **Alfred P. Sloan Foundation** which is funding, in part, the experimental media development program, put the entire pay cable/pay TV picture in perspective, noting that "we seek a complementary interaction of TV and the performing arts—ballet, drama, music and voice—blended for what we call 'TV performing arts.'"

Among highlights of displays:

• **DATE:** A Digital Audio System for Television shown by the **Public Broadcasting Service** and developed to provide a combined audio-with-video transmission system—up to four 15-kHz audio channels onto a single video channel versus the single 5 kHz audio channel provided by existing network TV. It can provide either quad hi fi or bilingual stereo transmission.

• **Pocket-sized solid-state cameras** shown by **Fairchild (MV-101 CCD-charge coupled device at \$4,000)**, **GE (CID-charge injection device sensor type at \$3,000-plus)** and **RCA (two CCD models at**

\$3,000, and \$3,800, with interchangeable lenses).

• **Videodisk applications** by **Arvin Echo**, **VDR-IC color video Disc-cassette Recorder** available in fall at \$8,500. Advanced model of \$7,500 black & white unit, it features a transparent 12-inch disk in rigid plastic envelope that holds up to 200 discrete frames per side. **I/O Metrics** showed a more sophisticated model of its low-cost optical videodisk system, but is still looking for financial backing or a licensee arrangement.

• **Large-screen projection TV**

(Continued on page 49)

FOR NEW/COM '75

270 Exhibitors At Vegas

CHICAGO—A number of key consumer electronics companies—both parts and products—are among a projected 270 exhibitors at **NEW/COM '75**, produced by **Electronic Industry Show Corp. (EISC)** and set May 6-8 at Las Vegas Convention Center.

Among consumer electronics-related firms exhibiting are **Arista**, **Audiovox**, **BASF Systems**, **BSR**, **Bogen**, **EV-Game**, **Fidelitone**, **General Electric**, **GTE/Sylvania**, **Hammond/Boman**, **Magnadyne**, **Mallory**, **Midland**, **Motorola Semiconductors**, **Mura**, **Pageant Needle/M.A. Miller**, **Panasonic Consumer Parts**, **Pfanstiehl**, **RCA Parts & Accessories**, **Recoton**, **Shurey 3M**, **Utah** and **Zenith**.

In addition to management seminars detailed recently (**Billboard**, Feb. 1), concurrent sales and purchasing seminars also were announced by **Bernard Schnoll**, educational chairman.

Conducting sales seminars on suc-

cessive days will be **Dr. Ernest Dichter**, **Ernest Dichter Creativity Ltd.**, "Conquer The Future With New Marketing Thinking"; **Dr. F. W. Gilchrist**, **Aptitude Testing For Industry**, "How To Choose Successful Salesmen"; and **Jay Beecroft**, **3M**, "New Approaches To Training and Motivating Salesmen."

Purchasing seminars on successive days will feature **Harold Bloom**, **Avco Everett Research Lab**, "The Art Of Buying Right"; **Dr. C. L. Karrass**, **Center for Effective Negotiating**, "Effective Negotiating"; and **David Steinberg**, **GTE Lenkurt, Inc.**, "Strategy Of Buying During Unusual Times."

Additional information on **NEW/COM '75** is available from **EISC**, 222 S. Riverside Plaza, Chicago 60606, or any of the sponsoring associations: **Electronic Industries Assn./Distributor Products Div.**, **Electronics Representatives Assn.** or **National Electronic Distributors Assn.**

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Rep Rap

Full complement of 13 rep firms covering the U.S. for its line of consumer of professional Dynamic Noise Filters has been announced by **Burwen Laboratories**, Burlington, Mass. Included are **Bert Gedzelman Sales Co.**, 8 Ann Blvd., Spring Valley, N.Y. 10977, for New Eng.; **Gene Reich, Reich & Bernstein, Inc.**, 11 Winthrop Dr., Port Chester, N.Y. 10573, Metro N.Y.; **Don Evans, D.R. Evans Assoc.**, 120 Pleasantview Lane, West Seneca, N.Y. 14224, Upstate N.Y.; **Wil Graham, Wilfrid Graham Assoc.**, 610 Lathan Dr., Wynnewood, Pa. 19096, E. Pa., So. N.J.

Jack Black, Jack Black Sales Co., 12160 Parklawn Dr., Rockville, Md. 20852, Md., Va., D.C.; **Ray Taylor and Bob Berkman, Raymond W. Taylor Assoc.**, Galt Bldg., Suites 303-4, Main & Marietta Sts., Canton, Ga. 30114, N.C., S.C., Ga., Fla., Ala., Tenn.; **Roger Czerniak, R.C. Sales**, 7127 Willow Rd., Box 160, Maple Grove, Minn. 55369, Minn., N.D., S.D., W. Wis.; **John Woods**,

Century Sales Ltd., Inc., 6120 Rolling Water Dr., Houston 77069; 6350 LBJ Freeway, Suite 174, Dallas 75240; 11527 Whisper Breeze, San Antonio 78230, Tex., Okla., La., Ark.; **Jim Parent, J.B. Parent Co.**, 19706 Center Ridge Rd., Cleveland 44116, Ohio, W. Pa., W. Va.

Equinox Sales Co., Ltd., Jerome Shaw, 210 N. Richman Ave., Fullerton, Calif. 92632; **Ken Schettig**, 1485 Bayshore Blvd., suite 457, San Francisco 94124, Calif., Ariz., Nev., Haw.; **Bob Walker, Cardinal Sales Corp.**, 2419 E. 56th St., Indianapolis 46220, Ind., Ky.; **Mel Gross, Mel Gross Co.**, 4080 W. Mercer Way, Mercer Island, Wash. 98040, Alaska, Wash., Ore., W. Idaho; **Dick Hyde Jr., ESP Co., Inc.**, 4796 S. Broadway, Englewood, Colo. 80110, Colo., N.M., Utah, Wyo., S.E. Idaho, E. Mont., W. Neb., W. Tex.

Following an extremely successful Citizens Band sales seminar, **J & J Corp.**, 10 Milltown Ct., Union, N.J., expects to sponsor additional events of this kind in other areas, according to president **Irwin Jennis**. Featured were Royce, Pace and Antenna Specialists lines of CB equipment.

Concord Sues

• Continued from page 46

Concord alleges Matsushita failed to get that approval, which is necessary to distribute an electronic unit in Canada, thus causing Canadian Fidelity Sound Corp. to institute an \$850,000 damage suit in superior court here against Concord and Ehrenreich. Concord claims that Matsushita obtained approval from the Canadian standards bureau for "virtually identical" videotape and closed-circuit products which it distributed itself under the Panasonic trade name.

IHF Boss Igniting The Hi Fi Industry

• Continued from page 1

key troubleshooter for the ailing IHF. He sees his job cut out for him and has no illusions about the difficulty of the task.

The IHF executive feels that his primary responsibility at this time is the welding of a fragmented industry into a unified force with a common objective—the manufacturing and selling of music systems. "Not," he stresses, "hi fi equipment or components."

McAdam feels it is in the area of merchandising that the low fi manufacturers run rings around their hi fi counterparts. "There is no snobbishness among low end equipment manufacturers," he points out, "just plain, good business sense. They realize they are in the business of selling music systems, and this is what they do minus the confusing technical terminology which few customers understand or are interested in."

To achieve this objective, McAdam has structured a series of



meetings with manufacturers, distributors, dealers and reps. They will take the form of informal rap sessions that will explore basic objectives for the IHF, as well as

McAdam seek the proliferation of the "music systems" merchandising concept. McAdam stresses that this strategy of unification is essential if the industry and the IHF are to continue growing. He points to the 4-channel fragmentation as a prime example of the need for unified thinking.

He says, "We must decide quickly whether we are going to capitalize on quad, or just allow it to limp along avoided by consumers because of ignorance and confusion." McAdam feels that 4-channel may be the industry's biggest sleeper. "But," he says "when an industry shows confusion about its own products, it gives the customer an excuse to delay his purchase."

McAdam's rap sessions will also take a hard-nosed look at IHF shows which have been the recent butt of increasing ridicule. The IHF director feels that although the shows should not be categorically damned, they have not quite served their purpose. He points to the fact that the industry spends between \$4.5 to \$6 million on about five shows annually, with only a vague premise of the actual returns. "If that same money was spent on a well-coordinated, far-reaching national TV ad campaign, the results would be phenomenal," says McAdam.

He feels that the key to the solution here is in-depth research of the consumer electronics market. "We need to have demographics on what motivates the consumer into buying our products in spite of poor retailing. Only after we have learned this can we know whether or not shows serve any useful purpose, and what should replace them, should they be eliminated."

Some of these demographics will be sought at the upcoming San Francisco Hi Fi Show, scheduled for April, that will mark a complete departure from the traditional show format. It will be held at the Civic Auditorium instead of the traditional hotel, and will feature live concerts ranging from classical through jazz, pop and rock (Billboard, Feb. 1).

McAdam also feels that if the

show format is to be continued, it should be manned by retailers who know the psychology of dealing with consumers, and not by manufacturers and distributors who know little about customer relations.

McAdam commends the Society of Audio Consultants (SAC) on the job it has done in training sales personnel, but feels the IHF should also involve itself in this "crucial area."

He discloses that Southern Illinois Univ., which has been offering courses in high fidelity for some time with remarkable success, now offers a full minor in the subject. The school is also offering two-week resident courses in high fidelity to audio retailers.

It is McAdam's hope that he could use this basic course as pilot for similar courses at universities throughout the country.

"What we need to do," McAdam notes, "is teach the audio retailer to communicate in layman language to the consumer. This is where a number of the hi fi courses now being offered fail to achieve their goal—for although the retailer becomes versed in watts and dBs and frequency responses, he can seldom communicate this in understandable language to the consumer."

Following his rap sessions with various segments of the industry, McAdam will draft a comprehensive proposal which he will present to the IHF's board of directors. "If it is accepted and I hope it will be, we shall have taken the first major step to bridge the gap between our realized \$750 million and potential \$3 billion sales."

TEAC 'Twist' On Recession

• Continued from page 46

How do we fit his needs?" DeRado says figures show over 51 percent of today's college age people play musical instruments. "We're in the music business." He says also that today's youths are into more than music. "Music is a new form of communication."

TEAC believes it is in the music business full-fledged and has even produced its first piece of prerecorded software tied to a group that gained pro status by using TEAC products.

Going even farther, DeRado considers the tape recorder in its present art state of high sophistication a musical instrument. Pointing this up is TEAC's first ever participation in this year's musical instrument dealer show (National Assn. of Music Merchants, out of which grew today's Consumer Electronics Show).

The firm's new thrust requires an educational program and classes for reps in the U.S. and distributor classes overseas.

Other TEAC thinking involves not expanding its car stereo line beyond the one present cassette model. "We can't control the car environment and we are too much concerned with the quality of reproduction to take risks."

TEAC will not be getting into 8-track because DeRado believes there is just too much non-standardization of blank tape product.

TEAC, of course, is into video and DeRado says it is looking at disk systems too. Right now TEAC is developing videotape recording in specialized markets, such as Air Force training with its VT-1000 (\$2,925) recorder package and new \$870 HC-100 B&W camera.

And there is the new Accuphase five-piece line of components TEAC now markets.

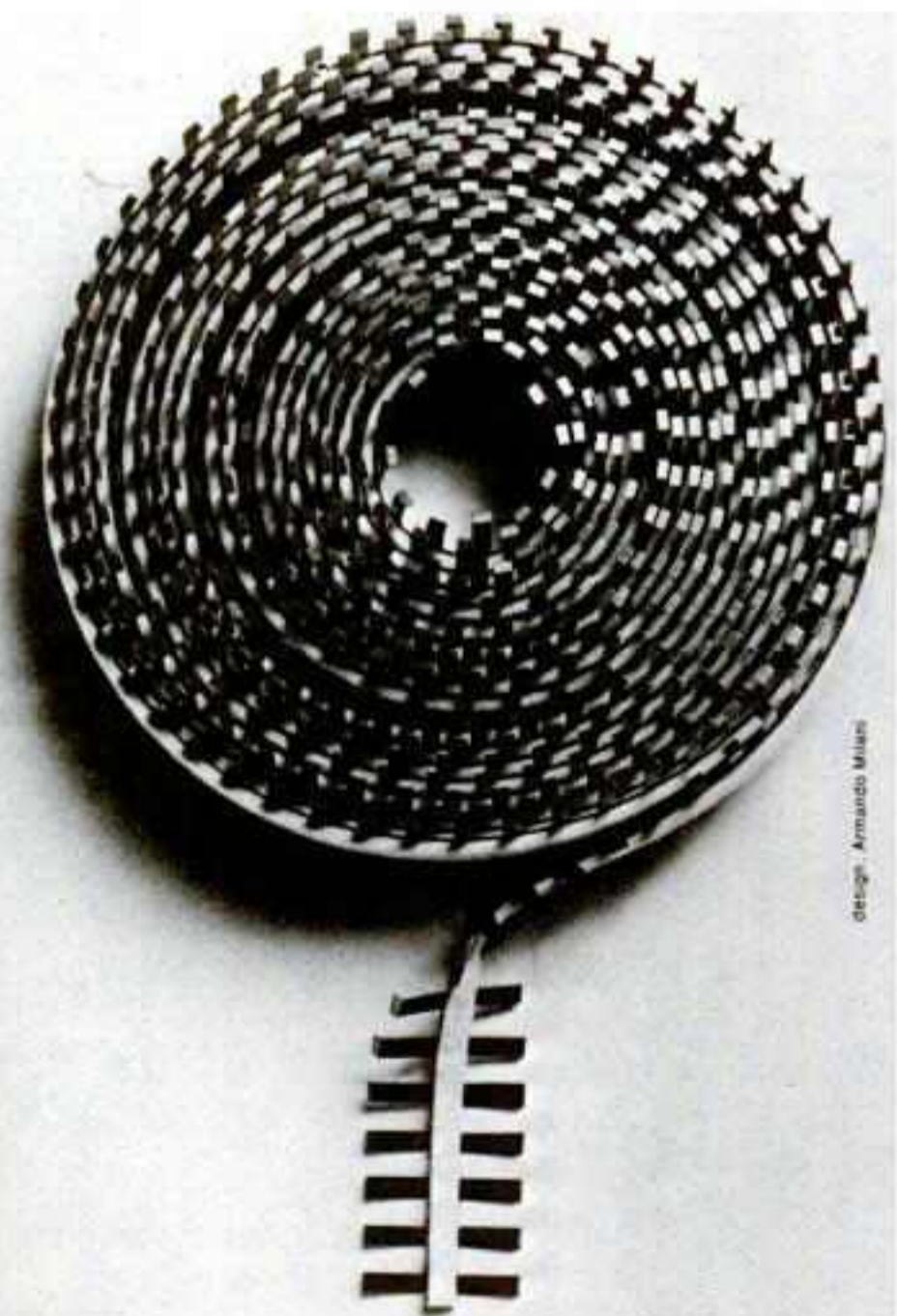
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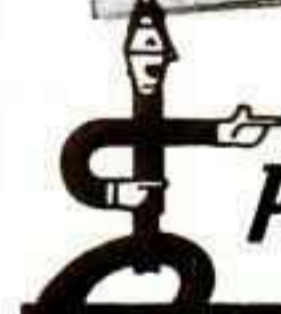
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B&B Gamble On Future: Denver Rep Firm Adds \$18,000 Dealer Van

DENVER—In an ingenious move to retain existing clients and drum up new business in the face of a sagging economy, B&B Electronics—a manufacturers' representative based here—has laid out close to \$18,000 to outfit a mobile "dealer support unit" for sales training and dealer seminars throughout the Rocky Mountain region.

The idea, based loosely on Maxwell's successful tape clinics, features a 25-foot van set up like a classroom with a full complement of audio/visual equipment. It also has its own power generating system and air-conditioning equipment.

The dealer support unit will be used for dealer sales and product training, in-store promotions and advertising assistance. It will also be used as a classroom to conduct SAC (Society of Audio Consultants) authorized training and testing programs.

In operation for less than three weeks, the unit has already been booked solid through April. It will

be operated on a full-time basis by Derry Hyman, an audio expert from Philadelphia, hired by B&B specially for the project.

B&B reps such lines as U.S. Pioneer, Maxell, Crown International, Autofon, dbx and AKG/Philips, but according to Clyde Gortari of B&B, so far the entire project is being underwritten by his company.

Gortari feels that, in the long run, financial as well as moral support may be forthcoming from the manufacturers who stand to benefit from B&B's resourcefulness. However, he maintains that meanwhile the entire

project is in the company's best interest.

He says, "in these times of declining sales and an uncertain economy, the manufacturers' representative must offer a comprehensive marketing, merchandising and training package if he is to remain solvent. This is what we are doing, and from the response so far, I am convinced the decision was a wise one."

B&B Electronics reps the entire Rocky Mountain region including Colorado, Wyoming, Utah, S. Idaho, E. Montana, New Mexico and certain parts of Texas and Nebraska.



B&B Electronics photo

This \$18,000 mobile "dealer support unit" takes B&B Electronics personnel to conduct sales training, dealer seminars through the Rockies.

Video Future

Continued from page 47

systems demonstrated by Advent, whose model 1000A at \$2,795 is now available from 40-plus dealers, with production over 80 per week; GE, which debuted its cinemascope-screen version of the PJ-5000 projector at \$51,200 (including lens) for theater-lecture hall use, and Shannon Communications, which had an improved model of its "living room" color projector on view, but also is still looking for a financial angel to make production possible.

Also of interest were the Akai VTS-150 1/4-inch open-reel color videotape recording porta-pak now in use at more than 50 commercial TV stations at \$6,995, the Hitachi MV-1U Memory-Vision unit that stores a desired frame on a 9-inch screen while the program continues on a 13-inch screen, the Tektronix 4632 video hard copy unit that prints out TV frames, and Jerrold Electronics' Communicon control unit for home cable and pay TV use, similar in size and shape to a pocket calculator.

Tape Duplicator

By ANNE DUSTON

The 1975 annual International Videotape Program Competition awards will be presented at the Conference of the International Industrial Television Assn. (ITVA) at the Sahara Hotel, Las Vegas, Nevada April 6-9.

The Videotape Competition, open to all non-broadcast industrial, educational, governmental and similar organizational user-producers of videotape presentations recorded in the 1974 calendar year, is regarded as an important opportunity for non-broadcast user-producers to display their communication, training, promotion, instruction and information techniques.

Competition International Chairman, Al Bond of Texas Instruments Learning Center, Dallas, said, "In response to the almost overwhelming interest last year, we have opened up new classes and categories at the regional and international levels to provide for greater participation." Videotape programs produced by non-broadcast users for their own use either through

their own in-house facilities or by out-of-house facilities are eligible.

Regional Competitions close Feb. 26, 1975. Additional information about the ITVA International Videotape Competition is available from Al Bond, operations manager, Texas Instruments Learning Center, Box 5012, M/S, Dallas, TX 75222 (214) 238-4076.

Information about the ITVA International Conference is available from 1975 ITVA Conference, Box 297, Summit, N.J. 07901 (201) 273-6437.

Huber On Hi Fi

Continued from page 46

come the best salesperson in the chain.

"She initially came in and just knew nothing. I told her she would have to do a lot of studying and she left. A few weeks later, here she was again. She begged me to ask her some questions. I did. She didn't know enough. So I gave her some books and she went away.

"A few weeks later, here she is again. 'Go on, ask me some questions.' This time, she knew a lot more. So I put her in our Pasadena store and she just took off. She just smothered the customers with attention and is so enthusiastic.

"I think this is part of what is a revolution in women. Someone said at one law school 6 percent of the graduates were women. Women are going into engineering. Women are also becoming more significant consumers of hi fi and this is very, very exciting."

"I think that seven years ago I looked at the customer more from a standpoint of 'I got to make money from him.' I think that's changed. We are looking at the long range situation now.

"We get to know people better. We look at ourselves not as a sales organization right now but also as a service organization in the long run. We want customers to feel comfortable with us, that they can come to us for the proper information, that they won't get ripped off



THE ELECTRO SOUND

QC-III

The laboratory standard reproducer for audio-testing pre-recorded pancakes



AUDIOMATIC CORPORATION

1290 AVENUE OF THE AMERICAS, PHONE: (212) 582-4870, CABLE: AUDIOMATIC, TELEX: 12-6419 EUROPEAN OFFICE: 4, RUE FICATIER-92400-COURBEVOIE, PHONE: 333-30-90, TELEX: 62282

FEBRUARY SPECIALS! EXTRA 10% OFF THE BELOW DISCOUNTS ON THE FOLLOWING OPEN REEL TAPES AND CASSETTES: BASF DP26, 7", LP35 and LP35LH, 7", AMPEX 364-C60; SCOTCH: ALL 10 1/2" AV SERIES, 206-25H-10", 206-25R0-10", 207-36H-10", 211-R120R0-10", 212R180R0-10", 213R240R0-10", C60-LN/HD, C90HE; CERTRON "GAMMA" C60 and C90.

BASF RECORDING TAPE BLITZ

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	3.93	3.78	3.63
1800 FT. 7" # LP35	3.94	3.79	3.64
2400 FT. 7" # DP26	5.95	5.79	5.52
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 1/2" # LP35-LH	14.87	14.27	13.72

BASF "LH" CASSETTES

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

QUANTITY	1-9	10
C60 LH/SM 1 HOUR	1.50	1.15
C120 LH/SM 2 HOURS	2.58	2.15

BASF CHROMDIOXID CASSETTES

QUANTITY	1-9	10
C60 CHROM. 1 HOUR	1.75	1.69
C90 CHROM. 1 1/2 HRS.	2.57	2.47
C120 CHROM. 2 HOURS	3.41	3.28

BASF SUPER LHS/SM CASSETTES

QUANTITY	1-9	10
C60 LHS/SM (SCREWS)	1.74	1.68
C90 LHS/SM (SCREWS)	2.56	2.46
C120 LHS/SM (SCREWS)	3.50	3.38

BASF-8 TRACK CARTRIDGES

QUANTITY	1-9	10
*90 min. low noise/high output	1.99	1.92

AMPEX CASSETTES

#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	1.92	1.77
#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

AMPEX 370 Cassettes, GET ONE FREE—Plus a Stackette Storage Case \$8.95 Value for only \$2.97 (Per Deal)

#370, C-60 Stackette Deal is: Buy 3 @ 99c Get One Free. Total Cost for 4 With Stackette is \$2.97

AMPEX 370 Cassettes, GET ONE FREE—Plus a Stackette Storage Case \$8.95 Value for only \$2.97 (Per Deal)

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#370, C-60 Stackette Deal is: Buy 3 @ 99c Get One Free. Total Cost for 4 With Stackette is \$2.97

OPEN REEL TAPE RIOT!

QUANTITY	1-9	10	48
500 FT HI Perf. BASF	1.27	1.21	1.16
1200 FT. Capitol Audio	1.99	1.49	1.39
1200 FT. BASF Hi-Perf.	2.27	2.19	2.11
1800 FT. Capitol/Audio	1.95	1.83	1.69
1800 FT. AmpeX # 373-15	3.59	3.30	3.19

CASSETTE LABELS

QUANTITY	10-99	100	1000	10M
Plain White Cassette Labels, Norelco Cassette Cleaners, Famous Brand Cassettes, Metal 10" Reels.				
Cassette Labels (Multiples of 10)	.02	.015	.01	.006
Norelco Cassette Cleaner	.60	.55	.50	.45
*Scotch Cassette SC90HE	3.25	3.10	2.95	2.80
10 1/2" Metal NAB Reel Used	1.00	.90	.80	.75

*Buy 10, SC-90HE, Get 5 Free Plus Postage by Weight and Zone
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

AV Series/Industrial/Educational

QUANTITY	1-9	10	36
176-25R0, 10"	8.20	7.86	7.46
176-25RPS, 10"	10.89	10.40	9.90
177-36R0, 10"	10.89	10.40	9.90
177-36RPS, 10"	17.89	17.08	16.27

HI-FI/MASTERING SERIES

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

SCOTCH CHROMIUM CASSETTES

QUANTITY	1-9	10	36
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	1.71	1.64	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 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

CLASSIC

QUANTITY	1-9	10	36
CL-C45 CASSETTE	3.75	3.75	2.49
CL-C60 CASSETTE	4.35	4.35	2.99
CL-C90 CASSETTE	6.25	6.25	4.49
CL-8T-45 8-TRACK	3.75	3.75	2.99
CL-8T-90 8-TRACK	5.00	5.00	3.99
CL-7R60, 7" REEL	9.95	9.95	6.99
CL-7R90, 7" REEL	12.45	12.45	8.49
CL-7R120, 7" REEL	16.20	16.20	10.99
CL-10R120, 10" REEL	4.33	4.14	3.94
CL-10R180, 10" REEL	28.70	28.70	20.99
CL-10R240, 10" REEL	37.45	37.45	27.99

TOK "AUDUA" OPEN REEL TAPES

New LP/Tape Releases

POPULAR ARTISTS

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

- ANDERSON, BILL**
Everytime I Turn The Radio On/
Talk To Me Ohio
LP MCA 454\$6.98
8T MCAT454\$7.98
- ARTHUR, HURLEY & GOTTLIEB**
Sunlight Shinin'
LPA&M SP4503\$6.98
- BABE RUTH**
Babe Ruth
LP Harvest ST11367\$6.98
- BACHMAN TURNER OVERDRIVE**
Bachman Turner Overdrive
8Q Mercury MQ8-1-673\$7.95
Bachman Turner Overdrive II
QB Mercury MQ8-1-696A\$7.95
Not Fragile
QB Mercury MQ8-1-1004\$7.95
- BAKER GURVITZ ARMY**
The Baker Gurvitz Army
LP Janus JXS7015\$6.94
8T Janus 8098-7015H (GRT)\$7.95
- BANDOLERO**
Bandolero
LP Eclipse ERC5-M37925\$6.98
- BEDFORD, DAVID**
Star's End
LP Virgin VR13-114\$6.98
- BENTON, BARBI**
Barbi Doll
LP Playboy 404\$6.98
- BLUE MAGIC**
The Magic Of Blue
LP Atco SD 36-103\$6.98
- BRAMLETT, BONNIE**
It's Time
LP Capricorn CPO148\$6.98
- BROWN, JAMES**
Reality
LP Polydor PD6039\$6.98
- BROWN, SHIRLEY**
Woman To Woman
LP Truth TRS4206\$6.98
- BURNS, GEORGE**
An Evening With George Burns
LP Pride P00011\$6.98
- CALE, JOHN**
Fear
LP Island ILPS9301\$6.98
- CARLTON, CARL**
Everlasting Love
LP ABC ABCD857\$6.98
- CARR, VIKKI**
Hoy
LP Columbia PC33340\$6.98
8T PCA33340\$7.98
CA PCT33340\$7.98
- CASH, JOHNNY**
Children's Album
LP Columbia C32898\$4.98
8T 18C-32898\$6.98
Sings Precious Memories
LP C33087\$4.98
8T 18C-33087\$6.98
- CHICAGO**
Chicago Transit Authority I
QL Columbia GQ33255 [2]\$7.98
QB QCA33255\$13.98
Chicago II
QL Columbia GQ33258\$7.98
QB QCA33258\$13.98
Chicago III
QL Columbia C2Q30110\$11.98
QB QCA30110\$13.98
Chicago V
QL Columbia CQ31102\$6.98
QB CAQ31102\$7.98
Chicago VI
QL Columbia CQ32400\$6.98
QB CAQ32400\$7.98
Chicago VII
QL C2Q32810\$11.98
QB QCA32810\$13.98
- COLTER, JESSI**
I'm Jessi Colter
LP Capitol ST11363\$6.98
- COUNTRY JOE**
Country Joe
LP Vanguard VSD 79348\$6.98
- COVAY, DON**
Hot Blood
LP Mercury SRM1-1020\$6.98
8T MCR1-1020\$7.95
CA MCR4-1-1020\$7.95
- DAUGHERTY, BYRON KEITH**
Back Door Man
LP Stanza ST2000\$6.98
- EDEN ELECTRONIC ENSEMBLE**
Plugged In Joplin
LP Pye 12101\$6.98
- EL CHICANO**
The Best Of Everything
LP MCA 437\$6.98
8T MCAT437\$7.98
CA MCAC437\$7.98
- ESSEX, DAVID**
Essex, David
LP Epic PC33289\$6.98
8T PCA33289\$7.98
CA PCT33289\$7.98
- FOGELBERG, DAN**
Souvenirs
CA Epic ET33137\$6.98
- FRIEL, BRIAN**
Brian Friel
LP Pye 12102\$6.98
- GALLAGHER, RORY**
Sinner
LP Polydor PD6510\$6.98
- GAYNOR, GLORIA**
Never Can Say Goodbye
LP MGM M3G-4982\$6.98
- GENTLE GIANT**
Acquiring The Taste
LP Vertigo VEL1005\$6.98
- GONG**
You
LP Virgin VR13-113\$6.98

- GORDON, JOE**
Introducing Joe Gordon 1954
LP Trip RLP5535\$5.98
- GROSS, HENRY**
Plug Me Into Something
LPA&M SP 4502\$6.98
- GROWL**
Growl
LP DiscReet DS2209\$6.98
- GUESS WHO**
Flavors
LP Victor CPL1-0636\$6.98
- HARRISON, GEORGE**
Dark Horse
LP Apple SMAS3418\$6.98
- HART, CLAY**
Travelin' Minstrel Man
LP Ranwood 8135\$6.98
- HOSFORD, LARRY**
Larry Hosford a. k. a. LORENZO
LP Shelter SR 2132\$6.98
8T Shelter SRT2132\$7.98
- HOUSE, BILL**
Give Me A Break
LP Victor BEL0786\$6.98
- HUDSON-FORD**
Free Spirit
LPA&M SP3652\$6.98
- HUSKY, FERLIN**
Champagne Ladies & Blue Ribbon
Babies
LP ABC 849\$6.98
- INTRUDERS**
Energy Of Love
LP KZ33149\$5.98
8TZA33149\$6.98
- IRON BUTTERFLY**
Scorching Butterfly
LP MCA 465\$6.98
8TMCAT465\$7.98
- JADE WARRIOR**
Floating World
LP Island ILPS9290\$6.98
- JOEL, BILLY**
Streelife Serenade
QL Columbia PCQ33146\$7.98
- JOHN, ELTON**
Empty Sky
LP MCA 2130\$6.98
8TMCAT2130\$7.98
CA MCAC2130\$7.98
- JONES, GEORGE, & TAMMY WYNETTE**
George & Tammy & Tina
LP Epic KE33351\$5.98
8T EA33351\$7.98
CA ET33351\$6.98
- JONES, JACK**
Write Me A Love Song Charlie
LP Victor APL1-0773\$6.98
- JONES, TOM**
Somethin' Bout You Baby I Like
LP Parrot PAS71066\$6.98
- KAYGEE'S**
Keep On Bumpin' & Masterplan
LP Gang 101\$6.98
- KNIGHT, GLADYS, & THE PIPS**
In The Beginning
LP Bell 1323\$6.98
8T Bell 8301-1323H (GRT)\$7.95
- KRAFTWERK**
Autobahn
LP Vertigo VEL2003\$6.98
- KRISTOFFERSON, KRIS, & RITA COOLIDGE**
Breakaway
LP Monument PZ33278\$6.98
- LABELLE**
Nightbirds
8T Epic ET33075\$6.98
- LEGARDE TWINS**
Legarde Twins
LP LGT 1001\$6.98
- LOGGINS, DAVE**
Apprentice
CA Epic ET32833\$6.98
- MAHOGANY RUSH**
Maxoom
LP 20th Century T463\$6.98
- MAN**
Slow Motion
LP United Artists UALA345-G\$6.98
- MANZAREK, RAY**
The Whole Things Started With
Rock & Roll Now It's Out Of Control
LP Mercury SRM1-1014\$6.98
8T MCR1-1014\$7.95
CA MCR4-1-1014\$7.95
- MARTINO, AL**
To The Door Of The Sun
LP Capitol ST-11366\$6.98
- MCLAUGHLIN, JOHN/DAVE HOLLAND/JOHN SURMAN/STU MARTIN/KARL BERGER**
Where Fortune Smiles
LP Pye 12103\$6.98
- MELVIN, HAROLD, & THE BLUE NOTES**
To Be True
LP Philadelphia Int'l KZ33148\$5.98
8TZA33148\$6.98
CA ZT33148\$6.98
- MILLER, JODY**
Country Girl
LP Epic KE33349\$5.98
8T EA33349\$6.98
- MILLS, ELEANORE**
This Is
LP Astroscope AS5004\$6.98
- MIRACLES**
Don't Cha Love It
LP Tamla T6-33651\$6.98

- MURPHEY, MICHAEL**
Murphey, Michael
LP Epic KE33290\$5.98
8T EA33290\$6.98
- NICO**
The End
LP Island ILPS 9311\$6.98
- OHIO PLAYERS**
Fire
QB Mercury MQ8-1-1013\$7.95
- OREGON**
Winter Light
LP Vanguard VSD79350\$6.98
- OSBORNE BROTHERS**
Pickin' Grass & Singin' Country
LP MCA 468\$6.98
8TMCAT468\$7.98
- O'SULLIVAN, GILBERT**
A Stranger In My Own Back Yard
LP MAM 10\$6.98
- PATTERSON, BRENDA**
Like Good Wine
LP DiscReet DS2211\$6.98
- PAUL, BILLY**
Got My Head On Straight
LP Philadelphia Int'l KZ33157\$5.98
8TZA33157\$6.98
CA ZT33157\$6.98
- PAYNE, JOHN**
First Album
LP Bromfield BRI\$6.98
- PETERS, ROBERTA**
Raisins & Almonds
LP Audio Fidelity AFSD6270\$6.98
8TAFB-6270\$6.98
- PILOT**
Pilot
LP EMI ST116368\$6.98
- POCO**
Cantamos
QL Epic PEQ33192\$7.98
QB EAQ33192\$7.98
- POTEROE, BRIAN**
Pinball
LP Chrysalis CHR1065\$6.98
- PRESLEY, ELVIS**
Promised Land
LP Victor APL1-0873\$6.98
- RASPUTIN STASH**
Devil Made Me Do It
LP Gamigo GMS1000\$6.98
- RICH, CHARLIE**
The Silver Fox
QL Epic PEQ33250\$7.98
QB EAQ33250\$7.98
- ROXY MUSIC**
Country Life
LP Atco SD36-106\$6.98
- RUFUS featuring CHAKA KHAN**
Rufused
LP ABC ABCD837\$6.98
- SAINTE-MARIE, BUFFY**
Changing Woman
LP MCA 451\$6.98
8TMCAT451\$7.98
- SAIN, OLIVER**
Bus Stop
LP Abet 406\$6.98
- SAYER, LEO**
Just A Boy
LP Warner Bros. BS2836\$6.98
- SCHOCK, HARRIET**
She's Low Clouds
LP 20th Century T460\$6.98
- SCOTT-HERON, GIL, & BRIAN JACKSON**
The First Minute Of A New Day
LP Arista 4030\$6.98
- SECRET OYSTER**
Furtive Pearl
LP Peters Int'l PILPS9003\$6.98
- SEGER, PETE**
Banks Of Marble
LP Folkways FTS31040\$6.98
- SLEDGE, PERCY**
I'll Be Your Everything
LP Capricorn CPO147\$6.98
- SMITH, CARL**
It's Time To Pay The Fiddler
LP MCA 467\$6.98
8TMCAT467\$7.98
CA MCAC467\$7.98
- SMITH, CARL**
The Way I Lose My Mind
LP Hickory H3G-4518\$6.98
- SMITH, CONNIE**
I've Got My Baby On My Mind
LP Columbia KC33375\$5.98
8TCA33375\$6.98
- SOUL SURVIVORS**
Everything's Changing
LP KZ33186\$5.98
8TZA33186\$6.98
- SPARKS**
Propaganda
LP Island ILPS 9312\$6.98
- STAMPLEY, JOE**
Stampley, Joe
LP Epic KE33356\$5.98
8T EA33356\$6.98
- STATLER BROTHERS**
Sons Of The Motherland
LP Mercury SRM1-1019\$6.98
8T MCR1-1019\$7.95
CA MCR4-1-1019\$7.95
- SWAMP DOGG**
Have You Heard This Story?
LP Island ILPS9299\$6.98
- SWAN, BILLY**
I Can Help
CA Monument ZT33279\$6.98

- TATE, GRADY**
By Special Request
LP Buddah BDS5623\$6.98
- TEMPTATIONS**
A Song For You
LP Gordy G6-969S1\$6.98
- THIN LIZZY**
Night Life
LP Vertigo VEL2002\$6.98
- TOWER OF POWER**
Urban Renewal
LP Warner Bros. 2834\$6.98
- TUCKER, TANYA**
Greatest Hits
LP Columbia KC33355\$5.98
8TCA33355\$6.98
CACT33355\$6.98
- TWITTY, CONWAY**
Linda On My Mind
LP MCA 469\$6.98
8TMCAT469\$7.98
CAMCAC469\$7.98
- WALKER, CHARLES, & THE NEW YORK CITY BLUES BAND**
Blues From The Apple
LP Oblivion OD4\$5.98
- WALSH, JOE**
So What
LP ABC DSD50171\$6.98
- WEBSTER, JOEL**
Elixir
LP Crossover CR9004\$6.98
- WELLS, JUNIOR**
On Tap
LP Delmark DS635\$6.98
- WESLEY, FRED, & THE NEW JB'S**
Breakin' The Bread
LP People PE6604\$6.98
- WHISPERS**
Greatest Hits
LP Janus JXS7013\$6.94
8T Janus 8098-7013H (GRT)\$7.95
- WILLS, DAVID**
Barrooms To Bedrooms
LP Epic KE33353\$5.98
8T EA33353\$6.98
- WILSON, JOE LEE**
Livin' High Off Nickels & Dimes
LP Oblivion OD5\$5.98
- WINTER, JOHNNY**
Winter, John Dawson, III
QL Blue Sky PZQ33292\$7.98
QB ZAQ33292\$7.98
- WRIGHT, BETTY**
Danger High Voltage
LP Alston 4400\$6.98
- WYATT, ROBERT**
Rock Bottom
LP Virgin VR13-112\$6.98
- YES**
Relayer
LP Atlantic SD18122\$6.98

INTERNATIONAL

- CARLI**
Plays Guarany
LP Audio Fidelity AFSD6267\$6.98
- DANKO, ROBBIE, & HIS ORCH.**
Big Band Standards
LP Audio Fidelity AFSD6269\$6.98
- GOYKOVICH, DUSKO**
After Hours
LP Enja 2020\$6.98
- HARLOW**
Live In Quad
QL Fania QXSLP00472 [2]\$7.98
- MASTER MUSICIANS OF JA-JOUKA**
Master Musicians of Jajouka
LP Adelphi AD3000\$6.98
- NAVEL MANEUVERS—Belly Dance Music**
Mohammed El Bakkar
LP Audio Fidelity AF2415\$7.98
- RAY, RICARDO, & BOBBY CRUZ**
1975
LP Vaya XVS33\$5.98
8T BXT33\$6.98
CA 4XT33\$6.98
- SANTAMARIA, MONGUITO**
En Una Nota
LP Inca XSLP1040\$5.98
8T BXT1040\$6.98
CA 4XT1040\$6.98
- SONORA DE PANCHITO CORCHADO & SUS VOCES**
Mexico Tropical
LP Audio Fidelity AFSD6262\$6.98

THEATRE/FILMS/TV

- COME ON & ZOOM**
TV Soundtrack
LPA&M SP3402\$6.98
- GOLD**
Original Soundtrack
LP ABC ABCD-855\$6.98
- GODFATHER, PART II**
Original Soundtrack
LP ABC ABCD856\$6.98
- ISLAND AT THE TOP OF THE WORLD**
LP Disneyland 3814\$6.98
- LENNY**
Soundtrack (Dustin Hoffman)
LP United Artists UALA359H\$7.98

- THE LITTLE PRINCE**
Richard Burton
LP PIP 6813
Original Soundtrack
LP ABC ABCD854\$6.98
- MAN WITH THE GOLDEN GUN**
Original Soundtrack
LP United Artists UALA358G\$6.98
- TOWERING INFERNO**
Original Soundtrack
LP Warner Bros. BS 2840\$6.98

JAZZ

- BAKER, CHET**
She Was Good To Me
LP CTI 605051\$6.98
- BROWN/CELLAR/ROACH**
Best Coast K Jazz 1954
LP Trip TLP5537\$5.98
- BARRON, KENNY**
Peruvian Blue
LP Muse MR5044\$6.98
- CARN, DOUG**
Adams Apple
LP Black Jazz BJQD/21\$6.98
- CATALYST**
Unity
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LP ECM 1018/19ST\$9.98
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Swinging In London
LP Black Lion BL128\$6.98
- DORHAM, KENNY**
Ease It
LP Muse 5053\$6.98
- DUKE, KENO/CONTEMPORARIES**
Sense Of Values
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- ELLINGTON, DUKE**
Reflections Of The Big Band Era
LP Atlantic SD1665\$6.98
- ELLINGTON, DUKE**
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LP Victor APL1-0785\$6.98
- GETZ, STAN**
Captain Marvel
LP Columbia KC32706\$5.98
8TCA32706\$6.98
CACT32706\$6.98
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Rebirth
LP Muse MR5047\$6.98
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- HANCOCK, HERBIE**
Thrust
QL Columbia PCQ32965\$7.98
QB CAQ32965\$7.98
- HANCOCK, HERBIE, FREDDIE HUBBARD & STANLEY TURRENTINE**
In Concert, v.2
LP CTI 6049S1\$6.98
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Hawk In Germany
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- HOLIDAY, BILLIE, REVISITED**
C. McRae, D. Washington, S. Vaughan, etc.
LP Mainstream 409\$6.98
- HORN, PAUL**
A Special Edition
LP Island ISLD6\$6.98
- JAZZ COMPOSER'S ORCHESTRA**
Plays Numatik Swing Band
LP JCOA LP1007\$6.98
- KEYS, CALVIN**
Proceed With Caution
LP Black Jazz BJQD18\$6.98
- McGRIFF, JIMMY**
The Main Squeeze
LP Groove Merchant GM534\$6.98
- PURIM, FLORA**
Stories To Tell
LP Milestone M9058\$6.98
- RICH, BUDDY, & LIONEL HAMPTON**
Transition
LP Groove Merchant GM3302\$6.98
- ROLLINS, SONNY**
The Bridge
LP Victor APL1-0859\$6.98
The Cutting Edge
LP Milestone 89059\$6.98
- ROUSE, CHARLES**
Two Is One
LP Strata-East SES19746\$6.98
- RUSHEN, PATRICE**
Preclusion
LP Prestige P10089\$6.98
- TOLLIVER, CHARLES, MUSIC INC.**
Live In Tokyo
LP Strata-East SES 19745\$6.98
- VON SCHLIPPENBACH, ALEXANDER**
Payan
LP Enja 2012\$6.98
- WEBSTER, BEN**
Duke's In Bed
LP Black Lion BL190\$6.98
- WILSON, TEDDY**
Moonglow
LP Black Lion BL177\$6.98

- WITHERSPOON, JIMMY**
Love Is A Five Letter Word
LP Capitol ST11360\$6.98

CLASSICAL

- ALBENIZ, ISAAC**
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Kyriakou
LP Vox SVBX5404\$10.98
Complete Piano Music, v.3
LP Vox SVBX5405\$10.98
- BACH, JOHANN SEBASTIAN**
Musical Selections
Philadelphia Orch., Stokowski
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LP Odyssey Y33228\$3.49
- BARBER, SAMUEL**
Music Of
New York Philh.
LP Odyssey Y33230\$3.49
- BEETHOVEN, LUDWIG VAN**
Concerti For Piano (5); Choral Fantasy; Rondo; Sonatas For Piano No. 24 & 26; Fantasy, Op. 77
Brendel
LP Vox VSPS17 [5]\$24.90
Concerto For Piano No. 1 in C, Op. 15; Seven Bagatelles, Op. 33
Ischupp
LP FCS 50065\$2.98
8TSCS8-50065\$3.98
CASCS-50065\$3.98
Sonatas For Piano Nos. 31 in A-flat, Op. 110 & 32 in c, Op. 111
Bishop
LP Philips 6500.764\$7.98
Symphonies No. 1 in C, Op. 21 & No. 2 in D, Op. 36
Academy of St. Martin-In-The-Fields, Marriner
LP Philips 6500.113\$7.98
Symphony No. 3 in E-flat, Op. 55 (Eroica)
Berlin Philh. Orch., Furtwangler
LP Turnabout/Vox THS65020\$3.98
- BRAHMS, JOHANNES**
Symphonies (4); Academic Festival Overture, Op. 80; Tragic Overture, Op. 81
Krips, Swarowsky, Schuricht, Wallenstein
LP FCS 41 [4]\$11.92
Symphonies (4); Tragic Overture; Haydn Variations
London Philharmonia Orch., Toscanini
LP Turnabout/Vox THS65027/30 [4]\$15.92
- CHIHARA, PAUL**
Grass; Ceremony I; Ceremony III
Neidlinger, London Sym. Orch., Marriner
QL Turnabout QTV34572\$3.98
- CHOPIN, FREDERIC**
Complete Works For Piano & Orchestra
LP Philips 6747.003 [3]\$23.94
- DVORAK, ANTONIN**
Symphony No. 8 in G
Walter
LP Odyssey Y33231\$3.49
- KALKBRENNER, FRIEDRICH WILHELM**
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Kann, Hamburg Sym., Beissel/Hummel; Grand Piano
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- LALO, EDOUARD**
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LP Odyssey Y33229\$3.49
- LISZT, FRANZ JOSEF**
Dante Symphony
Radio Luxembourg Orch., Cao
QL Vox QCE31082\$4.98
- MAHLER, GUSTAV**
Das Lied Von Der Erde
Bernstein
LP Columbia KM31919\$6.98
8TMT31919\$6.98
QLKMQ31919\$7.98
- MASSENET, JULES**
Piano Concerto
Dosse, Westphalian Sym. Orch., Landau/Saint-Saens; Africa/Gounoud: Fan.
QL Candide QCE31088\$4.98
- MASSENET, JULES**
Scenes Hongroises (Orchestral Suite No. 2)
Radio Luxembourg Orch., Cao/Lalo: Rapsodie Norvegienne/Chabrier: Fete Polonoise
QL Turnabout QTV34570\$3.98
- Church Sonatas For Organ & Orchestra**
Haselboeck, Graz Cappella Classica, Hochstrasser
LP Turnabout TV34565\$3.98
- Cois Fan Tutte**
Caballe, Baker, Gedda, Gonzaroli, Cotrubas, Wixell, Royal Opera House Covent Garden Chorus & Orch., Davis
LP Philips 6707.025 [4]\$31.92
- Sonatas For Piano**
Kraus (v.1)
LP Odyssey Y3 33220 [3]\$10.47
- Sonatas For Piano**
Kraus (v.2)
LP Odyssey Y3 33224 [3]\$10.47
- Symphonies Nos. 29, 31, 34, 35, 36, 38, 39, 40, 41; Overtures (Don Giovanni & Marriage Of Figaro)**
London Philh. Orch., Beecham
LP Turnabout/Vox THS65022/26 [5]\$19.90

(Continued on page 57)
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FEBRUARY 8, 1975, BILLBOARD

Country

Cinnamon Disks Checks Out; Felts To ABC-Dot?

NASHVILLE — Cinnamon Records based here has divested itself of its last remaining artists and apparently is going out of the record business if legal entanglements can be straightened out.

The big hangup now concerns the signing of Narvel Felts, the outstanding artist among the Cinnamon group, by ABC-Dot. According to several officials, the move includes the purchase of existing masters. However, RCA refuses to release the masters until a settlement is made on studio charges run up by Cinnamon,

and a Nashville bank also has an interest in the tapes. Thus, Felts' contract is somewhere in a state of limbo.

ABC-Dot, however, has signed Sharon Vaughn, Felts' former singing partner at Cinnamon, and a session is due soon for the singer. Other past Cinnamon artists have been signed to other labels, with Felts holding out for a number of months due to his friendship with Cinnamon officials Johnny Morris and others, and because of the legal hangups.



Bob Schanz photo

VAUGHN SIGNED—Sharon Vaughn, formerly with Cinnamon Records, is signed to a recording contract by ABC-Dot's Jim Foglesong, left. Shown with them are Phillip Levitan, and Larry Baunach, right, vice president of the ABC-Dot operation.

Dominion Debuting On Disks

RICHMOND—The newly revived "Old Dominion Barn Dance" (Billboard, Jan. 25), now has established a record label, and has signed Ron Craddock, brother of Bill "Crash" Craddock, and Juell Payton.

Ralph Wright, president of Versatility Productions, the firm involved in the revival, says the label will be called either Dominion or Old Dominion, depending upon union clearance.

Wright also has projected both an Old Dominion Barn Dance Club, with membership now numbering in excess of 1,000, and a special Old Timer's Day to be held in April. Already contracted for this special show are Grandpa Jones and Joe Maphis, both of whom had their beginnings on the original show.

The new version of the old radio show will be broadcast on station WTVR, a 24-hour country station, and probably televised one hour weekly on WTVR-TV. Both stations are owned by the Roy H. Park Broadcasting Co., which owns seven stations in all, each with a country format. "This way they will be able to push the local talent developed through the Barn Dance," Wright said.

Recently introduced to the au-
(Continued on page 56)

A THIRD IN OFFING

Huey Meaux Rides Again With 2 Hits

HOUSTON—Producer Huey Meaux, who scored with dozens of hits in the past, has hit on two consecutive country singles which he broke in this city. Currently he's working on a third.

The veteran Cajun music official released "Until The Next Teardrop Falls" to Dot Records, recorded by Freddie Fender on Meaux's Crazy Cajun label. It had sold nearly 10,000 records in this area.

He then leased "Matilda" by Donnie King, which he had placed on his American Playboy label, to Warner Bros. King, bass player for Frenchie Bourque, also had a breakout in this city. For that matter, so did Bourque, with his "Big Mamou," still another old standard.

"Until the Next Teardrop Falls" was co-written some seven years ago by Vivian Keith and Ben Peters when both were writing for Shelby Singleton. During Meaux's subsequent stay in prison, it was Ms. Keith who took care of his family's needs, his business affairs and his mail. Meaux says he made a promise to her that one day he would turn the song into a hit record. It earlier had been recorded 32 times, including a hit version by Duane Dee, produced by Kelso Herston, on Capitol.

"It means more to me to have it a hit for her than anything else," Meaux says. Paradoxically, Freddie

Fender, the Chicano singer who has the current hit, also spent considerable time in prison for smoking marijuana in Louisiana.

Meaux took another standard, "Matilda," turned it out on another of his custom labels, had a massive breakout with the song here and leased it to Warner Bros.

Meaux says he has a third such song, also a standard, which is just in the leasing stage.

"I followed my own instinct," Meaux says. "If a song sounds right to me, I don't care who rejects it. I'll put it on one of my labels, and people are picking them up again. Everyone had a shot at these songs. Now people are asking me to produce hits for them."

Still another paradox: "Matilda" is published by Combine Music. It originally was part of the Longhorn catalog, which was sold to Combine by Steve Poncio some years after it was first released in 1958.

Mrs. Denning Dead

NASHVILLE—Services were held at 2 p.m. last Wednesday (22) in Springfield, Tenn., for Mrs. Maude Denning, mother of Mrs. Jo Walker, executive director of The Country Music Assn.

Mrs. Denning is survived by nine children, including Mrs. Walker.

FEBRUARY 8, 1975, BILLBOARD

It's Lassoed The Country

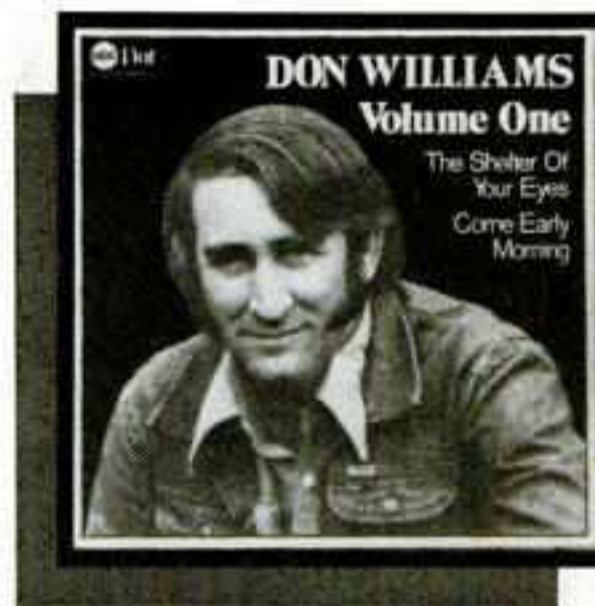
Top 10 And Climbing:

Don Williams'

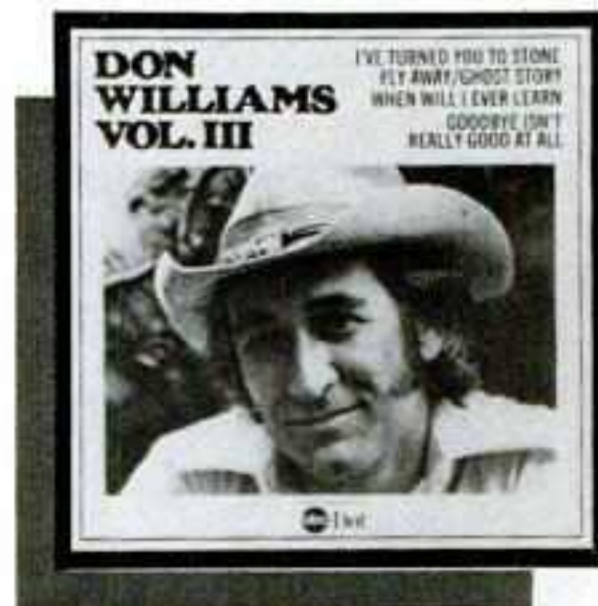
"THE TIES THAT BINDS"

DOA-17531

DOSD-2014



DOSD-2004

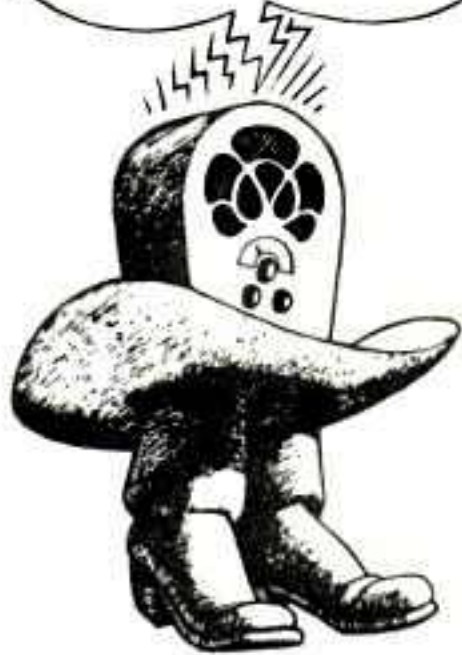


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Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 2/8/75

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This Week			Last Week			Weeks on Chart	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart		This Week	Last Week	Weeks on Chart
1	3	9	35	38	9	68	74	5	
★2	6	11	★36	50	4	69	54	10	
3	4	10	37	43	7	★70	91	2	
★4	10	8	★38	45	7	★71	NEW ENTRY	→	
★5	12	8	★39	53	5	72	81	7	
★6	9	9	40	41	12	73	82	5	
★7	8	16	41	36	10	74	83	3	
★8	14	8	★42	61	3	75	68	15	
9	11	11	★43	55	4	★76	89	2	
10	1	10	★44	46	9	77	85	3	
★11	15	12	★45	57	4	78	69	8	
★12	18	13	★46	47	12	79	86	6	
★13	2	11	★47	48	8	★80	NEW ENTRY	→	
14	16	9	★48	60	3	★81	99	2	
★15	19	9	★49	51	7	82	88	3	
★16	25	6	★50	64	4	83	87	4	
★17	21	10	★51	58	8	★84	NEW ENTRY	→	
★18	20	9	★52	62	5	85	93	3	
★19	28	5	★53	63	4	86	90	3	
★20	24	9	54	59	5	87	92	2	
★21	27	9	55	56	8	★88	NEW ENTRY	→	
★22	22	11	56	26	14	89	98	2	
★23	30	8	57	65	6	90	77	6	
★24	31	6	58	32	14	91	NEW ENTRY	→	
25	29	8	★59	72	2	92	94	4	
26	5	15	★60	67	5	93	80	6	
27	7	12	★61	73	2	94	95	3	
★28	37	6	★62	79	2	95	97	3	
29	23	11	★63	75	3	★96	NEW ENTRY	→	
30	17	16	★64	33	14	97	100	2	
★31	44	7	★65	34	13	★98	NEW ENTRY	→	
32	35	6	★66	76	4	★99	NEW ENTRY	→	
★33	13	14	★67	70	6	100	NEW ENTRY	→	
★34	42	5							

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Country

Country Radio Seminar Looks At Recession

NASHVILLE—The matter of the current economy will figure heavily in this year's Country Radio Seminar, scheduled to be held here March 14-15 at the Airport Hilton.

Ric Libby, KENR, Houston, is chairman of the agenda committee. He says the agenda is aimed at programming success, and creating ways to make this year a successful one for radio.

John Brown of MCA Records is chairman of the seminar. No keynote speaker has been announced yet. However, a lineup of speakers includes some of the most prestigious names in country radio.

Registration forms and information may be obtained by writing to the Country Radio Seminar, Box 12617, Nashville, 37212.

Nashville Scene

By COLLEEN CLARK

Roy Clark, at the invitation of the U.S. Department of the Interior, has cut a series of TV promotional spots for the National Parks Service. . . . Freddy Weller special guest on March of Dimes Telethon from WJHG-TV in Panama City, Fla. . . . Diana Trask flew to Los Angeles from her engagement at the Frontier Hotel, Las Vegas, to record the theme song for new ABC Movie of the Week, "Anything Goes," under the direction of Nelson Riddle. . . . Rex Allen Jr. really following in his Dad's footsteps. He is booked to play the Pikes Peak Or Bust Rodeo in Colorado Springs, Colo., which Rex Sr. has worked for the last decade.

Billy Parker has signed an exclusive recording contract with Sunshine Country Records in Arlington, Tex. . . . The Le Garde Twins appeared on the Merv Griffin Show Jan. 30, along with fellow Australian, Helen Reddy. . . . Bob Luman drew standing room crowds at his recent Holland appearance. Already scheduled for network television appearances in Holland and Germany.

Roger Miller to host the tenth annual Academy of Country Music Awards in Los Angeles on Feb. 27. The event will be filmed at the Aquarius Theater and will be aired on ABC's Wide World of Entertainment March 5. . . . Ronnie Milsap, voted Male Vocalist of the Year by The Country Music Assn., has signed as a writer-member with The American Society of Composers, Authors and Publishers. . . . Jim Aho has signed as an exclusive writer with Loyd of Nashville Music, Inc., a division of House of Loyd, Inc. . . . Elmer Fudpucker has joined Nashville International Corp. for bookings and representation. Fudpucker has recently been working with the Jerry Lee Lewis Show.

Elroy Kahanek of RCA Records and Johnny Russell were both robbery victims as they entered their hotel rooms last week. . . . While appearing at the North 40 Club in Ontario, Calif., last week, the club received a bomb threat. However, no bomb was found and Marty Robbins signed autographs and talked with the guests until the building was cleared for readmittance. . . . Cuzzin Sipe set to headline the Wyoming, Ill., "Spoon River Days." It will be his third straight appearance at the annual June event. . . . Chip

Taylor, Conny Van Dyke and Eddie Rabbitt were among artists to appear on the Cerebral Palsy Telethon in Lewiston Jan. 25. . . . Judy Lynn opening the racing season in Hot Springs, Ark., with her annual two-week show at the Royal Vista Inn on Feb. 6-15.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 2/8/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 2	4	7	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
3	2	29	BACK HOME AGAIN—John Denver, RCA CPL1-0548
★ 5	1	9	CITY LIGHTS—Mickey Gilley, Playboy PB 403
6	7	7	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
7	3	8	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
8	5	17	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
9	9	19	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
★ 10	6	8	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
★ 11	12	7	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
★ 12	13	12	LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (Word/ABC)
★ 13	15	35	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
★ 14	12	14	DON WILLIAMS, VOL. III—ABC/Dot DOSD 2004
★ 15	11	33	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
★ 16	19	94	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
★ 17	16	11	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
★ 18	18	23	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
★ 19	8	12	GET ON MY LOVE TRAIN—La Costa, Capitol ST 11345
★ 20	14	8	COUNTRY HEART 'N SOUL—Freddie Hart, Capitol ST 11353
★ 21	17	22	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
★ 22	21	9	REUNION—Glen Campbell, Capitol SW 11336
★ 23	27	3	RIDE 'EM COWBOY—Paul Davis, Bang 401
★ 24	22	6	BREAK AWAY—Kris Kristofferson & Rita Coolidge, Monument PZ 33278 (Columbia)
★ 25	25	22	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
★ 26	24	31	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
★ 27	22	13	MISS DONNA FARGO—ABC/Dot DOSD 2002
★ 28	30	12	GREATEST HITS—Mel Tillis, MGM M3G 4970
★ 29	24	12	WOMAN TO WOMAN—Tammy Wynette, Epic KE 33246 (Columbia)
★ 30	31	18	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
★ 31	29	36	PURE LOVE—Ronnie Milsap, RCA APL1-0500
★ 32	NEW ENTRY		PROMISED LAND—Elvis Presley, RCA APL1-0873
★ 33	38	4	BARBI DOLL—Barbi Benton, Playboy PB 404
★ 34	36	2	SONS OF THE MOTHERLAND—Stattler Brothers, Mercury SRM-1-1019 (Phonogram)
★ 35	NEW ENTRY		LINDA ON MY MIND—Conway Twitty, MCA 469
★ 36	34	9	LATEST & GREATEST—Danny Davis, RCA APL1-0774
★ 37	NEW ENTRY		IT'S TIME TO PAY THE FIDDLER—Cal Smith, MCA 467
★ 38	NEW ENTRY		A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
★ 39	40	3	THE BEST OF JIM REEVES SACRED SONGS—RCA APL1-0793
★ 40	44	27	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
★ 41	28	7	SHE CALLED ME BABY—Charlie Rich, RCA APL1-0685
★ 42	NEW ENTRY		GREATEST HITS Vol. 1—Billy "Crash" Craddock, ABC ABCD 850
★ 43	29	14	CLASSIC CLARK—Roy Clark, ABC/Dot DOSD 2010
★ 44	32	11	GREATEST HITS—Diana Trask, ABC/Dot DOSD 2007
★ 45	43	5	CHAMPAGNE LADIES & BLUE RIBBON BABIES—Fertin Husky, ABC 849
★ 46	33	24	COUNTRY—Anne Murray, Capitol ST-11324
★ 47	46	9	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY—Hank Williams & Hank Williams Jr., MGM M3G 4975
★ 48	35	15	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
★ 49	39	18	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
★ 50	37	13	PLEASE DON'T TELL (That Sweet Ole' Lady Of Mine)—Johnny Carver, ABC ABCD 843
	49	4	WROTE—Dick Feller, United Artists UA-LA349
	42	6	I WISH I HAD LOVED YOU BETTER—Eddy Arnold, MGM M3G 4961

Gary Buck, RCA Canadian

recording artist, doing sessions in Nashville this week under the production of Bobby Bare. . . . Sandi Burnett on tour of Texas, promoting her new single. . . . Warner Bros. artist Doug Kershaw performing for the Hardware Convention of Coast-To-Coast Stores at the Leamington Hotel in Minneapolis.

WE are the company with 11 records on this week's country charts.

WE are the company with one of the most impressive executive teams in the industry to handle country A&R, promotion and sales in our newly expanded Nashville operation.

WE are the company which has committed extraordinary marketing advertising support for our first quarter country product, including radio, national and local print and one of the industry's most extensive TV ad campaigns for country product.

**WE ARE MGM.
WE MEAN BUSINESS.**



Cochran Splits Atl.'s GRC; Cites No Rap With Pres.

NASHVILLE—Citing an inability to communicate with the imprisoned president of the GRC label, Wally Cochran and his long-time secretary, Vicky Mabe, have resigned from the Atlanta-based company.

The owner of GRC, Michael Thevis, is in prison at Lexington, Ky. In his absence, the firm is being run by Buz Wilburn, executive vice president, onetime cameraman and writer for Faron Young's Music City News, and later an official with Capitol Records.

Cochran, who spent his early years with some of the better known big bands, and then more than two decades with RCA, joined GRC a year ago, bringing Moe Bandy and others to the label.

"Wilburn has control of the company, and it's impossible to communicate with Thevis," Cochran said as he submitted his resignation. He said his future plans are indefinite, but that they likely would include the fields of public relations and promotion. He also said he has received calls from several artists and groups asking him to manage them.

Ms. Mabe, who was with Cochran at RCA and left with him for GRC, also stepped out of her job, and says she is interested in the field of public relations. Her background is strong in that field, and also as a legal secretary.

Cochran was responsible for bringing many artists to the RCA label during his tenure there.

Nix Free Radio Station Talent

NASHVILLE—A situation which flared up and was first brought to light by Billboard more than a year ago now has reached a state of unanimous agreement by two separate organizations here.

The Nashville Talent Directors, in a meeting with the record promotion group known as the National Association of Country Sales and Promotion Executives (NACSAPE), decided that "name" talent would not be provided free to radio stations because of the "irreparable" damage done to talent buyers in a given area.

A similar move a year ago on behalf of most record company promotion men was reported in Billboard, and then vehemently denied by a few.

However, at this meeting, the record promotion men agreed to stop sending in major artists when radio stations hold special promotions. They did, however, agree to

provide lesser-known artists for promotional purposes.

A spokesman, who asked not to be identified, said "The booking agent gets in all sorts of troubles with the clubs. They can't sell an artist at a club if the stations do a show with that artist for free."

In the past it was noted that, when turned down by record companies, there were a few stations that simply would not play the records of the artist requested. Now, with a unani-

mous stand, there is a feeling that stations will be unable to take such action.

Some sales and promotion people, however, said they would honor commitments already made for this year, and would work with those major outlets which they consider vital to record promotion. Specific examples listed were the WPLO Appreciation days in Atlanta, a WBAP show in the Fort Worth-Dallas area, and shows in Denver and Chicago.

Dominion Debuts On Disks

• Continued from page 51

dience of the show was Sunshine Sue Jr., daughter of the original Sunshine Sue (Sue Workman), who presided over the program from its beginning in 1946 until she departed in 1957. In 1949, Gov. William Tuck crowned her "Queen of the Hillbillies." The show then was taken over by Carlton Haney, now a successful promoter of country talent. Young Sunshine Sue now is 27 years old. Other performers who worked the program in its early days included Wilma Lee and Stoney Cooper, Col. Jim Wilson, Mac Wiseman, Slim Bryant, Curley Collins, Sonny Day and many others.

Under the newly established Barn Dance club, according to Wright, patrons are admitted to any show for a dollar less than the going rate, and plans are being formulated with the Rodeway Inn and Piedmont Airways for special rates for club members.

The next show, set for Feb. 16, in-

cludes Tammy Wynette, David Houston and Ray Griff. Twenty-four hours after going on sale, more than 2,500 tickets had been sold.

Truehart Soon To Open Studio

NASHVILLE—Former recording artist Nelson Truehart is opening his own \$185,000 studio here in late spring, and will specialize to a great extent in commercial jingles.

The 16-track studio will be located on a 20-acre site just outside the city, with financing by the Kentucky Banking Assn., which guaranteed a quarter-million dollars in commercials as a starter.

Most of the studio use will involve custom work, aside from the commercials cut by Truehart and his staff.

He will continue to operate with his own band in the area, and also will have the musicians available as a staff unit for recordings.

Tom T. Hall Sets May 23 Golf Meet

CHATTANOOGA—Tom T. Hall is the latest of artists lending their names to a golf tournament for charitable causes.

The official Tom T. Hall tournament will be held here May 23, to benefit the Bethel Bible School. This school is somewhat unusual in that it is operated for youngsters whose parents are imprisoned.

Hall plans to put on a show in conjunction with the event and will have topflight talent from all fields of the entertainment business.



Bob Schanz photo

KERSHAW CHARACATURE—Doug Kershaw looks at a look-a-like doll done by Barbara Stassi of Wood River, Ill., who crafted the figure of the Warner Brothers artist.

FEBRUARY 8, 1975, BILLBOARD

Hearing Is Believing

Top 15 And climbing:

Tommy Overstreet's

"I'M A BELIEVER"

DOA-17533

Yet Another Country Smash

From 11

New LP/Tape Releases

Continued from page 50

Symphonies No. 35 in D, K.385 (Haffner) & 41 in C, K.551 (Jupiter)
Concertbouw Orch., Krips
LP Philips 6500.429\$7.98
Symphony No. 35 in D, K.385 (Haffner); Adagio & Fugue in c, K.546; Divertimenti in F, K.138 & in D, K.138
LP FCS 50068\$2.98
BT SCSB-50068\$3.98
CA SCSB-50068\$3.98

PARRIS, ROBERT
The Book Of Imaginary Beings
Univ. of Maryland Trio & Quartet/
Evet: Quintet For Piano & Strings
LP Turnabout TV34568\$3.98

PROKOFIEV, SERG
The Stone Flower
LP Columbia M3 33215 [3]\$20.94

SAINTE-SAFENS, CAMILLE
Complete Music For Cello & Orchestra
Walevska, National Opera Orch. Of Monte Carlo, Inbal
LP Philips 6500.459\$7.98

SCHUBERT, FRANZ
String Quartet in d, "Death & The Maiden"
Quartet Collegium Aureum
LP BASF KHC22059\$6.98

STRAVINSKY, IGOR
Les Noces
Craff
LP Columbia M33201\$6.98

TCHAIKOVSKY, PETER ILYITCH
Concerto For Piano No. 1
Joselson, Philadelphia Orch., Ormandy/Prokofiev: Concerto For Piano No. 2
LP Red Seal ARL1-0751\$6.98
The Maid Of Orleans
LP Columbia M4 33210 [4]\$27.92
Nutcracker (Complete)
National Philh. Orch., Bonyng
LP London CSA2239 [2]\$13.96

THALBERG, SIGISMUND
Solo Piano Works, Op. 64, Op. 20, Op. 72 & Op. 73
Ponti, Westphalian Sym. Orch., Kapp
LP Vox CE31084\$4.98

TIPPETT, MICHAEL
Four Ritual Dances; Concerto For Orchestra
London Sym. Orch., Royal Opera House, Davis
LP Philips 6580.093\$7.98
Sonatas For Piano Nos. 1, 2 & 3
Crossley
LP Philips 6500.534\$7.98

VERDI, GIUSEPPE
La Traviata
Freni, Bonisoli, Staatskapelle Berlin, Gardelli
LP BASF KBL21644

WAGNER, RICHARD
Symphony in C; Overtures (Das Liebesverbot & Die Feen)
Hamburg Sy., Radio Luxembourg Orch., Beissel, Springer
LP Turnabout TV34497\$3.98

YSAYE, EUGENE
Six Sonatas For Violin, Op. 27
Ricci
QL Vox QCE31085\$4.98

CLASSICAL COLLECTIONS

ENTREMONT, PHILIPPE
Sonata Album
LP Columbia MG33202 [2]\$7.98

FIRKUSNY, RUDOLF
Bohemian Piano Music
LP Vox 31086\$4.98

GAZZELLONI, SEVERINO
Flute Concertos
LP Philips 6500.611\$7.98

GRUMIAUX, ARTHUR, & DINAORAH VARS
Music For Violin & Piano
LP Philips 6500.814\$7.98

ITALIAN BAROQUE WIND CONCERTI
(Works by A. Scarlatti, A. Marcellino, Stradella, Sammartini)
QL Turnabout QTV34573\$3.98

LEHRNDORFER, FRANZ
A Survey Of The World's Greatest Organ Music: Germany, v.4
QL Vox QSVB5319\$10.98

MARION, ALAIN
Italian Baroque Flute Concerti
LP Turnabout TV34566\$3.98

MORRIS, JOAN, & WILLIAM BOLCOM
After The Ball, A Treasury Of Turn Of The Century Popular Songs
LP Nonesuch H71304\$3.98

OISTRACH, DAVID
Tribute To
LP Columbia MG33328\$7.98

ORGAN MASTERPIECES (J.S. Bach, Handel, Haydn)
Heiller, Exposito, Sebestyen
LP FCS 33 [3]\$8.94

POLONSKA, ELENA
Harp Music From The Middle Ages
QL Vox QCE31083\$4.98

BOOK REVIEW

Beiderbecke's Sad Story; Rotgut Booze Fatal At 28

LOS ANGELES—To those still around who remember him, Leon Bix Beiderbecke in his brief career was unarguably one of the most gifted jazz cornetists of all time.

He died in 1931, at 28, and many of his records still remain active in LP reissues on several labels. But the full story of his tragic life from birth in Iowa to death (of alcoholism) in a Long Island apartment has never been documented until now.

"Bix: Man And Legend" by Richard M. Sudhalter and Philip R. Evans (published by Arlington House, \$12.95) delineates Bix's activities almost week by week from his high school and college dropouts through his orchestral jobs with the Wolverines, Jean Goldkette, Frank Trumbauer and Paul Whiteman—among numerous others—in a masterfully precise and thorough documentation. Evans actually interviewed 684 men and women who knew Beiderbecke. His research took two decades of probing.

Self-taught, young Bix "invented" an unorthodox method of fingering his instrument, one that made no sense to fellow brassmen. And the authors indicate that it was more than illegal rotgut booze that killed him; Bix endured years of frustration aspiring to create classical mu-

sic at the piano. He never did learn to read music well despite his fame as a Whiteman soloist, but no man ever faked more skillfully.

Bix, the naive WASP whose family deplored his vocation, lies buried in his hometown Davenport almost 44 years now. Few of today's rock musicians know or care about his astonishing talent. But surely there are enough older musicians and record fans still around to keep the Beiderbecke name alive. This book is a highly literate testimony to his art and deserves wide readership.

DAVE DEXTER JR.

Kiddie Disk Scheme Brings 2 Indictments

DALLAS—Charles D. Ferrier, president of B&F Marketing Co., and Warren L. Spillers, sales manager of B&F were indicted by a Dallas federal grand jury for selling fraudulent distributorships for kiddie records that they claimed were endorsed by singer Pat Boone.

Ferrier and Spillers were named in the 11-count indictment. The two allegedly ran the fake scheme from Oct. 10, 1973 to Aug. 18, 1974, attracting investors from Texas, South Carolina, Nebraska and Missouri.

According to the indictment, they advertised in newspapers that with a \$3,500 investment, distributors would receive 10 display racks and 10 good locations for selling RCA, CBS and Disney records and earn up to \$1,000 a month.

The indictment claims the two did not tell investors that Boone did not know B&F was selling distributorships or that it was selling records other than the allegedly endorsed children's Bible story records.

According to the indictment, Ferrier accepted more than \$100,000 from investors and abandoned the company without filling orders or refunding any money.

Adderley Guest At N.O. Meet

NEW ORLEANS — Funded jointly by the New Orleans public schools and the National Endowment for the Arts, the second annual Louisiana Composers Symposium will be held on the University of New Orleans campus here Feb. 14.

Saxophonist Cannonball Adderley and clarinetist Alvin Batiste are booked as featured performers.

The event will begin with a 10:30 a.m. open rehearsal, followed by a 2 p.m. seminar for students and professional musicians led by Adderley and climaxed at 8:30 p.m. with a concert by the New Orleans Symphony performing compositions by Louisiana composers. Carter Nice will conduct.

Mail LP & Scripts To Radio Stations

WASHINGTON—The Electronic Industries Assn./Consumer Electronics Group (EIA/CEG) has mailed an LP and scripts of 12 public service radio spots to over 2,000 stations as part of its 1975 industry development program. Providing consumers with useful info on purchase, installation and servicing of audio and TV products, some also pitch minority recruiting for technicians. Spots will be updated quarterly with new information.



MCA photo

NO HOTROD LP—Six of the world's leading car racers decided that if MCA Records artist Marty Robbins could race, they could record. Their LP is "NASCAR Goes Country." Resting before the Winston 500 race at Riverside, Calif., are, from left: Driver David Pearson, driver Bobby Allison, Larry Marmorstein of MCA Records, driver Richard Petty, and LP co-producer Bill Haynes. Also on the LP are racers Buddy Baker, Darrell Waltrip, and Cale Yarborough. By the way, Allison took first in the race and Pearson came in second; and, in spite of a sick car, Petty managed to place in the top 10.

Retailers Warned About Credentials Of Rack Reps

LOS ANGELES—Managers in stores with racked record/tape/accessory departments should always check thoroughly on the credentials of a stranger, who represents himself as an employee of the racker, Steve Kugel, national marketing director of ABC Records & Tapes, recommends.

This advice saved a \$4,000 inventory in a Homewood, Ill., W.T. Grant store Monday (27). The store's manager received a phone call Saturday from a person representing himself as the ABC employee who would clean up his inventory of audio product. The store was closing.

The manager called ABC, Des Moines. Bob Pockrandt, branch manager, notified the Grant manager that ABC had no employee delegated to make such a cleanup. He advised the Grant manager to have a security guard present when the man, masquerading as an ABC employee, arrived.

Laurie Label Resumes LPs

NEW YORK—Laurie Records, which hasn't released an LP for the past five years, has returned to the album arena with a new series re-packaging some of its top product of 10 or more years ago.

First entry in the new series, tagged "Everything You Wanted To Hear By ... But Couldn't Get," was released last week and features the Chiffons. Unusual element is the inclusion of 16 sides on the single LP, offered at a suggested list of \$5.98.

Next out, according to Ernie Marresca, Laurie executive, will be a compilation of sides by Dion and the Belmonts. This, too, will include "at least 16 tunes," he says. Other albums in preparation will feature such former Laurie artists as the Royal Guardsmen, the Mystics, the Passions and the Jarmels.

In recent years Laurie's main activity has been in the jingle field and in promoting its catalog product via mail-order promotions.

When the man arrived Monday, Grant employees helped him pack his truck. When he was ready to drive away with the truckload of stolen goods, police, who had staked out the site, apprehended him and charged him with grand theft.

Kugel says this was the most blatant example of theft by a masquerading party in his experience. He says that occasionally departments are looted of several hundred LPs and/or tapes when a person misrepresents himself as a rack employee, replacing a vacationing regular. They proceed to take a quasi-inventory and walk out of the store with as many LPs as they can carry, saying they are taking them in for return.

New Dylan Album In Fast Sales Takeoff

NEW YORK—"Blood On The Tracks," Bob Dylan's first album since returning to Columbia, chalked up more than 400,000 LP and tape unit sales in the first week of its release, according to label executives.

Already looming as a 1975 super-seller for retailers throughout the U.S., the LP also reportedly prompted a number of radio stations to pre-empt normal programming in order to play either the whole album or several cuts.

Reflecting its strong market entrance, the album comes on Billboard's Top LP and Tape chart this week at 15 with a star.

Three Form a Firm

INDIANAPOLIS—James Walsh and Assoc. has been launched here by local air personality and former record promotion executive James Walsh. Joining the new programming and consulting firm is Michael Rizk and Allen Deck.

Walsh worked in the area at WATV, WXLW and WIFN and also was once promotion manager of RCA Records in the Midwest through Sounds Classics.

FEBRUARY 8, 1975, BILLBOARD

East Europe Nations At MIDEM Seek Technical Data Exchange

PRAGUE—Heads of most of the Eastern European record companies met at MIDEM this year to discuss matters of mutual cooperation. All companies are specially interested in the full exchange of technical information and unification of certain technical standards.

They would consider it ideal if, for example, all countries used the same make of pressing machine in their plants.

The talks, and this was a second meeting since a conference at the Sopot Festival last summer, will now continue regularly, with "summit" meetings in Prague in March, in Bratislava at the time of the Lyre Festival, and Sopot again.

But at MIDEM in Cannes there was another point of common interest for all companies. For a long time they have felt that the representation of Eastern European artists in the MIDEM galas does not represent the importance of the Eastern com-

mon market nor the extent of commercial contacts with the West.

In Sopot it was suggested by the Russian delegation that a special joint East European gala for the 1976 MIDEM should be arranged, and this was again confirmed. A delegation was set up, comprising representatives of Russia, Hungary and Czechoslovakia, and it approached MIDEM organizer Bernard Chevry.

In view of the old traditions of Eastern European participation at MIDEM, Chevry seemed to accept the suggestion favorably and more detailed proposals will be sent him before May, 1975. So it is possible that the next MIDEM, the 10th, will see for the first time in the West a comprehensive show of Eastern talent.

Apart from this, the 1975 MIDEM saw all individual countries pursue their own negotiations. A novelty for the event was the first-time participation of the VAAP, the Soviet

copyright agency, who arrived to continue their "offensive" which started last year when the Soviet Union joined the international copyright convention. A spokesman of their delegation told Billboard that within a year VAAP will have signed reciprocal contracts with practically all important world countries as far as copyright protection is concerned. This will bring about a complete change in the relationship between the Soviet industry and the West.

The German Democratic Republic was represented at MIDEM only by Mr. Hoffmann, artistic director of pop label Amiga. But he was active in establishing contacts, particularly with his colleagues from West Germany. As there is no language barrier between the two German countries, complete exploitation of pop repertoire is quite possible.

Poland took the biggest stand of all the Eastern countries this year and brought under one roof all their companies, including record producers, exporters, artists agencies, the Ministry of Culture, copyright agency and management of their Sopot Festival.

In 1976, their example will be followed by Czechoslovakia which this year worked from two offices—one for the Czech companies Supraphon and Panton and the export company Artia and another for the Slovak company Opus.

Rumania was not represented at MIDEM, a fact which caused some surprise. Their colleagues from Bulgaria, Balkanton, were satisfied with their connection with Harmonia Mundi, which represents the company on license in France, Italy, Canada, West Germany and Switzerland. Their talks led to the contract being renewed and strengthened. In addition, Balkanton set up a license agreement with Exida for

(Continued on page 62)

Metronome Head Sees '74 Lean Yr. For German Cos.

HAMBURG—Gerhard Weber, director of the major record manufacturing company Metronome, predicts that 1974 will have been a lean year for turnover in the record business.

Weber said that any increase during the year would not be much more than in 1973 and compared with previous years in which the increases were more than 10 percent, 1974 would be poor. He also admitted foreign product, particularly from England and the States, had taken an even greater share of the German market, amounting to 60 percent. "This is a problem for German record companies because the large volume of direct import disks endanger the turnover and profit of locally released foreign product," Weber warned.

"With regard to the general market situation, Metronome is just as dependent upon international product as the big companion like EMI, CBS and RCA and we compete with these when we go out to buy foreign catalogs," Weber added. "A company such as Metronome must prove to its foreign partners that the service we give their product is just as good, if not better than they get from our rivals."

"I believe that we have already proved this at Metronome to our foreign partners and will continue to do so in the future. A smaller company is more flexible and can concentrate more on each product, with the result that it has a huge positive effect on turnover."

Weber claimed that 1974 had been a year of improvement for Metronome with a turnover increase of 10 percent—higher than the overall market situation—but he predicted 1975 would be a difficult year for everyone in the German music industry. "Inflation is driving the prices up and on the other hand there is the tendency of decreasing LP prices brought about by import disks," he said. "Next year will certainly bring us many headaches and we will have to examine all royalty and guarantee demands made by our prospective foreign partners before we accept them."

"A catalog deal must of course be advantageous to both partners but we shall have to examine very carefully how seriously a potential partner takes the exclusivity clause—that is, how much he is prepared to support his German partner by ensuring that there is no loss of turnover through imported disks."

From The Music Capitals Of The World

LONDON

Anchor Records has signed a deal for world distribution, exclusive of the U.S. and Canada, for **Alice Cooper's** first solo album, "Welcome To My Nightmare." Disk is the soundtrack of a forthcoming Cooper TV special, with U.K. screening hoped for March. . . . **Dionne Warwick** to star in a charity performance for the children's charity NSPCC at the Albert Hall here on Feb. 27.

News that Rainbow Theater to close on March 25 a big shock for entire industry. Reason was that repairs totalling \$400,000 dollars were needed and in essence the project had been a loss-maker. . . . **Larry Page**, of Penny Farthing, gathered a team of show-biz personalities, plus golfer **Peter Alliss** for a choral rendition of a single, "Follow The Fairway," and the flip is a country-styled song "Lee Trevino."

Finnish composer and lead guitarist **Tolonen** has left his group **Tasavallan Presidente** to settle in the U.K. where he will look for musicians to form another band to tour the U.S. where he is signed to Chess/Janus. Prior to leaving Finland he won the Finnish State Music Prize, highest honor open to musicians. . . . **David Essex**, voted number one British male vocalist for 1974 by readers of Record and Popswoon Mirror, forced to leave his new London home because of persistent attention from fans. . . . His movies "Stardust" and "That'll Be The Day" voted number one and two films, respectively, in the same poll.

Loudon Wainwright III currently in studios putting last touches to his new album, "Unrequited," and his wife, singer-composer **Kate McGarrigle**, is included in the backing tracks. . . . **Caterina Valente**, married to U.K. jazz pianist **Roy Budd**, making her first appearance at the London Palladium on Sunday, Feb. 23. . . . Tour of U.K. for **Gilbert O'Sullivan** starts in March, dates to be announced.

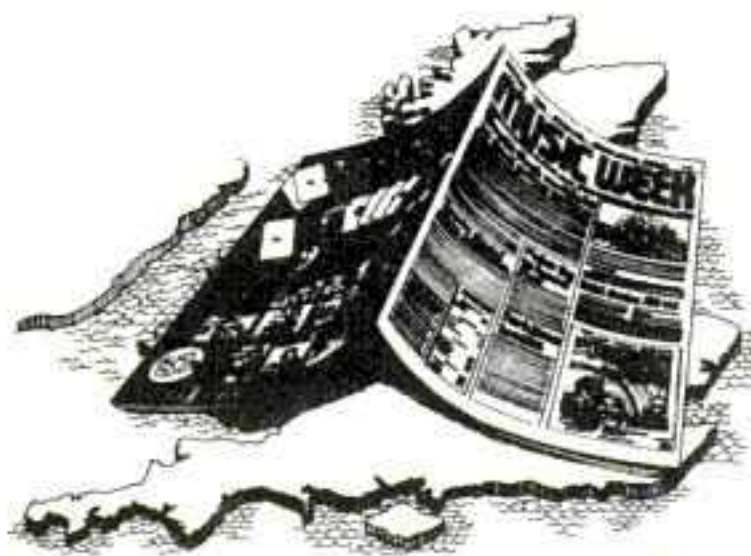
Peter Brown, president of the **Robert Stigwood Organisation**, and producer of "Sergeant Pepper's Lonely Hearts Club Band On The Road," says plans have been completed to present the show in Australia. . . . Press showings of the movie "Alfie Darling" suggest big acting stardom ahead for **Alan Price**, now signed to long-term deal with Polydor Records. . . . World lightweight champion **John Conteh** subject of record-contract offers from companies. **PETER JONES**

TOKYO

The single recording of "Doctor's Orders" by **Carol Douglas** for Midland International is being rushed for Japan-wide release Wednesday (5) by Victor Musical Industries. . . . Trio Electronics, Inc., a member of the Japan Phonograph Record Assn., has changed its international name to Trio Kenwood Corp. as of Jan. 18.

Neil Diamond's "Longfellow Serenade" is No. 1 on FM Tokyo's "Pops Best 10" for the two consecutive weeks ended Jan. 18 and Jan. 25. The single was released Nov. 21 by CBS/Sony. . . . As of Jan. 17, Teichiku Records' business headquarters have been transferred to Osaka, Japan's second largest city, from Nara, where the manufacturer's pressing plant is located. . . . Albums that were scheduled for release here Jan. 25 by Warner-Pioneer on the Atlantic label include "Aretha Franklin With Everything I Feel In Me," "New and Improved Spinners" and "Billy Cobham Total Eclipse." "Tower of Power Urban Revival" is being released Feb. 10 on the WB label. . . . Four concert dates have been fixed, March 7, 8, 11 & 17, by Ai Music for the **Freddie Hubbard Sextet**. . . . "Millie Jackson Caught Up" was earmarked for release here Jan. 21 by Polydor K.K. following two other albums by the Spring artist. . . . Five concert dates have been fixed, March 8-11 & 16, by Asia Enterprise

(Continued on page 60)



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Warner Comm. Plans An Italian Subsidiary

CANNES—Warner Communications will soon establish an Italian subsidiary, WEA-Italiana, to become operational not later than July, 1975. Rifi executive International manager Giuseppe Velona is to switch jobs to become managing director.

The WEA-Italian catalog will be distributed by Messaggerie Musicali, the distribution wing of the Sugar group of companies.

The Atlantic-Reprise-W.B.-Elektra catalogs were licensed to Dischi Ricordi some years ago, from about the time of the merging of the companies into the Kinney group, but the contracts will now end.

This new setup has long been the subject of rumor. Says Dischi Ricordi general manager Lucio Salvini: "The future of the WEA catalogs was the subject of talks with U.S. executives. We knew the type of agreement we have, a licensing agreement, would not continue because, in line with their corporate policy, their Italian market share—thanks to their product and our promotion and distribution—was enough now to justify the establishment of a subsidiary."

Salvini added that during last summer it was suggested that a WEA-Italiana company should start as a joint venture between Warner Communications and Dischi Ricordi, with the stock majority controlled by Warners. Such a company would have handled international WEA material as well as building up a domestic catalog.

Agreement was not reached because "our U.S. possible partners thought it was a better solution to

have a fully controlled and independent company."

Meetings followed between the U.S. executives and Ricordi with the idea of a possible distribution agreement between their Italian subsidiary and Ricordi. "But our proposal was not considered as interesting as some others, notably that of Messaggerie Musicali.

Salvini said that the WEA catalogs represented a remarkable share of Dischi Ricordi's turnover, some 17.5 percent, but were not vital to the company's future. Consequently there are no changes being made within the company, with the exception of Pier Tacchini, currently WEA label manager, who will join WEA-Italiana. He will be number two in the company, in charge of production.

Salvini emphasized a bright future for Ricordi. They have recently acquired licenses for such catalogs as Chrysalis, Buddah, Kama-Sutra, Mainstream, and continue as before with Island, A&M, Virgin, Barclay, AZ, Vanguard, DJM, Manticore, Rocket and Hispavox. He added: "Our turnover, with greater concentration on other material, will not suffer at all. We have also just acquired the Italian Carosello catalog for distribution, plus a pact with Dischi Ariston to distribute their tape material through non-traditional outlets."

He said that Ricordi's main scope and aim now lay in reinforcement—"we rely on artists in the domestic creative field, such as Drupi, Mia Martini, Berto Pisano, Milva, Dik Dik, Annamaria Melato and the recently acquired Sergio Endrigo."

3 Cos. Hike Price in U.K. As 2 More Await Approval

Continued from page 3
motion division, says his company's action is prompted by rising input costs. "It goes right back to the oil situation, with everything from raw materials to distribution costing us more. Decca has always lagged behind the industry in raising prices, but we're no longer able to absorb the extra costs."

Decca's last round of price increase was in June 1974.

Decca's Selecta Imports also announces price rises for the Telefunken label, blaming increased costs of freight and shipping plus the decline in value of the pound ster-

Nordic Bows At MIDEM

CANNES — Nordiska Musikforlaget of Stockholm used MIDEM as a launching pad for its new publishing company, Nordic Songs AB.

The new company, created to handle pop copyrights exclusively, made its first catalog deal to represent the Sparta Florida Music Group Ltd. in Scandinavia. The deal covers the territories of Sweden, Denmark, Norway, Finland and Iceland. The catalog includes the songs of Charlie Rich, Glen Campbell and Faron Young.

Nordic also placed many original copyrights, according to president Lennart Desmond, who said that a great deal of interest was shown in the new Danish group, Barbarella, who is having material released on Nordic's affiliated record label, Artist.

ling in relation to the Deutsche Mark. On its main classical lines Telefunken has upped the price to \$6.60 from \$6.12, with pop product jumping from \$5.78 to \$6.60.

DJM Records was the second company to announce increases. DJM rises average out at 6.8 percent, but bring the price of its DJLPH series to \$7.17, up from \$6.48. The company's singles will now retail for \$1.44, an increase of about 6 percent.

DJM director Stephen James says the increase is due to over-all increases in raw materials and production. "At a time when the country is facing inflation at a rate of 18-20 percent, I feel our price increases at roughly 6.8 percent are doing well to ease the burden of rising costs to the public."

Third to announce increases is RCA. Product will go up in price by an average 4 percent, bringing singles up to \$1.41 from \$1.32, and full-price albums from \$5.85 to \$6.16. In addition, special pop and classical albums, previously retailing for \$6.43 increase to \$6.96. Cartridges go up 24 cents to \$7.17 and cassettes move from \$6.45 to \$6.69.

Frequency with which companies have been announcing rises indicate that in some cases they are having difficulty in gauging inflation and increases in related areas.

This is reflected by CBS director of sales, Jack Florey: "CBS raised prices in September, 1974, for the first time in two years. On Dec. 1, we had to introduce more rises because the figures turned out to be slightly wrong in practice, but now we are expecting further increases."

International CBS And Barclay Ask French Radio To Talk Pay Fees

Continued from page 6

the radio stations have closed their doors to record promotion men, requiring them to leave records "with the concierge." And he contends that records are more important to radio than radio is to records. "The French record industry produces between 8,000 and 9,000 records a year but only a few hundred get exposure on radio; but there can be no popular radio broadcasting without records."

At the MIDEM luncheon, Maurice Lenoble, a representative of the French record industry federation, SNEPA, sketched in the background of the neighboring rights situation. He said that France, like Belgium and Holland, had not ratified the 1961 Rome Convention but the French state broadcasting organization, the ORTF, concluded an agreement with the industry in 1946 to pay neighboring rights. In 1963 there was an attempt to pass a bill ratifying the Rome Convention but this was opposed by the authors' societies. However, these societies would now like to see the bill put through.

Lenoble says that the neighboring rights payments annually from the ORTF, which are shared among the record companies, the artists and the musicians, amount to about 1/10 of the performing rights payments. But when the ORTF was dissolved last year, the agreement ceased to exist.

There has never been any agreement between the industry and the peripheral commercial radio stations—Radio Luxembourg, Europe No. 1 and Radio Monte Carlo—but the record industry is now resolved to seek fees from these sources. Lenoble pointed out that Radio Luxembourg and Europe No. 1, whose transmitters are outside France, does pay neighboring rights in their own countries.

The luncheon debate also considered the high rate of value added tax on French records (33.3 percent) compared with that obtaining in other Common Market countries, and SNEPA president Lucien Ades observed bitterly that the government had recently ordered the VAT on pornographic literature to be increased to 33.3 percent. This suggests that the government considers pornography and records to be on the same cultural level," Ades commented.

BBC Country Show to Get U.S. Airing

LONDON—An estimated U.S. audience of 40 million listeners will tune into BBC Radio Two's Feb. 12 edition of "Country Club," broadcast from the Golders Green Hippodrome, in North London.

Nashville's WSM radio station is to transmit the live show, which is arranged to mark the 50th birthday of the U.S.'s most famous country institution, "The Grand Ole Opry." WSM is to make the show available to other stations in the U.S.

Appearing on the show will be the Bill Anderson package currently here on a 10-city tour culminating at the Country Music Festival at Wembley. Besides Anderson, there are U.S. acts the Po' Boys, Jimmy Gateley, Mary Lou Turner and Mac Wiseman. British acts the Hillsiders and the Down Country Boys are also included.

EMI Holds Lead In Share Of Mart In 3-Mos. Period

LONDON—Despite a trimming of over-all marketplace activity, EMI still maintained a comfortable lead over the opposition in the British Market Research Bureau's survey of sales during the October-December period. Pye, which also slipped back on its previous quarter performance, still manage to hold second place on the singles front, while Polydor rated the runner-up position on albums.

From a 15.2 percent share of the singles market in the July-September period, EMI ended the final quarter with 14.8 percent, nearly 6 percent less than its share during October-December 1973. Pye wasn't listed among the top 10 companies in 1973's last singles survey, which makes its 9.9 percent stake that much more creditable.

While EMI's 23.5 percent on albums was down on the previous quarter, the company's share as over 3 percent up on the corresponding period of 1973.

Bell, holding third position equal among the companies with CBS found its 9 percent share sufficient to keep it at the top of the leading labels' list, ahead of CBS' 7.4 percent. But CBS with 9.3 percent kept a solid three points ahead of RCA as the leading full-price albums label.

In the mid-price and TV compilation albums survey, Arcade totally dominated the market, thanks to the big-selling Elvis Presley double album. Arcade collected 27.3 percent, which made it both the leading company and the leading label. Com-

petitors K-Tel, second leading label, scored 10.9 percent, while EMI rated number two company with 15.8 percent.

Peer Southern's Dunk Is Cited

AMSTERDAM—Han Dunk's 65th birthday and celebration of 40 years in the music industry drew tributes and interviews in 27 daily, weekly and trade papers, four radio interviews and two television programs.

Dunk, who for the past 20 years has been general manager of Peer Southern in Holland, has written more than 60 songs in his career—either solo or in collaboration with other writers—and is still writing lyrics today.

The VARA-TV company is featuring Dunk in a program on Feb. 16 and AVRO TV will put out a 50-minute show in April featuring the songs of the man they call "Mr Melody."

One of Dunk's biggest hits was "Bloesem van Seringen," which he co-wrote with two other Dutch writers. With an English lyric by Tommy Connor the song became a top-seller in the U.K. and U.S. as "Mary Rose." Dunk also wrote "Aan Het Lago Maggiore," which Anne Shelton recorded with a Jimmy Kennedy lyric as "If We Met For The First Time."

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Terry Noon,
John Carter
and First Class
would like to thank
David Gresham
of Yackmo Music
for all his hard
work in making
Beach Baby
a hit in
South Africa

Discotheque Scene In Quebec Is Called Unique As Single Breaker

By MARTIN MELHUISE

MONTREAL — Discotheques have become a major factor in breaking new singles, especially those in the soul vein, in the predominantly French-speaking Quebec market, according to Richard Glanville-Brown, national publicity director for the Montreal-based Polydor Records. Of late, "Pepper Box" by the Peppers; "Do It (Til You're Satisfied)" by BT Express; and Gloria Gaynor's "Never Can Say Goodbye" have had their beginnings in clubs such as Dominique's; the Speak Easy; Limelight; Harlow's; Valentino; and the 2001 Disco in Montreal.

"Four or five months ago we made a conscious policy decision to concentrate on discotheques and actually treat them much the same way we do radio stations," explains Glanville-Brown. "My impression is that this discotheque scene is unique to Quebec. For instance, these clubs don't seem to have the same influence on record sales in Toronto. Montreal and Toronto, though only 325 miles apart, are two completely different markets."

The latest single by BT Express, "Express," seems to be following the success pattern of the first single in Quebec. With modest airplay and exposure on the jukeboxes in Quebec discotheques, Polydor shipped an initial pressing of 15,000 copies shortly after the record's release in Quebec.

John Dufour, who was Quebec promotion manager for the Montreal-based London Records of Canada Ltd., and is now branch and sales manager for London in Quebec, maintains that singles now can be broken through the major discotheques in Montreal alone.

"Soul Makossa" by Manu Dibango is a good example of the type of action you can expect from jukebox and discotheque play in this market," states Dufour. "With relatively no radio airplay, we sold 6,000 copies of the single at the time of its release."

Dufour points out that Varietes Musical de L'Est, a local rackjobber that owns a number of jukeboxes and distributes to most Montreal discotheques, is a major force in the growth of this new singles marketing method. According to Dufour, if Rene Jerard or Real DuFault, the principals of the company, like a single, they will go on it without waiting for a release in Canada.

Varietes Musical de L'Est was set

up by Rene Jerard, who 15 years ago started Trans Canada Music Services and later, Deram, the record distribution operation that is now operated by London Records of Canada. Jerard has since divested himself of those companies and is concentrating his efforts on the rackjobbing operation.

"75 percent of our business is selling to jukeboxes," states Real DuFault. "We sell not only to Quebec but also to accounts in Saskatchewan, Ontario, and New Brunswick. Basically, I keep up with the latest trends from friends who go to discotheques and report back on records that are getting good reaction."

When the company runs into a situation in which they can see a strong reaction to a particular record in the discotheques yet it is an import and has not been released in Canada, DuFault indicates that he buys his stock from Tom Hall Record One Stop, a rackjobber in New York.

The radio station most companies look to to expand the potential of a single that has shown promise in the Montreal discotheques is CKGM.

Greg Stewart, a music director at the station, did a report to the station on the discotheque scene in Montreal when he came to the station last year.

"Things have changed drastically in Montreal in the last six months," observes Stewart. "The discotheque scene has grown beyond most people's expectations. Record producers are coming to Montreal, often with their bands, to get a first-hand look at this new market. It's obvious that there is going to be an influx of records produced for the discotheque scene."

One of the biggest discotheque hits of 1974 in Canada was without doubt George McRae's "Rock Your Baby" on RCA. The record sold 8,000-10,000 records from discotheque play alone in Montreal and then went on to sell over 225,000 copies across Canada. Approximately 175,000 of that number was sold in the Quebec market.

Other records to gain momentum from the discotheques of Montreal included "TSOP" by MFSB; "Can't Get Enough Of Your Love" by Barry White; "You're The First, The Last, My Everything" by Barry White; and "La La Peace Song" by O.C. Smith.

Quality Records in their music weekly market report, states that

"Montreal discotheque airplay is creating a strong demand for singles."

"Um, Um, Um, Um, Um, Um" by Major Lance on the Quality Records distributed Playboy Records and without the chart number at any radio station, has had an initial order of 5,000 from the company's Montreal branch due to discotheque exposure.

The Quality report notes: "... the fact that the average English hits sell between 10,000 and 20,000, these initial orders are phenomenal."

Quality indicates that "I Can't Fight Your Love" by the Modulations; "African Symphony" by Van McCoy; and "O.K. Chicago" by Resonance are all showing strong discotheque action.

Recently, Martin Ragusa and Stephanie Lovatt instigated a monthly publication dedicated to reporting record action in discotheques in the Montreal area under the name "Star Trek Report." The pamphlet has already received advertising support from Motown, Columbia, RCA and radio station CKGM.

Canada Executive Turntable

Mike Reed, merchandising manager for WEA Music of Canada, has left after seven years with the company. He will announce plans shortly.

Brian Simpkins has been appointed to the newly created position of manager of new product services at WEA Music of Canada. Simpkins had formerly been with WEA in the operations department as head of production control. He returns to the company after a brief stint with Columbia Records of Canada Ltd. in their mail-order division. ... Wilder Penfield III has left Capitol Records-EMI of Canada Ltd., where he was national publicity director. Penfield has returned to a freelance writing career.

Mike Docker, product manager for Capitol in Canada, has been moved to national publicity director for the company. ... Jim Macdonald, previously the Ontario promotion representative for Capitol, to the newly created position of product manager for Arista Records, label recently acquired by Capitol for distribution in Canada.

Robert Cook, vice president and general manager of the record division of RCA Ltd., has announced the appointment of John Murphy, formerly Ontario promotion manager for RCA, as national product manager for ABC Records' labels in Canada.

Cook indicates that Murphy's responsibilities will include release planning and development of promotion programs for ABC, RCA Ltd. has distributed ABC/Dunhill in Canada since 1968.

Bill Horan, who has worked in the press dept. of Polydor Ltd.; been music critic for the Montreal Star; as well as on-air personality for CHOM-FM, Montreal, recently left Good Noise Records, where he was marketing director. He is now working in independent audio visual production, and considering positions in the Quebec music industry.

From The Music Capitals Of The World

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for Vicki Carr's first Japan performance tour. ... Miles Davis & His Sextet playing "electronic rock" at their opening concert in this music capital Jan. 22 received scant applause from capacity crowd. They apparently wanted to hear his "modern jazz" of the sixties. ... "The History Of An Artist/Oscar Peterson" is being released here Feb. 1 by Polydor K.K. on the Pablo label. The set of two LPs at 3,500 yen (\$11.66) marks his second "solo walk" in Japan via the Kambara music office.

Nippon Columbia is preparing to launch a series of 50 "flamenco" albums, with the first two scheduled for release Feb. 25 and the second pair March 25. ... Toshiba-EMI commenced offering its "vocal best collection" of 23 albums Jan. 20 with the release of the first 5, featuring the Andrews Sisters, Nat "King" Cole, Jo Stafford, Liza Minnelli and Julie London. ... All Art Promotion has fixed 10 concert dates for the "New York Jazz Quartet" featuring Kenny Burrell and Betty Carter, from March 23 through April 2. ... The same promoter has scheduled a "New York Family Long Concert" tour of Japan for June 7-26, a "Return to Forever" tour Sept. 1-15 featuring Chick Corea and another tour by the Thad Jones-Mel Lewis Orchestra from Oct. 25 through Nov. 18.

HIDEO EGUCHI

TORONTO

Gordon Lightfoot has been presented with the Lincoln Center Bronze Medallion, in recognition of his contribution to the Center's 10-year-old great performers concert series. He is only the second non-classical performer to be so honored. The first was Ella Fitzgerald.

Love Productions, company that administrates Island Records and its own Daffodil Records, has introduced a new monthly hype sheet entitled "Love Letters." ... The a&r division of Capitol Records-EMI of Canada Ltd. has moved to offices in a house at 31 Prince Arthur Ave., Toronto, Ontario M5R 1B2. (416) 922-2250/1. ... Pete Beauchamp, a&r director of A&M Records of Canada, recently returned from Los Angeles where he was overseeing the recording of Bruce Miller's first album for the label, produced by Gaye Delorme and David Foster. The LP, set for a March release, included such session people as Jim Keltner on drums; Lee Sklar on bass; Tom Scott on saxophone; and William Smith on organ and backup vocals. ... According to Quality Records, "Ramona" the Stampede's latest single is still showing strong sales action. The record made 99 percent of all Canadian charts and had been in the company's top three sellers for over 10 weeks and number one best seller for five weeks.

MCA Records (Canada) has resigned a long-term recording contract with the Moms and Dads, recently negotiated between the group and Richard Bibby, vice president and general manager of MCA Canada. In less than five years, they have sold over 700,000 albums and tapes in Canada.

MONTREAL

CHOM-FM, Montreal, has become Canada's first station to become fully operational in quadraphonic sound with the announcement that the station has

finalized arrangements in New York to broadcast in QS Matrix utilizing a Sansui QSE-5B four-channel quadraphonic encoder. ... Stereo '76, Canada's national audio show, will open at the Place Bonaventure Hotel in Montreal on Sept. 18 and run until Sept. 21. Dealer days are the first two days, with extra morning hours for dealers on the remaining two days. ... Cat Stevens and Paul Simon dropped by Andre Perry's Le Studio just north of Montreal recently. Stevens will record there sometime in March and April. ... Sonogram, headed by Guy Bertrand, has signed an agreement for the national distribution of the first single by Roman Royko on the BSC label entitled "Mighty Waters."

Gino Vannelli recently taped a segment of Don Cornelius' "Soul Train." He is one of the few white performers ever to appear on the show. Joe Vannelli, Gino's brother as well as keyboard player, co-producer and co-arranger, was married in Montreal at the beginning of January. ... All The Young Dudes, led by Bob Segarini, have had overtures from Equinox, a new production company signed to RCA, which has as its principals Terry Melcher, Bruce Johnstone and Billy James. They actually paid for the band to go into Tempo Studios in Montreal to record a demo tape.

MARTIN MELHUISE

'Feelgood' Series Bows

MONTREAL—Unison, a Montreal-based company dealing in the production and distribution of syndicated radio shows, has introduced a radio rock concert series to the Canadian market, "The Dr. Feelgood Concert Hour."

The shows which feature such artists as Chicago, The Rolling Stones, Santana, Stevie Wonder, The Who, John Lennon, Edgar Winter, Rod Stewart and other, debuted on radio across Canada on Sunday (2) and will run ever second weekend for the rest of the year.

The shows were produced in Canada by Unison and recorded in 16-track in Los Angeles, London, New York and Toronto.

The series, which it has been estimated currently has a weekly audience reach of over a million people and a production and promotion outlay of over \$250,000, is being sponsored by Superior Electronics and Protein 21 Shampoo.

Subscribers to the series in Canada include CKLG-FM, Vancouver; CKXL, Calgary; CFRN-FM, Edmonton; CHEC, Lethbridge; CJME, Regina; CFQC, Saskatoon; CFRW-FM, Winnipeg; CKSO, Sudbury; CJOM-FM, Windsor; CFGO, Ottawa; CHUM-FM, Toronto; CHLO, London/St. Thomas; CKVL-FM, Montreal; CFLS, Quebec City, and CJCH, Halifax.

Further information on the series can be obtained from Ron Rivkin at Unison, 1310 Rue Lariviere, Montreal, P.Q. H2L 1M8.

Dunk Is Cited

Continued from page 59

Says Dunk: "Songs written today don't endure like they used to. Today's hits are 'disposable music'—and there are no. 1's that no one can sing."

Mathieu Tour: Polydor Push

MONTREAL—Mireille Mathieu, who recently renewed her contract with Polydor Ltd., has set out on one of the most extensive tours of this country ever to be undertaken by an artist.

The tour, which will take her to all major markets in Canada, will be supported by Polydor Ltd. promotion campaign which will utilize radio and billboard as well as elaborate press kits.

An album and single will be released to coincide with the tour. The album is "Mireille Mathieu Chante Ennio Morricone," and the single is the English translation of the song "La Paloma Adieu" (Paloma Good-

bye). The French version sold over one million copies in Germany; more than 700,000 copies in France; and close to 150,000 in Canada.

To coordinate and discuss the promotion aspect of the Canadian tour, Alan Katz, national promotion director for Polydor Ltd., recently flew to Denmark, where Ms. Mathieu was appearing, for meetings with her and manager Johnny Stark.

After her Canadian tour, which winds up in Winnipeg in April, Ms. Mathieu will travel to New York for an appearance.

There are tentative plans for her to go to Hollywood sometime this year to meet with producer Robert Aldrich for final talks pertaining to her role in the film "Time Out." Co-stars being discussed for the movie are Robert Redford and Paul Newman.

BILLBOARD IS BIG INTERNATIONALLY

Capitol



Canada

THE NEW RECORD COMPANY

FEBRUARY 8, 1975

Most welcome news in the industry at the moment is the re-emergence of Clive Davis with his new company, Arista. Here at Capitol—EMI in Canada the excitement is doubly intense, as we have been chosen to handle the Canadian promotion and distribution of the star-studded Arista catalogue.

The three-year licensing agreement became effective on New Year's Day, and includes product on the parent Arista label as well as the Neighborhood, Rocky Road, Philly Groove and Philly Soulville labels. Canadian distribution of Alan Bates' contemporary jazz label, Freedom, licensed to Arista in North America, will also be handled by Capitol Canada. New product from Freedom includes albums by Gato Barbieri, Charles Tolliver's *All Stars* with Herbie Hancock, Cecil Taylor, the "Vibrations" LP by Don Cherry and Albert Ayler, and a live double album featuring Ornette Coleman.

Our January release on Arista has Gil Scott-Heron's debut album for the label, "The First Minute Of A New Day", with pianist Brian Jackson and the Midnight Band. Gil was the first artist to be signed directly to the new label, and he already shows signs of becoming a powerful new voice, not only musically but also philosophically. He has published two novels and a book of poetry, and had released four albums on minor labels prior to his Arista contract.

Two important repackaged albums add lustre to the new release: Gladys Knight & The Pips "In The Beginning" set contains two of their earlier number one hits, LETTER FULL OF TEARS and EVERY BEAT OF MY HEART; while "The O'Jays" LP will be a hot collectors' item for the many fans of the group.

Other Arista product on this release includes Lou Rawls' album, "She's Gone", from the hit single of the same name; a two-record set "The World Of The Partridge Fam-

ily"; and "Tony Orlando & Dawn II".

On the singles front, Tony Orlando & Dawn's LOOK INTO MY EYES PRETTY WOMAN from the "Prime Time" LP is already charted at major stations CKOC, CKPT, CKCK, and CKXL; and Al Wilson's Rocky Road release, a medley of Paul Williams favourites, has just arrived on the desks of programmers. Our January release includes Melanie's heavily-tipped new single, YOU'RE NOT A BAD GHOST, on the Neighborhood label.

Arista has met with fantastic initial success since its inception a few months ago, achieving chart positions on almost every one of its releases. The future looks even brighter. One of the biggest events of the coming movie season will un-

Show" LP has been nominated for a Grammy Award in the category of Best Score From The Original Cast Show Album. The Magic Show, currently playing to full houses on Broadway, revolves around the amazing prestidigitation of young Canadian magician, Doug Henning.

From across the seas Arista has signed two of Britain's hottest properties, Suzi Quatro and the Bay City Rollers. Suzi, youngest member of the famous Quatro family of Detroit, was a regular feature on the British singles charts during the past year; while the Bay City Rollers, a teenage quintet from Edinburgh, were the Number One Singles Artists of 1974. It was their hit, SHANG-A-LANG, that became the subject of much cover activity in North America last year.



Capitol Canada President Arnold Gosewich (left), Dave Evans and Paul White (standing) pose for a breather during discussions with Arista President Clive Davis and Executive Vice-President Elliot Goldman.

doubtedly be the opening of Barbra Streisand's new "Funny Lady" film at Washington's Kennedy Center on March 9th. The film also stars Omar Sharif and James Caan, and its premiere will be televised as a network special. Rights to the soundtrack LP have been secured by Arista, and if the exhibitor advances of over \$20 million are any indication then the album is destined to set new records of its own.

Especially pleasing to Canadians is the news that Arista's "The Magic

Such a wealth of talent deserves the most careful attention, and with the guidance of Capitol's Arista Product Manager, Jim MacDonald, Capitol people from Vancouver to Halifax have been burning the midnight oil in preparation for the first release of new product. Meanwhile, the existing Arista (Bell) catalogue, including Barry Manilow's number one hit MANDY and Tony Orlando & Dawn's hit album "Prime Time", has found a home at Capitol Canada.

Toronto's Maple Leaf Gardens on February 6th in a benefit for the United Athletes Coalition of Canada with Ike & Tina Turner and Marvin Gaye.

Christopher Kearney's new album for Capitol Canada will be called "Sweetwater." He is now supported on record and on stage by a superb quartet, Hero.

Vanguard's man-about-the-studio, Peter Schickele, will be appearing at Ottawa's National Arts Centre on February 21st. Mr. Schickele is perhaps better known as famed composer, P.D.Q. Bach.

Roy Drusky will be in Toronto February 25th to 27th to tape a fifteen-minute segment for the CBC TV network Tommy Hunter Show. Capitol's Ontario Promotion rep, Scoot Irwin, will be taking care of him while he is here. Roy and Scoot first met back in 1966 when Roy introduced The Voyageurs—Scoot's duo—at the Grand Ole Opry.

New citizen, Helen Reddy, had to cancel two shows at Toronto's O'Keefe Centre and at least one more at Hamilton Place to fit in a taping for the Flip Wilson Show.

Beau Dommage Heads For Gold On Initial Release

The self-sufficiency of the French Canadian market in the Province of Quebec continues to nourish what is probably the most fertile ground for new talent in North America, as witness the phenomenal acceptance by local fans of Capitol's new group, Beau Dommage.

Their debut album, recorded at Montreal's Studio Tempo and titled "Beau Dommage," was released in early December and is already well over half way to becoming Canadian gold. Interest in the group was confirmed when a press conference held prior to the album's release drew over 200 media people to a standing-room-only session at the Nelson Hotel. And the headlines followed: "Beau Dommage: Un Groupe Qui N'A Pas Fini De Nous Etonner" (a group who have only just begun to astound us) warned the weekly Gala Des Artistes, while the Sunday paper, Dimanche-Matin, pictured the group as 'bugs' (a literal translation) who were "climbing, climbing, climbing." The French language daily Montreal Journal went further, and headlined their piece: "Beau Dommage Que C'Est 'Le' Groupe Quebecois!" (Beau Dommage—THE Quebec group!) Such media support for local talent explains a great deal about Quebec's thriving music scene.

The first single from the LP, LE PICBOIS (the woodpecker), was delivered to stations with a cigar and baby diaper to celebrate the new



birth, and radio programmers have entered wholeheartedly into the spirit of celebration with an outbreak of chartings across the province. The album, too, has cornered a substantial slice of available airtime on FM stations since the day it arrived.

Sales have been further stimulated by a strategically-placed billboard displaying the album in Montreal's Phillips Square; but the real credit for the first success story of '75 belongs to Beau Dommage themselves, to the fine album they have produced, and to their devotees whose numbers are increasing daily.

Managers' Meeting: POSITIVE VIEW FOR '75

Capitol Records—EMI of Canada Ltd. held its fifth annual regional managers' marketing meeting in Toronto over the 16th and 17th of January. Under the chairmanship of the Director of Marketing, Dave Evans, the meeting discussed regional and national approaches to the many aspects of doing business as a record company.

President Arnold Gosewich opened the meeting with a review of 1974's achievements. Looking ahead to the new year, Mr. Gosewich saw a relatively strong Canadian economy, and urged those present to examine new ways to promote and sell the impressive

catalogue of new Canadian and international product slated for 1975.

Branch Managers Bill Rotari (Montreal), Barry Stafford (Toronto) and Al Andrichow (Calgary) represented the regional viewpoint in open forum discussions with members of Capitol Canada's national marketing team. Among the highlights of the meeting was a presentation of the recently-acquired Arista label by Product Manager, Jim MacDonald, and an appraisal of the national TV and radio advertising campaign just completed.

DISCS & DATES:

Gentle Giant began the Canadian leg of their tour of January 14th headlining at the Montreal Forum. The English band also taped a live-in-the-studio special for Montreal's progressive CHOM-FM while in the city. Meanwhile, their first album for Capitol, "The Power And The Glory," is moving large quantities at retail level.

Opening for G. Giant at the Forum were Quebec's own Maneige, who are a popular choice with the progressive crowd having supported such acts as King Crimson, Ekseption and Frank Zappa in the past. A first album from Naeige on the Harvest label is due in February.

Peter Donato's debut album was mailed to programmers and reviewers with a jigsaw puzzle version of the cover painting. A single, OH JEROME, from the album is scheduled for release on 3rd February.

Our first visit from an Arista-affiliated artist takes place when Al Wilson appears in Calgary for a two-week engagement at the Refinery. Mr. Show-And-Tell will be there through February 1st.

Suzanne Stevens, who has given us hit singles in both French and

English, has completed taping at Toronto's Manta Studios for her next French release: JE NE VIVAIS PAS AVANT TOI.

Classical superstar, Andre Previn, takes over the conductor's baton for three days with the Toronto Symphony Orchestra, February 11th, 12th and 14th. Guest artist for the concerts is the world's greatest French horn soloist, Barry Tuckwell.

Capitol Canada's newest signing, Copperpenny, with two national hits to their past credit, have another single breaking out. HELP YOUR BROTHER was on the playlists of Toronto's CHUM and CFTR the very same day it was released.

Anne Murray's three nights at Hamilton Place were sellouts three weeks in advance after just one ad in the Hamilton Spectator. Jim Smith, reviewing the concert for the Spectator, noted that the much-touted 'new image' went further than a mere change of hairstyle and dress: "rather it was sureness of presence and a purpose in delivery that was not so fully developed previously."

The Tavares brothers are playing



Capitol's Graham Thorpe, Dave Evans, Arnold Gosewich and Bill Bannon visiting with George Harrison before his Toronto concert. George was presented with Canadian platinum and gold awards for his "All Things Must Pass" and "Living In The Material World" LP's. He is holding an Eskimo 'bird spirit' carved from 500-year-old whalebone—a gift from Capitol's Canadians.

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BRITISH TRIO—Closing feature of the all-British Gala show at MIDEM, Cannes, was a special presentation to Vera Lynn reflecting her 40 years in the music industry. She sang some of the World War II hits she made famous, like "We'll Meet Again." With the star are: U.K. deejay Alan Freeman and Elton John.



SUMMIT MEETING—Piet Schelevis, left, president of Phonogram International, at MIDEM, talking record industry affairs with John Fruin, former managing director of Polydor U.K. and now head of his own State Records organization, formally launched during the Cannes week.



MIDEM PRESENTATION—Bernard Chevry, organizer of MIDEM, is presented with a Billboard Trendsetter Award by Andre de Vekey, European publishing director of Billboard. The ceremony took place in the MIDEM Press Club and the presentation was made in recognition of Chevry's services to the international music industry.



MIDEM WELCOME—ABC Records chairman Jerry Rubinstein, center, was guest of honor at a special party hosted by Music Week and Anchor Records. With Rubinstein are, left to right, Colin Hadley, commercial development director, Anchor; Wayne Bickerton, director of State Records; John Fruin, head of State; and Ian Ralifini, managing director of Anchor.



STARRY-EYED AND LAUGHING—At the Anchor/Music Week party in MIDEM: Gilbert Marouani, head of Editions Marouani, France; Jerry Rubinstein, head of ABC Records, center, and, on right, Larry Uttal, president of Private Stock.

TV Pilot Program In U.K. Accents Pop; Natl. Net?

LONDON—The pilot program of what may develop into a nationally-networked pop television series is being made in London. Entitled "Supersonic," the first will feature Status Quo, Rod Stewart, the Bay City Rollers, Gary Glitter, Gilbert O'Sullivan and Alvin Stardust.

Experienced pop TV director Mike Mansfield has set up a new production company to make the program, and a number of other film projects. He is negotiating with Britain's commercial television companies for the screening of the first show, and its development into a series, possibly to begin in April.

"Supersonic" has been in the pipeline since June 1974. Mansfield's co-directors in the production company are Paul Murphy, head of Cantipreme, U.K. record produc-

tion company whose outlet is Buk, a BASF-bankrolled label; and David Deyong, who has worked on television films with Mansfield for two years.

Mansfield told Billboard: "We will base the programs on new releases. We hope to break the tradition whereby you have an incestuous reproduction of only records which are in the charts. We hope to introduce newer talent, though obviously we have a strong line-up of established acts in the pilot."

Meanwhile, one of the first "Supersonic" acts, Bay City Rollers, being their own 13-week TV series here in April. It will be called "Shang-A-Lang" and will be introduced through the U.K.

Soviet, Italy 'Co-Op' Deal

MOSCOW—Unusual co-operation between Teatro alla Scala, Italy, and Soviet artists is under way. Several months ago Italian composer Luigi Nono and alla Scala's chief conductor Claudio Abbado offered Yuri Liubimov, principal stage director of the Taganka drama theater in Moscow, an opportunity to stage Luigi Nono's opera "Non Finita" in alla Scala theater. Liubimov and Nono have written a libretto for the opera, and the former is now working on the project in Milan. Two more Soviets are involved in the production: David Borovsky, chief artist of the Taganka theater,

and Leningrad-based director Leonid Yakobson, who is in charge of all the choreography to be presented in "Non Finita."

The Taganka theater ("Teatr Na Taganke") under Yuri Liubimov is one of the most advanced and popular theaters in the Soviet Union. Its shows have been sell-outs continuously over the past 10 years. Yakobson is one of the most important art directors in modern Russian choreography, leading the Leningrad Choreographical Miniatures ensemble.

The world premiere of "Non Finita" will be on April 4 this year.

U.K. Studios Bullish

• Continued from page 4

Like many, Collins puts faith in having top facilities and staff to see Marquee through if the economy gets worse.

The head of Trident, Barry Sheffield, is unsure about the question of studio rates. "Everyone would like to put up their prices, but I think they're all frightened of each other," he says. "Unless you're offering something in hardware that few others have, someone will always undercut your price." Sheffield believes work is down a little on last year, although he puts it down to the fact that 1974 was "exceptional."

Support for this comes from Apple's Malcolm Davis. "No one's going to make a fortune out of recording any more," he says. "It costs too much to lay down the basic facilities, never mind more elaborate equipment. I don't see how anyone can afford to build and operate a big studio today." Davis views the prospects for small studios with small staffs as reasonable. "It'll be a good year for the established, independent studios whose customers are reliable."

"The people who have the best facilities will get the work," observes Advison's Roger Cameron. The company recently spent over \$500,000 updating its number two studio and post-production suite, and will shortly be applying the same medicine to its main music studio. But Cameron does expect the advertising sessions it handles to diminish, as the tightening U.K. economy bites into commerce.

A swing to mobiles is something seen by Richard Branson, managing director of Virgin. "There are going to be more live albums made in 1975," he contends, "largely because they're cheaper. You can make one for about \$2,400, although the type of artist involved has a lot to do with

the quality and the result. Branson cited the orchestral recording of Mike Oldfield's Tubular Bells as an example. "The straight recording costs of that were around \$1,200, and we expect to sell over a million copies around the world."

"If there are any cutbacks in 1975," comments SARM managing director Barrie Ainsworth, "it's likely to be in the progressive field. I think record companies will be much more budget conscious there, and in the face of that, bands, will probably be more choosy about where they record." Ainsworth believes that hardware prices are hit hardest by inflation. "But as soon as people blame inflation for everything, they're just looking for an excuse. There are always ways to be more efficient," he concluded.

British Sales

• Continued from page 1

creases. The 1973 total was \$259,680,000.

Equally unofficial are tape sales figures during 1974, but tradesters predicted a final total of up to \$84,000,000 at manufacturers' prices against 1973's \$57,600,000.

In detail, the first half figures show that total disk production amounted to 95.9 million units (compared with 84.2 million units in 1973). Of this amount, singles accounted for 37.2 million and LP's 58.7 million. But imports are still climbing. There were 4.1 million singles (1.7 million) and 8.9 million albums (5.5 million) brought into the country.

There were \$19,920,000 worth of singles sold during the year and \$87,120,000 of albums sold—respective comparative figures were \$15,360,000 and \$70,080,000.

East Europe Nations At MIDEM

• Continued from page 58

Spain and also met their partners Monitor from the U.S. and Archendo from Canada for lengthening existing contracts.

A Balkanton spokesman said the company was considering further offers received at MIDEM for exchange license deals with Canada and the U.S. to also include pop music, whereas the present contracts are mostly concentrated on classical music. MIDEM also saw the start of negotiations with Japan which might prove of special interest for Bulgaria.

The Hungarian record company signed or talked about new license contracts. They include a deal with Hispavox, which will this year release at least 30 LPs from Hungarian classical repertoire. In the pop scene, the Hungarians prefer deals on singles as the capacity of their pressing plant does not allow for too many albums. They signed a deal with German Polydor and agreed to release at least 10 singles in Hungary, not less than 10,000 copies of each, in the next year.

A similar contract will be signed in the near future with RCA in New York.

They also placed repertoire with the Societe Lebanese de Disques for Lebanon, and concluded their first license deals with King Records, Tokyo, for an album featuring Hungarian pianist Dese Ranki. With Sound Products, Holland, the Hungarians made a deal for export of

ready-made records, both classical and pop, to Holland.

The Slovak company Opus visited MIDEM to extend the representation of their classical repertoire to most European markets and afterwards Mr. Horak said deals were made. To their existing contract with Victor, Japan, Opus added new contracts, mostly with other branches of RCA Victor for other territories.

Victor Germany is buying the product for West Germany, Switzerland, Austria, Benelux and Denmark, and at the same time they want to record Opus pop singer Karol Duchon, in Germany. A license deal on classical repertoire, later to be extended to pop, was signed by Victor, Spain. Columbia is interested in second options for the same territory. And in two months, contracts will be signed with RCA Victor, U.S. Opus also signed a deal on special titles from their catalog with Pickwick for France and on pop product for Benelux, through Durereco.

Opus found a new deal through Chappell in London, which will take unprotected classical repertoire for background music libraries. For Sweden, Norway and Finland, catalog deals were signed with Kurt Westman's Record Trading Co. For Italy, Fonit Cetra won first option and Durium second option on Opus repertoire. In March, negotiations will continue with RCA U.S. for a license deal with which Opus would gain RCA catalog for all specialist countries.

Supraphon has signed catalog deals with most of the big world markets so the company job at MIDEM was mainly to talk business with existing partners. But a deal for the WEA catalog for Czechoslovakia was signed and a new deal with CBS was discussed and is ready for signature. For Brazil, where Supraphon catalog has not been satisfactorily represented, Copacabana received license rights.

Top pop singer Karel Gott of Supraphon was in MIDEM to discuss plans for his upcoming Polydor album. Publishing rights to product from his previous album were sold to England, the U.S., Germany, Spain, Scandinavia and Italy for in almost all countries there is interest in strong melodies for a singer with a big voice.

Supraphon's established licensees, such as Sonopress in France; Ariola in Germany; and Gama in Mexico were told of new repertoire. Of particular interest was a two-volume set of Honegger's "Joan d'Arc," recorded in quadrasonic, with a French all-star cast, the Czech Philharmonic and French conductor Serge Baudo, which will be released by Sonopress in France.

An album with symphonic-jazz compositions by Belgian and Czech composers will be recorded in the Supraphon studios for Biset, in Brussels. And as usual there was a rush for Czech brass band folk polkas and waltzes, which have been big sellers for more than 20 years in German-speaking territories.

European Discos Blooming As Diskery Promos

• Continued from page 1

fects and full stereo or quadraphonic sound, stems from the "second" boom era which started in 1970.

In the U.K., normal hours are from 8 p.m. to 2 a.m. in the main centers, with a more usual 1 a.m. closedown in provincial towns. And the top discotheque DJs are proud of their reputation for generally being well in advance of radio networks in building new musical trends to popularity. The so-called soul explosion the Philly sound broke in regional discotheques before radio DJs latched on.

Results is that record companies are increasing the number of records sent promotionally to disco DJs. Of



an estimated 20,000 DJs at all levels (from big organizations down to local hospital networks), maybe only 5,000 are fully professional. Some 25 to 40 percent of them are supplied direct by record companies with free promotional disks, particularly of artists and sounds they plan for future boosts.

A fair estimate would be 600 copies of "urgent" singles sent to DJs, but record company promotion men point to 6,000 radio stations in the U.S. whereas total radio coverage here requires only some 20 records. In any case, many DJs say they would be happy to pay for new releases, just so long as they had them exclusive to their particular area.

In the U.K., most discotheques feature only records, but occasionally a label plugging a new band might send the musicians on a disco tour. Some DJs, like the Radio One star Rosko, supplies an all-in package of band, DJ and records for discotheque dates.

A touring DJ might well carry 500 singles and 100 albums with him for gigs. Occasionally, the wealthier and more ambitious performers might take more to cope with requests. The one problem with handling requests is that it is easy to break completely the mood of an evening if somebody wants a Ray Conniff record played in the middle of a Stones-Cream-Grand Funk evening.

Pye's Disco Demand series, which has produced re-run hits of old releases by Wayne Gibson, Ila Van, and the John Schroeder Orchestra, proves the importance of the discotheque scene in promoting even comparatively "ancient" product.

Dave McAleer, Pye's man in charge of the Disco Demand series, organized a tie-up recently with the 30,000 Wigan Casino discotheque to promote "Footsie," by the Chosen Few, a record licensed from the Roulette label. It involved a competition among members to find the three best hand-clappers, who were then invited to the London studios to add claps to the original tapes, permission having been granted by Roulette. Result: instant interest in the single in the Wigan area. Intervisions is a firm concentrat-

ing on closed-circuit television and they estimate that their studio/visual presentations will be used in at least 10 percent of the main discotheques by the end of 1975.

But most important, say the top discotheque DJs, the clubs don't just reflect what's happening—they project accurately what will happen in the future.

In Ireland, Tony Boland started the first discotheque in the land, Sound City, in December, 1964, in Burg Quay, Dublin. But it was several years before there was any kind of thriving scene.

Today most Irish cities have discotheques, though the main concentration is in Dublin. Opening hours are from 10 p.m. to around 2 or 3 a.m. and generally they are on a membership only basis. Soul music is currently the most popular sound, and DJs play new releases, current hits and requests. The records are in part free from record companies, or offered at trade price, or in some lesser cases bought from stores in the usual way.

In Ireland, the record companies make regular use of discotheques for presentations.

In France, Discotheques, now generally known just as clubs, developed from the old Left bank "caves" which flourished in Paris in the early 1950s. The Tabou was the first, then the St. Germain. They were all going for the prestigious names in jazz, such as Sidney Bechet, Don Byas and others.

With the decline of jazz, many developed into record clubs. Some started as "whisky" clubs, with records as background attractions, some 15 or 20 years ago.

Today the majority are not clubs at all in the strict sense of the word, because they are open to everybody. There are about 1,150 in France, with 150 based in Paris. They start operating around 10 or 11 p.m. and go on until the last patrons are ready to leave.

Record companies look after their needs. Some, like Barclay, select records and send direct to the club twice a month. Others allow the clubs to choose. And twice-monthly disks are sent by post to provincial clubs. But not all record companies are involved. Some do not believe the promotional value worth while. Others limit the free issue to pop singles.

In Belgium, the discotheque scene started in a substantial way around 1965-67 and came about because of the increasing costs of providing live music and to the improvement in hi-fi equipment. The activity builds up to the weekends and clubs are generally open from noon until 2 a.m. Most are public clubs, though some are essentially private.

And most are slanted towards the teen market, using soul music, contemporary pop or basic rock. There are many discotheques in the typical huge Belgian roadside cafes with up to 500 seats. They concentrate more on the older market, the 50-year-olds and consequently play "old time" records.

Most records are bought from local stores, and tape is seldom used. With the exception of a few but growing disco-clients of Louis de Vries' "Video Show," there are no video presentations in Belgian clubs.

Now most clubs are using records only. The mixture of records and live bands failed a few years ago and now is restricted to the dancehalls where DJs warm up audiences with records before the bands come on.

Yet though the discotheque business is growing, record companies in Belgium do not make use of it in

terms of just promoting new product.

In Holland, the same situation applies where, again, the record companies do not yet see discotheques as particularly important for promotion. There are numerous discos in every town but they have the character of British publichouses, with a DJ behind a turntable as a kind of background scenery.

There clubs mushroomed in Holland some seven years, most of them opening early evening and going on till the early hours. Local laws and regulations affect opening hours. Most are technically private membership clubs, but will take anybody as long as he or she looks "reasonable."

Mostly the clubs buy their own records from hit parade lists. Few DJs have any kind of relationship with record companies.

Recently a firm in Bergen, Zoom Videodisco Nederland BV, tried to introduce video systems with films relating to current hits in discotheques. They have had only a moderate response. Former Radio Veronica employees tried to exploit a "DJ Service," providing DJs with latest records at low prices. There was little interest in that, either, and the project failed.

Material for this article was edited and prepared by Peter Jones, from contributions by Ken Stewart, Henry Kahn, Juul Antonissen, Frans van der Beek, Leif Schulman, Knud Orsted, Wolfgang Spahr, Germano Ruscitto, Kari Helopaltio, and Rafael Revert.

Generally the Dutch discotheque play popular requests, with special emphasis now on soul music. And the record companies feel basically that there are too many discotheques with too little support for them to be useful promotional outlets. Customers, they feel, go to communicate, not to listen.

Most important are the drive-in shows. Most are sponsored by broadcasting companies. Veronica has one, Radio Northsea another, as have the VARA and the AVRO. Producer of Veronica's drive-ins, Dick deBois, started with London City when Veronica closed down. These shows feature popular radio DJs and generally visit rural areas.

In Sweden, the discotheque scene has been very much an up-and-down affair. The first came in 1966, with a tremendous boom in 1967-68, then a slump in 1972-73 and now an upward trend again. The six or eight major clubs in the Stockholm area which survived the hard years have had packed houses of late. Normal opening hours for the clubs, mostly public, are Wednesdays and weekends, from 9 p.m. to 3 a.m. And the most popular music is soul-pop, with



Billboard cartoons by Bernie Rollins
Barry White a favorite and with special emphasis on the Philly sound stable of artists and on Tamla/Motown.
Ola Hammarlund, DJ at Shazam in Stockholm, says, "I keep records

as long as audiences like them. Some last a month; others for a whole year. But to stay on top, you must change records just before the audience turns away from them."

Most DJs buy direct from import shops like Richard's or Wolfe's in Stockholm. Richard Berlin of Richard's started his business by importing his own records when he was a DJ years back. Another source of supply is the record companies, but policies here differ according to catalog value.

But CBS mails records, stickers and posters to around 60 DJs, and Elektra mails out to around 25.

Most clubs feature records only, a few experiment with live groups and video presentations are rare, yet there is an increase in 16mm film promotion aids issued free to clubs by record companies. Regional charts suggest that the clubs are starting to "break" certain singles, notably George McCrae's "Rock Me Baby" and Stevie Wonder's "Fulfillingness" album, and other artists to benefit are Sweet, Barry White and the Three Degrees.

In Denmark, the discotheques are rated a very good market to promote records, and certainly the McCrae "Rock Your Baby" single was "sold" in this way. All over the country, discotheques are strong on promoting records, but the new thing is the videotheque. Walter Klaebels' Videoshow, made by the London-based TVL, has now gained 60 discotheques as clients.

Klaebel launched his show a few months ago, and got the Rolling Stones in the videotheques one week before their album "It's Only Rock And Roll" was released worldwide.

The biggest chain of discotheques is Tordenskiold, named after a Danish national hero of a war 200 years ago. The company is particularly successful in Aalborg, Aarhus, Randers and Kolding, in Jutland. At the opening of the Copenhagen Tordenskiold, Carl Douglas (then number one both in the U.K. and the U.S.) was special guest.

Tordenskiold discos are beautifully furnished, with silk carpets, antiques and lavish designs. Often they have live shows. The chain is owned by former estate agent Thorkild Kristensen, from Aalborg, and he is now looking for suitable premises in London in the hope of bringing the Tordenskiold traditions to the U.K.

Most expensive discotheques are in Copenhagen, the Bornaparte Club, Club 10, Pussycat and Disc Club. They are regarded as being particularly important in creating new musical tastes among young people—with or without support from the record companies.

In West Germany, there are at least 3,500 discotheques. The first was the Scotch Club in Aachen, near Cologne, in 1959, and the owner is today the leader of the German Disk Jockey Organization (DDO), Klaus Quirini. He also runs an organization of German discoowners.

A German DJ earns around \$800 a month. German judgement is that he is not a laborer, but an employee involved in intellectual work.

Generally, discotheques open at 10 p.m. and close around 3 a.m. In big cities like Munich, Frankfurt and Hamburg, DJs play international selections of records, but more and more clubs are switching to national product because of audience demand. The trend is for lower volume, gentler music.

In the past five or six months, the big city discotheques have featured black music like Philly sound, soul and funk. Records of U.S. labels like

Buddah, Sussex and Atlantic are popular.

Live performances are few and far between because acts want \$800 for one performance. Many DJs create their weekly Top 30 charts. Yet record companies are selective about giving out promotional material, only some 80-100 getting new records.

A German discotheque with 250 seats has a monthly turnover of around \$40,000. To general costs (a bottle of beer is \$1.00) is added service charge of 10 percent and VAT at 11 percent.

In Italy, it is widely held that discotheques are very important for promoting disk sales. Durium spokesman Silvano Marzenta says:



"Eighty percent of today's ballrooms are discotheques."

PDU's promotion manager Adriano Frosi says the impact was small until 1972, when the number of discotheques suddenly shot up, and RCA's publicity and promotion manager Giacomo Peroni puts the figure as high as 1,000. "Certainly we keep an eye on around 1,000, and they are a significant promotion arm for the many international artists who do not come to Italy and so miss out on stage and television appearances."

Dischi Ricordi's promotion man Luciano Giacotto claims: "Discotheques are currently as important as were jukeboxes some years back and customers can now listen to new releases in a much more relaxed atmosphere." He adds that the growth is due to economic circumstances: "Ballroom managers save a lot of money by hiring a one-man band, the DJ, instead of a group or orchestra."

Fonit-Cetra a&r man Mario Sanoletti says that some 50 discos are "taste pilots," and his company organizes live shows, with no charge by the artists, followed by discussions and exchange of ideas with a normally young public about the musical content of a new production.

Soul music, jazz and rock are most commonly played in Italian discotheques. Most is international product, with the biggest share to U.K. and the U.S. Discotheques are public clubs, with few exceptions, and usually open between 10 p.m. and 1 a.m., plus Saturday and Sunday afternoons. Disco-hit records may last for months on a playlist.

Most discotheques or their DJs are supplied with records by the major companies. Nevertheless, pilot discotheques and DJs also import new releases or buy from importers. Record shops in Switzerland, just over the Italian border, are often visited by DJs working in the northern areas.

EMI-Italians keeps close contact with DJs and for three years has provided a steady new releases service. "Also we give them an EMI card and do everything to make them feel part

(Continued on page 74)

FEBRUARY 8, 1975, BILLBOARD



Pop

NEKTAR—Down To Earth, Passport PPSD-98005 (ABC). Second effort from European group that wound up in the top 20 with initial product here. As with debut, this is a refined mix of rock, jazz and the electronic sounds that have grown so popular on the European continent over the past several years. Unlike most of the "electronic" bands, however, Nektar have managed to fuse commercialism with the electronic sound that has really never quite hit in this country. Well done vocals, but they play a secondary role to the instrumental work. Expect prime action here from the FM stations, and expect Nektar to pull away from most of their compatriots with this second strongly commercially oriented set in a row.

Best cuts: "Astral Man," "Early Morning Clown," "Oh Willy," "Show Me The Way."

Dealers: Group due in this country soon on a mammoth tour.

PRETTY THINGS—Silk Torpedo, Swan Song SS 8411 (Atlantic). It's got to be discouraging to turn out consistently good material, ranging from gut level blues rockers to rock operas, over a decade and see little if anything happen. Yet this has been the plight of England's Pretty Things. Perhaps things will change for them now, with this commercial mix of ballads and hard and soft rock, combining the better elements of their early rockers and the sophistication of their "S.F. Sorrow" rock opera. Like label compatriots Bad Company, the band can swing from straight rock to ballads with ease. Vocals and instrumentation are better than early efforts, and vocalist Phil May is in stronger shape than ever. Excellent all the way around, geared for AM or FM play.

Best cuts: "Singapore Silk Torpedo," "Bride Of God," "Joey," "Maybe You Tried Too Hard," "Is It Only Love."

Dealers: Band has a hard core cult of fans and cover art on this set enhances it for display.

OHIO PLAYERS—Greatest Hits, Westbound WB 1005 (Chess/Janus). Though now on a different label, this grouping of some of this now top pop/soul band's earlier efforts includes several major hits as well as offering a glimpse at how they got to the musical point they are at now. Beginnings are here of the highly infectious, firey style they have popularized over the past year, especially the chanting/talk/instrumental style that has become so readily identified with them. Unlike many packages put together by former labels, this set is a highly listenable and worthwhile effort.

Best cuts: "Ecstasy," "Funky Worm," "Pain (Pts. 1 & 2)," "Climax."

Dealers: Open cover up and display. Inside shot features four color shots of all catalog LPs.

MELISSA MANCHESTER—Melisa, Arista AL 4031. Consistently recognized by critics as one of the better vocalists around, Ms. Manchester has come up with her most versatile and certainly her most commercial LP to date. A fine singer who is at home no matter what the tempo of the material, the artist possesses a strong soulful streak which is augmented by the excellent, often funky production work here. She is different enough from most of today's top female vocalists to stand out well. Strong points, however, are the fine songs (many of which are self penned) and, again, that soulful quality to her vocals which, unlike many white singers, does not sound the least bit contrived. Several Top 40 possibilities here.

Best cuts: "Love Havin' You Around," "Stevie's Wonder," "Midnight Blue," "It's Gonna Be Alright," "I Got Eyes."

Dealers: Label is planning major push on this artist.

DONNIE FRITTS—Prone To Lean, Atlantic SD 18117. Long a successful writer, Fritts' debut set is one of the more universally appealing LPs to come along in some time, bringing in sounds of country, rock and soul and an overall sound that seems to combine the best of Nashville, Memphis and Muscle Shoals. Fritts' roots are in country, but like Tony Joe White, his vocals are the type that jump across borders and his songs are of a nature that most people can relate to. Help on this set from the likes of Kris Kristofferson (who produced the LP with Jerry Wexler), Spooner Oldham, Linda Ronstadt, Tony Joe White, Billy Swann, Rita Coolidge and John Prine. The real highlight here, however, is the fine, expressive voice of Fritts and his equally fine writing talents. Many will be familiar with the songs here.

Best cuts: "Three Hundred Pounds Of Honey," "When We're On The Road," "You're Gonna Love Yourself (In The Morning)," "My Friend," "We Had It All," "Prone To Lean."

Dealers: Pop music seems to be moving to a sophisticated back to basics style, and Fritts captures this well.



Soul

BILLY PAUL—Got My Head On Straight, Philadelphia International KZ 33157 (CBS). After a lull in activity, Paul has come up with one of his most together efforts to date. The singing is trademarked and the orchestrations and material fit in nicely. His voice is totally enchanting and many of these cuts should break out. Some of them will get disco play.

Best cuts: "Black Wonders Of The World," "Billy's Back Home," "When It's Your Time To Go," "Be Truthful To Me," "Everything Must Change."

Dealers: In-store play will sell records and the packaging is beautiful.

HAROLD MELVIN AND THE BLUE NOTES—To Be True, Philadelphia International KZ 33148 (CBS). This album will help Philly International to keep the hold on the soul market with its great Gamble-Huff production and the vocal expertise of the group and its lead vocalist Theodore Pendergrass. The vocal harmonies are still tighter than glue and the MFSB backup is still the tops. Disco action is a certain plus to this effort.

Best cuts: "Where Are All My Friends," "Pretty Flower," "Nobody Could Take Your Place," "Somewhere Down The Line," "Bad Luck."

Dealers: The cover is great and the in-store play is necessary.

BLOODSTONE—Riddle Of The Sphinx, London PS 654. Long-standing top soul group serves up a somewhat lower key LP than their fans may have become used to, but the idea works well. The quartet has the chance to show off some fine harmonizing against quietly compelling arrangements. Strong points here, obviously, are for soul play. But for the first time in some while, the group has strong crossover chances throughout the LP. One of more powerful packages of good, easy listening soul packages to come along in a long while.

Best cuts: "My Little Lady," "Something's Missing," "Young Times Old Times," "Wasted Time," "Nobody But Me."

Dealers: Band has strong and loyal following, so make sure fans know LP is available.

THE JIMMY CASTOR BUNCH—Butt Of Course, Atlantic SD 18124. Castor has been popping up on the charts for many years and his latest should gain him an even bigger following than he already has. Much of the material is geared toward disco play and the balance of this record could find a home in the crossover market. The band is off and swinging from the first note and there are several fine ballads. A Stylistics and Elton John instrumental that add a great deal.

Best cuts: "E-Man Boogie," "Hallucinations," "Potential," "You Make Me Feel Brand New," "Daniel."

Dealers: Castor is known for his "Hey Leroy" and "Trog-lodyte" so play this danceable item and let people know that he is here to stay.

DELLS—Greatest Hits, Vol. 2, Cadet CA 60036 (Chess/Janus). After nearly two decades in the business, the Dells remain one of the most successful recording groups and one of the few deserving of a second greatest hits volume. Fine harmony singing, strong, alternating lead vocals and a sound that many of today's newer groups have picked up strongly on. From the '50's through the '70's, the Dells have consistently been on the soul and/or pop charts. Material holds up as well today as it did 20 years ago.

Best cuts: "Oh, What A Night," "The Love We Had (Stays On My Mind)," "Give Your Baby A Standing Ovation," "My Pretending Days Are Over."

Dealers: Strong cover art for display.



Country

MAC DAVIS—All The Love In The World, Columbia 32927. Here is one of those rare talents, coming along no more than once in a generation, who can sing any kind of song, and do it with sincerity and feeling. Davis doubtless is as pop as he is country, but no honest soul could deny that he will experience both heavy air play and sales from this album. It is, in a word, superb. One of the top people in the business today, he has a flock of outstanding cuts. They include: "I Still Love You Still Love Me," "Magic Mystery," "Every Woman," "If You Add All The Love In The World," "Smiley," and more.

Dealers: with his outstanding TV show going for him, this could be a prime mover.

CONNIE SMITH—I Got A Lot Of Hurtin' Done Today, Columbia 33375. Connie does it all, including an old Hank Williams number. She also sings religious tunes, some pretty ballads, and the up-tempo with which she has become most closely associated. And, she has the new Bill Anderson single. It's just a fine country album, with a strong Acuff-Rose influence.

Best cuts: "Why Don't You Love Me," "Searching (For Someone Like You)," "Sunshine Blue."

Dealers: Enough of everything here to satisfy all sorts of buyers.

MOE BANDY—It Was Always So Easy (To Find An Unhappy Woman), GRC 10007. Bandy began his career singing about cheating songs, and has sustained it with cheating songs. This album is full of many of them, and there are others as well. In old fashioned country style, he does an excellent job. As long as they keep clicking for him, he'll likely stick with them.

Best cuts: "How Can I Get You Out Of My Heart (When I Can't Get You Off My Mind?)," "I'm Looking For A New Way To Love You."

Dealers: The strong country formula is there, and Bandy keeps getting hotter.



Jazz

CHARLES MINGUS—Mingus At Carnegie Hall, Atlantic SD 1667. What more can one say about a live Mingus record that features his own fine group as well as Jon Faddis, John Handy, Rahsaan Roland Kirk and Charles McPherson. All of the soloing is expressive and each side is composed of one

classic Mingus performance of an Ellington tune. This is a must album for any contemporary jazz fan.

Best cuts: "C Jam Blues," "Perdido."

Dealers: Stock this record in the new releases section.

JOHN COLTRANE—Alternate Takes, Atlantic SD 1668. Atlantic continues to provide a service to jazz collectors with this series of alternate takes and unreleased material of some of Coltrane's biggest selections. All of them are from his 1959-1960 and sidemen include pianists McCoy Tyner, Cedar Walton, Tommy Flanagan, Wynton Kelly; bassists Steve Davis and Paul Chambers; and drummers Lex Humphries, Elvin Jones, Art Taylor and Jimmy Cobb.

Best cuts: "Giant Steps," "Naima," "Like Sonny," "Body And Soul," "Countdown."

Dealers: Coltrane is a magic name and you should prominently display this record.

STAN GETZ—Captain Marvel, Columbia KC 32706. This is a classic album that has been in the can for almost three years and features some of the best Getz yet. Assisting on this effort are an all-star rhythm section of Stanley Clarke, Chick Corea, Tony Williams and Airto Moreira. Five of the six songs are Corea originals and the other is a Billy Strayhorn classic.

Best cuts: "La Fiesta," "Captain Marvel," "Lush Life," "Day Waves."

Dealers: Getz is immensely popular.

BUDDY RICH—The Last Blues Album Volume 1, Groove Merchant (PIP) 3303. This is definitely one of the hottest records of the year and should get immediate airplay because of its far-reaching sounds and personnel. Joining the premier drummer on this record are organist Jimmy McGriff, saxophonist Illinois Jacquet, guitarist George Freeman, pianist Kenny Barron and bassist Bob Cranshaw.

Best cuts: "Soft Winds," "Sweet Georgia Brown," "How Long," "Courage," "Alright."

Dealers: The cover is eye-catching.



First Time Around

JOE VITALE—Roller Coaster Weekend, Atlantic SD 18114. Barnstorm member Vitale comes up with his first solo effort and sounds more than a little like friend Joe Walsh in spots. The similarity, however, does not go far enough to be annoying. Rather, Vitale comes up with a way above average LP, singing, playing drums, keyboards, flute and his mastering the art of doing a frenetic rock song that clothes itself in excellent arrangements and double tracking and becomes almost soothing. Excellent changes within the songs, AM hit possibilities and certain FM play. Again, the similarity to Walsh only helps, and Vitale does avoid the trap of sounding exactly like his friends.

Best cuts: "(Do You Feel Like) Movin'," "Mad Man," "Shoot 'Em Up," "Two Of Us."

Dealers: Friends Walsh and Rick Derringer help out. Stress Vitale's background on header cards.

VERNON BURCH—I'll Be Your Sunshine, United Artists CA-LA342-G. Bar Kays former lead guitarist steps out on his own with a fine soul/pop set that alternates between the smooth ballad style of a Stevie Wonder and the funky, uptempo style of a Sly. Burch, however, is an original. Guitar work is out-

Billboard's Recommended LPs

pop

ROBERT MARGOULEFE & MALCOLM CECIL—Tonto's Expanding Head Band, Atlantic SD 18123. The pair that have worked with Stevie Wonder for a number of years debut with a set of unusual electronic segments performed on a Moog synthesizer. Musically head above most electronic LPs. Marriage of special effects and music works well. **Best cuts:** "Timewhys," "Riversong."

PASSPORT—Cross-Collateral, Atco SD 36-107 (Atlantic). Mix of electronics and jazz/rock from talented German quartet with excellent keyboard work and sax work. Though heavily jazz oriented—set seems more likely to garner its fans from the progressive FM listeners. **Best cuts:** "Cross-Collateral," "Will-o' The Wisp."

CHUCK BERRY—Chess CH 60032. Certainly the most commercial package in recent years for this rock giant, as he does what he does best—a number of short cuts featuring his driving guitar and patented vocals. Material varies from urban blues to standards to original done in the inimitable Berry style. **Best cuts:** "Sue Answer," "Hi Heel Sneakers," "My Babe," "I'm Just Alone."

MURPHY'S LAW—Urban Renewal, Dunhill DSD 50194 (ABC). J.F. Murphy of Free Flowing Salt fame is back with a new band, a smoother sound and an easy rock overall approach with a bit of Southern rock tossed in. **Best cuts:** "Mad Monk," "The Seabird & The Flying Dutchman," "I'd Rather Be."

DEMIS ROUSSAS—Big Tree, BT 89504 (Atlantic). Interesting set of ballads and easy rockers with the vocals fluctuating, much like an instrument, from time to time. Acoustic cuts are the best bets. **Best cuts:** "Lay It Down," "Goodbye My Love, Goodbye," "End Of The Line."

standing throughout, and if the sound is a bit familiar at times, it's because you heard him play his licks for the "Shaft" score. Uptempo material, like that of many new artists today, is suited for disco play as well as radio play. Watch for artist to get first reaction on soul radio, but also watch closely for crossover action. And, like some of the other better new artists of the day, Burch is difficult to categorize—another example that good music is good music.

Best cuts: "Ain't Gonna Tell Nobody," "Dreamin'," "Frame Of Mind," "Give Love A Try," "Changes."

Dealers: United Artists is readying major campaign for this artist.

SISTER SLEDGE—Circle Of Love, Atco SD 36-105 (Atlantic). Four soulful sisters who have already gained some measure of fame as a disco act show here they have a lot more than a disco beat going for them, with a well balanced set of rockers and ballads reminiscent in places of some of the better Motown singles of the '60's. LP on the whole is a pop/soul mix, with excellent lead vocals and soft, clear harmonies. Most of the set is alternating uptempo and ballad cuts. Lots here for the disco fans, but also plenty of material for AM pop or soul radio.

Best cuts: "Circle Of Love (Caught In The Middle)," "Cross My Heart," "Give In To Love," "Don't You Miss Him Now," "You're Much Better Off Loving Me."

Dealers: Place in soul, pop and disco section.

MAJOR HARRIS—My Way, Atlantic SD 18119. Soul, disco artist who takes some new material, some current pop hits and some standards and joins Blue Magic and the Spinners as one of the soul oriented artists who should appeal to one and all. Very smooth style on the ballads, excellent disco style on the rockers, and virtually anything pulled as a single here should cross to pop after initial start in soul. Harris is a stylist as well as a singer, which is unusual in a young artist. Part of the growing group of disco breaking artists who one can sit and listen to as well.

Best cuts: "Each Morning I Wake Up," "Sweet Tomorrow," "Two Wrongs," "Loving You Is Mellow," "Just A Thing That I Do."

Dealers: Cover portrait makes for good display.



MICKY MOUSE CLUB, Disneyland 1362. There is a new opening cut, complete with today's rock rhythms as a chorus sings out the famous M-I-C-K-E-Y M-O-U-S-E. Then it's back to the old TV soundtrack for cuts from this rejuvenated children's series, now enjoying a second go-around. The tunes are all geared to juvenile fun and reflect the broad range of topics on the show, from country and western material to titles like "Simple Simon." The music isn't the greatest nor are the voices of the Mouseketeers. But the arrangements suffice. There are 21 cuts in this package.

Dealers: The daily exposure will undoubtedly stimulate sales. LP promotes "21 mouseketunes."

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

ORIGINAL CAST—Jacques Brel Is Alive And Well And Living In Paris, Atlantic SD2-1000. This is the original soundtrack from the recent American Film Theatre movie featuring a wonderful cast. All of Brel's classic tunes are included and each is done with great finesse. **Best cuts:** "Old Folks," "Carousel," "Marieke."

THE CHIFFONS—Everything You Always Wanted To Hear, Laurie LES-400. Laurie Records has released this greatest hits album by the Chiffons as a limited edition, but it should get enough of a response that it will be around for some time. All of the group's big hits are here. **Best cuts:** All of the vocal group's big hits are on this record.

soul

THE COUNTS—Funk Pump, Aware AA2006 (GRC). Strong mix of funk and smooth soul from Atlanta-based quintet. Strong points appear at first to be the uptempo things, but give a listen to the ballads. In the end, the smooth, flowing sound of the low key material may provide them with their hit single. **Best cuts:** "Jazzman," "Tecali," "Since We Said Goodbye."

jazz

CARLOS GARNETT—Journey To Enlightenment, Muse 5057. Former Miles Davis, Charles Mingus, Art Blakey and Pharoah Sanders sideman Garnett has a wonderful followup to his last effort and he again has some commercial potential with several selections. His reedwork and singing are very big plus factors and he utilizes top musicians to their fullest capacity. **Best cuts:** "Journey To Enlightenment," "Love Flower," "Chana," "Caribbean Sun," "Let Us Go."

(Continued on page 66)

Billboard Hits Of The World

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AUSTRALIA

(Courtesy Of Radio 2SM)
*Denotes local origin
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | | QUATRO (LP)—Suzi Quatro (RAK) | |
| 2 | | PEPPERMINT TWIST (Single)—The Sweet (RCA) (Jewel) | |
| 3 | | I CAN HELP (Single)—Billy Swan (Festival) | |
| 4 | | ELTON JOHN'S GREATEST HITS (LP) (DJM) | |
| 5 | | WILD ONE (Single)—Suzi Quatro (RAK) (Chapman) | |
| 6 | | MY LITTLE ANGEL (Single)—William Shakespeare (Albert) | |
| 7 | | KUNG FU FIGHTING (Single)—Carl Douglas (Astor Con.) | |
| 8 | | YOU'RE MY WORLD (Single)—Daryl Braithwaite (Infinity) (Belinda) | |
| 9 | | LIVING IN THE 70's (LP)—*Skyhooks (Mushroom) | |
| 10 | | JOHN DENVER'S GREATEST HITS (LP) (RCA) | |
| 11 | | NOT FRAGILE (LP)—Bachman-Turner Overdrive (Mercury) | |
| 12 | | SLIPSTREAM (LP)—*Sherbet (Infinity) | |
| 13 | | GEE BABY (Single)—Peter Shelley (EMI) (Castle) | |
| 14 | | WHEN WILL I SEE YOU AGAIN (Single)—Three Degrees (CBS) (April) | |
| 15 | | LONG TALL GLASSES (Single)—Leo Sayer (Chrysalis) (Essex) | |
| 16 | | HORROR MOVIE (Single)—*Skyhooks (Mushroom) (Doo Dah) | |
| 17 | | SERENADE (LP)—Neil Diamond (CBS) | |
| 18 | | STORMBRINGER (LP)—Deep Purple (EMI) | |
| 19 | | WONDERLAND (LP)—John Denver (RCA) | |
| 20 | | BACK HOME AGAIN (LP)—John Denver (RCA) | |

BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 9 | JANUARY—*Pilot (EMI)—Robbins (Alan Parsons) | |
| 2 | 1 | MS GRACE—Tymes (RCA)—Hall (Billy Jackson) | |
| 3 | 3 | THE BUMP—*Kenny (RAK)—Martin/Coulter (B. Martin/P. Coulter) | |
| 4 | 2 | NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)—Jobete London (Monardo/Bongiovi/Elis) | |
| 5 | 7 | MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond (MGM)—Warner Bros. (Mike Curb) | |
| 6 | 5 | DOWN DOWN—*Status Quo (Vertigo)—Valley/Shawbury (Status Quo) | |
| 7 | 6 | HELP ME MAKE IT THROUGH THE NIGHT—John Holt (Trojan)—KPM (Tony Ashfield) | |
| 8 | 14 | GOODBYE MY LOVE—*Glitter Band (Bell)—Rock Artists (Mike Leander) | |
| 9 | 13 | PROMISED LAND—Elvis Presley (RCA)—Tristan | |
| 10 | 21 | SUGAR CANDY KISSES—*Mac & Katie Kissoon (Polydor)—ATV (Wayne Bickerton) | |
| 11 | 8 | ARE YOU READY TO ROCK—*Wizzard (Warner Bros.)—Roy Wood/Carlin (Wizzard) | |
| 12 | 22 | BOOGIE ON REGGAE WOMAN—Stevie Wonder (Tamla Motown)—(Stevie Wonder) | |
| 13 | 4 | STREETS OF LONDON—(Ralph McTell (Reprise)—Essex (Ralph McTell) | |
| 14 | 20 | PURELY BY COINCIDENCE—*Sweet Sensation (Pye)—M&M (Des Parton/ Tony Hatch) | |
| 15 | 25 | PLEASE MR. POSTMAN—Carpenters (A&M)—Dominion (Carpenters) | |
| 16 | 10 | STARBUCKS—*David Essex (CBS)—April/Rock On (Jeff Wayne) | |
| 17 | 11 | CRYING OVER YOU—*Kan Booth (Trojan)—B&C (Lloyd Chalmers) | |
| 18 | 30 | ANGIE BABY—Helen Reddy (Capitol)—Warner Bros. (Joe Wissert) | |
| 19 | 12 | I CAN HELP—Billy Swan (Monument)—KPM (Chip Young/Billy Swan) | |
| 20 | 35 | NOW I'M HERE—*Queen (EMI)—Trident/Feldman (Roy Thomas Baker/Queen) | |
| 21 | 29 | BLACK SUPERMAN (MUHAMMAD ALI)—*Johnny Wakelin & the Kinshasa Band (Pye)—Francis Day & Hunter (Robin Blanchflower) | |
| 22 | 18 | SOMETHING FOR THE GIRL WITH EVERYTHING—*Sparks (Island)—Island (Muff Winwood) | |
| 23 | 27 | YOU CAN HAVE IT ALL—George McCrae (Jayboy)—Southern | |
| 24 | 34 | STAR ON A TV SHOW—Stylists (Avco)—Averb/Cyril Shane (Hugo & Luigi) | |
| 25 | 26 | FOOTSEE—*Wigan's Chose Few (Pye Disco Demand)—Planetary Nome London Ltd. | |
| 26 | 23 | ROCK & ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)—*Kevin Johnson (UK)—(Kevin Johnson) | |
| 27 | 36 | SHORRAH SHORRAH—Betty Wright (RCA)—Warner Bros. (Willie Clarke) | |

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 28 | 43 | IT MAY BE WINTER OUTSIDE—Love Unlimited (20th Century)—Ed Kassner (Barry White) | |
| 29 | 15 | GET DANCING—Disco Tex & the Sex-O-Lettes (Chelsea)—Intersong/KPM (Bob Crewe) | |
| 30 | | YOUR KISS IS SWEET—Sreeta (Tamla Motown)—Jobete London (Stevie Wonder) | |
| 31 | 16 | MY BOY—Elvis Presley (RCA)—Mews | |
| 32 | 48 | I'M STONE IN LOVE WITH YOU—Johnny Mathis (CBS)—Gamble Huff/Carlin (Thom Bell) | |
| 33 | 32 | JUKEBOX JIVE—*Rubettes (Polydor)—Pamscene/ATV (Wayne Bickerton) | |
| 34 | 19 | THE INBETWEENS/FATHER CHRISTMAS DO NOT TOUCH ME—*Goodies (Bradley's)—Cuckoo/ATV (Miki Antony) | |
| 35 | 28 | UNDER MY THUMB—*Wayne Gibson (Pye Disco Demand)—Mirage (Terry King) | |
| 36 | 31 | ONLY YOU—*Ringo Starr (Apple)—Sherwin (Richard Perry) | |
| 37 | 38 | PLEASE TELL HIM THAT I SAID HELLO—*Dana (GTO)—Hush/Chrysalis (Geoff Stephans) | |
| 38 | 33 | YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury)—Screen Gems—Columbia (R. Bachman) | |
| 39 | | MY EYES ADORED YOU—Franke Valli (Private Stock)—KPM/Jobete London (Bob Crewe) | |
| 40 | | GOOD LOVE CAN NEVER DIE—*Alvin Stardust (Magnet)—Bumper Songs (Peter Shelley) | |
| 41 | 24 | YOU CAN MAKE ME DANCE, SING OR ANYTHING—*Rod Stewart/Faces (Warner Bros.)—Island/Warner (Faces/R. Stewart) | |
| 42 | 17 | LONELY THIS CHRISTMAS—*Mud (RAK)—Chinnichap/Rak (M. Chapman/N. Chinn) | |
| 43 | 37 | Y VIVA ESPANA—Sylvia (Sonet)—Rune Ofverman | |
| 44 | | ROLL ON DOWN THE HIGHWAY—Bachman-Turner Overdrive (Mercury)—Screen Gems/Columbia (Randy Bachman) | |
| 45 | | MY LAST NIGHT WITH YOU—*Arrows (RAK)—RAK (Mickie Most) | |
| 46 | 40 | JE T'AIME—Jane Birkin (Antic)—Shapiro-Bernstein | |
| 47 | 42 | YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (20th Century)—Schroeder (Barry White) | |
| 48 | | SIXTY MINUTE MAN—Trammps (Buddah)—Lark/Carlin (Baker/Harris/Young) | |
| 49 | | WE LOVE EACH OTHER—Charlie Rich (Epic)—London Tree (Bill Sherrill) | |
| 50 | 44 | GONNA MAKE YOU A STAR—*David Essex (CBS)—April/Rock On (Jeff Wayne) | |

LPs

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | ELTON JOHN'S GREATEST HITS (DJM) | |
| 2 | 9 | ENGELBERT HUMPERDINCK'S GREATEST HITS (Decca) | |
| 3 | 2 | TUBULAR BELLS—Mike Oldfield (Virgin) | |
| 4 | 6 | CAN'T GET ENOUGH—Barry White (20th Century) | |
| 5 | 11 | SHEER HEART ATTACK—Queen (EMI) | |
| 6 | 8 | DAVID ESSEX (CBS) | |
| 7 | 7 | THE DARK SIDE OF THE MOON—Pink Floyd (Harvest) | |
| 8 | 4 | THE SINGLES 1969-1973—Carpenters (A&M) | |
| 9 | 14 | MUD ROCK—Mud (RAK) | |
| 10 | 12 | ROLLIN—Bay Rollers (Bell) | |
| 11 | 3 | SIMON & GARFUNKEL'S GREATEST HITS (CBS) | |
| 12 | 5 | BAND ON THE RUN—Paul McCartney & Wings (Apple) | |
| 13 | 28 | CRIME OF THE CENTURY—Supertramp (A&M) | |
| 14 | 13 | AND I LOVE YOU SO—Perry Como (RCA) | |
| 15 | 21 | SHOWADDYWADDY (Bell) | |
| 16 | 17 | NEIL DIAMOND'S 12 GREATEST HITS (MCA) | |
| 17 | 15 | SMILER—Rod Stewart (Mercury) | |
| 18 | 10 | COP YER WHACK OF THIS—Billy Connolly (Polydor) | |
| 19 | 23 | NOT FRAGILE—Bachman-Turner Overdrive (Mercury) | |
| 20 | 18 | ROCK YOUR BABY—George McCrae (Jayboy) | |
| 21 | 20 | RELAYER—Yes (Atlantic) | |
| 22 | 19 | BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS) | |
| 23 | 42 | I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM) | |
| 24 | 49 | MEDDLE—Pink Floyd (Harvest) | |
| 25 | 32 | PROPAGANDA—Sparks (Island) | |
| 26 | | ROCK ON—David Essex (CBS) | |
| 27 | | THE BEST OF JOHN DENVER (RCA) | |
| 28 | 39 | A TAPESTRY OF DREAMS—Charles Aznavour (Barclay) | |
| 29 | 26 | RAINBOW—Peters & Lee (Phillips) | |
| 30 | 24 | SERENADE—Neil Diamond (CBS) | |
| 31 | | MOTOWN CHARTBUSTERS, Vol. 9 (Tamla Motown) | |
| 32 | 38 | THE BEST OF BREAD (Elektra) | |

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 33 | | INNERVISIONS—Stevie Wonder (Tamla Motown) | |
| 34 | 16 | GOODBYE YELLOW BRICK ROAD—Elton John (DJM) | |
| 35 | 31 | REMEMBER YOU'RE A WOMBLE—Wombles (CBS) | |
| 36 | 22 | COUNTRY LIFE—Roxy Music (Island) | |
| 37 | 40 | BAD COMPANY (Island) | |
| 38 | 44 | THIS IS THE MOODY BLUES (Threshold) | |
| 39 | | FOREVER & EVER—Demis Roussos (Phillips) | |
| 40 | 27 | BACK HOME AGAIN—John Denver (RCA) | |
| 41 | | ABRAXAS—Santana (CBS) | |
| 42 | | A THOUSAND VOLTS OF HOLT—John Holt (Trojan) | |
| 43 | 29 | THE THREE DEGREES (Philadelphia) | |
| 44 | | PILEDRIIVER—Status Quo (Vertigo) | |
| 45 | | ANOTHER TIME, ANOTHER PLACE—Bryan Ferry (Island) | |
| 46 | | SLADE IN FLAME (Polydor) | |
| 47 | | MILES OF AISLES—Joni Mitchell (Asylum) | |
| 48 | 25 | STORMBRINGER—Deep Purple (Purple) | |
| 49 | 48 | THE BEATLES 1962-1966 (Apple) | |
| 50 | 36 | GLEN CAMPBELL'S GREATEST HITS (Capitol) | |

ITALY

(Courtesy Germano Ruscitto)
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | | E LA VITA LA VITA—Cochi & Renato (Derby/MM) | |
| 2 | | SUGAR BABY LOVE—Rubettes (Polydor/Phonogram) | |
| 3 | | SERENO E'—Drupi (Ricordi) | |
| 4 | | BELLISSIMA—Adriano Celentano (CBS/MM) | |
| 5 | | ROMANCE (Beethoven '74)—James Last (Polydor/Phonogram) | |
| 6 | | ROCK YOUR BABY—George McCrae (RCA) | |
| 7 | | RUMORE—Raffaella Carrà (CGD/MM) | |
| 8 | | FELICITA' TA TA—Raffaella Carrà (CGD/MM) | |
| 9 | | ROCK THE BOAT—Hues Corporation (RCA) | |
| 10 | | AVE MARIA—Deodato (MCA/MM) | |
| 11 | | AMERICA—David Essex (CBS/MM) | |
| 12 | | SWEET WAS MY ROSE—Velvet Glove (Phonogram) | |
| 13 | | TAMURRIATA NERA—Nuova Compagnia di Canto Popolare (EMI) | |
| 14 | | BELLA SENZ'ANIMA—Riccardo Cocciante (RCA) | |
| 15 | | SE MI VUOI—Cico (CBS/MM) | |

MEXICO

(Courtesy Radio Mil)
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | | MI PLEGARIA—Cesar (Capitol) | |
| 2 | | TE JURO QUE TE AMO—Los Terricolos (Gamma) | |
| 3 | | TOMANE O DEJAME—Mocedades (Ariola) Jose (RCA) | |
| 4 | | QUIERES SER MI AMANTE—Camilo Sesto (Ariola) | |
| 5 | | LOS HOMBRES NO DEBEN LLORAR—King Clave (Orfeon) | |
| 6 | | A FLOR DE PIEL—Julio Iglesias (Polydor) | |
| 7 | | RIDIN' FREE, LIVIN' LONELY—Harris Chalkitis (Barclay) | |
| 8 | | EL REY—Jose Alfredo Jimenez (RCA) Hnas. Huerta (CBS) | |
| 9 | | SOLEADO—Marwann (Capitol) | |

SPAIN

(Courtesy El Gran Musical)
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 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 | | ENTRE DOS AGUAS—Paco de Lucia (Phillips-Fo) (Fontana) | |
| 5 | | THE NIGHT CHICAGO DIED—Paper Lace (Movieplay) (Quiroga) | |
| 6 | | PENAS—Juan Bau (Zafiro) (Nycros) | |
| 7 | | CANDILEJAS—Jose Augusto (EMI) (Ivan Mogull) | |
| 8 | | A FLOR DE PIEL—Julio Iglesias (Columbia) (Ivan Mogull) | |
| 9 | | BANDOLERO—Juan Carlos Calderon (CBS) (April) | |
| 10 | | ACTITUDES—Roberto Carlos (CBS) (April) | |

SWEDEN

(Courtesy Radio Sweden)
*Denotes Local Origin
ALBUMS

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | | FLAMINGOKVINETTEN 5—*(Flam) | |
| 2 | | DESOLATION BOULEVARD—The Sweet (RCA) | |
| 3 | | FOREVER & EVER—Demis Roussos (Phillips) | |
| 4 | | SJUNGER SVEN-BERTILL TAUBE (HMV) | |
| 5 | | PIERRE—* Pierre Isaacson (Polydor) | |
| 6 | | SLADE IN FLAMES—Slade (Polydor) | |
| 7 | | ELVIS FOREVER—Elvis Presley (RCA) | |
| 8 | | SHEER HEART ATTACK—Queen (EMI) | |
| 9 | | OUT OF THE BLUE—*Blue Swede (EMI) | |
| 10 | | LADY BANANA—*Streepers (Polydor) | |

Rack Singles Best Sellers

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As of 1/28/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

- | | | | |
|----|---|----|---|
| 1 | PLEASE MR. POSTMAN—Carpenters—A&M 1646 | 22 | JUNIOR'S FARM—Paul McCartney & Wings—Apple 1875 |
| 2 | MANDY—Barry Manilow—Bell 45613 | 23 | BUNGLING IN THE JUNGLE—Jethro Tull—Chrysalis 2101 |
| 3 | BLACK WATER—Doobie Brothers—Warner Bros. 8062 | 24 | DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta—Claridge 402 |
| 4 | YOU'RE NO GOOD—Linda Ronstadt—Capitol 3990 | 25 | HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 40349 |
| 5 | BEST OF MY LOVE—Eagles—Asylum 45218 | 26 | BOOGIE ON REGGAE WOMAN—Stevie Wonder—Tamla 54254 |
| 6 | SOME KIND OF WONDERFUL—Grand Funk—Capitol 4002 | 27 | MY EYES ADORED YOU—Frankie Valli—Private Stock 45003 |
| 7 | LAUGHTER IN THE RAIN—Neil Sedaka—MCA 40313 | 28 | LOOK IN MY EYES PRETTY WOMAN—Tony Orlando & Dawn—Bell 45620 |
| 8 | PICK UP THE PIECES—Average White Band—Atlantic 45-3229 | 29 | GET DANCIN'—Disco Tex & The Sex-O-Lettes—Chelsea 3004 |
| 9 | KUNG FU FIGHTING—Carl Douglas—20th Century 2140 | 30 | UP IN A PUFF OF SMOKE—Polly Brown GTO 1002 |
| 10 | ONE MAN WOMAN/ONE WOMAN MAN—Paul Anka/Odia Coates—United Artists 569 | 31 | YOUR BULLDOG DRINKS CHAMPAGNE—Jim Stafford—MGM 14775 |
| 11 | MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond—MGM 14765 | 32 | ROCK & ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)—Mac Davis—Columbia 3-10070 |
| 12 | FIRE—Ohio Players—Mercury 73643 | 33 | I CAN HELP—Billy Swan—Monument 8-8621 |
| 13 | LADY—Styx—Wooden Nickel 10102 | 34 | ONLY YOU—Ringo Starr—Apple 1876 |
| 14 | NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM 14748 | 35 | THE BITCH IS BACK—Elton John—MCA 40297 |
| 15 | CAT'N IN THE CRADLE—Harry Chapin—Elektra 45203 | 36 | NIGHTINGALE—Carole King—Ode 66106 |
| 16 | ROLL ON DOWN THE HIGHWAY—Bachman-Turner Overdrive—Mercury 73656 | 37 | YOU AIN'T SEEN NOthin' YET—Bachman-Turner Overdrive—Mercury 73622 |
| 17 | SWEET SURRENDER—John Denver—RCA 10148 | 38 | BIG YELLOW TAXI—Joni Mitchell Asylum 45221 |
| 18 | WHEN WILL I SEE YOU AGAIN—Three Degrees—Philadelphia International 8-3550 | 39 | DOCTOR'S ORDERS—Carol Douglas—Midland International 10113 |
| 19 | LONELY PEOPLE—America—Warner Bros. 8048 | 40 | YOU GOT THE LOVE—Rufus—ABC 12032 |
| 20 | ANGIE BABY—Helen Reddy—Capitol 3972 | | |
| 21 | LUCY IN THE SKY WITH DIAMONDS—Elton John—MCA 40344 | | |

Rack LP Best Sellers

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As of 1/28/75

Compiled from selected rackjobber listings by the Record Market Research Dept. of Billboard.

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|----|--|----|--|
| 1 | GREATEST HITS—Elton John—MCA 2128 | 21 | I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond—Kolob 3MG 4968 |
| 2 | BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 22 | TOLEDO WINDOW BOX—George Carlin—Little David LD 3003 |
| 3 | FIRE—Ohio Players—Mercury SRM-1-1013 | 23 | ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk—Grand Funk SO 11356 |
| 4 | GREATEST HITS—Three Dog Night—ABC/Dunhill DSD 50178 | 24 | CARIBOU—Elton John—MCA 2116 |
| 5 | NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004 | 25 | BAD COMPANY—Bad Company—Swan Song SS 8410 |
| 6 | IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411 | 26 | AVERAGE WHITE BAND—Atlantic SD 7308 |
| 7 | GREATEST HITS—John Denver—RCA CPL1-0374 | 27 | DARK SIDE OF THE MOON—Pink Floyd—Harvest SMAS 11163 |
| 8 | PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835 | 28 | THIS IS MOODY BLUES—Threshold 2THS 12/13 |
| 9 | BEHIND CLOSED DOORS—Charlie Rich—Epic KE 32247 | 29 | IV—Led Zeppelin—Atlantic SD 7208 |
| 10 | WAR CHILD—Jethro Tull—Chrysalis CHR 1067 | 30 | LET ME BE THERE—Olivia Newton-John—MCA 389 |
| 11 | II—Bachman-Turner Overdrive—Mercury SRM 1-696 | 31 | EXPLORES YOUR MIND—Al Green—Hi HSL 32087 |
| 12 | STOP & SMELL THE ROSES—Mac Davis—Columbia KC 32582 | 32 | THE SINGLES—Carpenters—A&M SP 3601 |
| 13 | AMERICAN GRAFFITI (Soundtrack)—MCA 2-8001 | 33 | FREE & EASY—Helen Reddy—Capitol ST 11348 |
| 14 | SERENADE—Neil Diamond—Columbia PC 32919 | 34 | DO IT (Til You're Satisfied)—B. T. Express—Scepter SPS 5117 |
| 15 | WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—Warner Bros. BS 2750 | 35 | BEST OF—Bread—Elektra EKS 75056 |
| 16 | CAN'T GET ENOUGH—Barry White—20th Century T-444 | 36 | HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358 |
| 17 | WEDDING ALBUM—Cheech & Chong—Ode SP 77025 | 37 | DARK HORSE—George Harrison—Apple SMAS 3418 |
| 18 | II—Barry Manilow—Bell 1314 | 38 | GOODBYE YELLOW BRICK ROAD—Elton John—MCA 210003 |
| 19 | STING (Soundtrack)—MCA 390 | 39 | ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 |
| 20 | RELAYER—Yes—Atlantic SD 18122 | 40 | MILES OF AISLES—Joni Mitchell—Asylum 7E-202 |

Grammy Banquet March 1 In L.A.

LOS ANGELES—The local NARAS chapter will host its own Grammy Awards banquet March 1 to coincide with the national telecasting of the event from New York. The local festivities will begin at 5:15 p.m. with cocktails followed by dinner and show starting at 7 p.m. in the grand ballroom of the Beverly Wilshire Hotel.

The awards presentation and announcements here will be concluded

by 9 p.m. so that members may be home in time to see the telecast at 10 p.m. Pacific time.

There will be no closed circuit TV as was the case two years ago. Bones Howe will produce the local event, with a master of ceremonies and guest stars to be announced.

Assisting Howe are chapter executive director Betty Jones and members Ben Jordan, Milt Larson, Richard Oliver and Sally Stevens.

Billboard's Top Single Picks

FEBRUARY 8, 1975

Number of singles reviewed
this week **104** Last week **113**

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RUFUS Featuring Chaka Khan—Once You Get Started (3:28); producer: Bob Monaco; writer: G. Christopher; publisher: Sufur, ASCAP. ABC 12066. Rapid fire pop/soul crossover cut in disco vein from one of the most consistent groups on scene today. As always, Chaka Khan's vocals are the highlight. Instrumentation, particularly wah wah guitar and organ work also excellent. Watch for immediate pop and soul play.

GLADYS KNIGHT & THE PIPS—Love Finds Its Own Way (3:56); producer: Kenny Kerner and Richie Wise; writer: Jim Weatherly; publisher: Keca, ASCAP. Buddah 453. One of pop music's most popular groups returns to Jim Weatherly material with this mid-tempo cut that gives Gladys lots of room to work out on, from the softest vocals possible to some well controlled belting. More in the vein of the group's biggest hits than last few efforts.

BLUE SWEDE—Hush/I'm Alive (2:51); producer: Ben Palmers; writers: J. South-I. James-P. Lucia; publishers: Lowery/Big Seven, BMI. EMI 4029 (Capitol). Swedish band that has had so much success reactivating oldies comes in with a combination Deep Purple/Tommy James medley. As usual, the seven member outfit has managed to capture a perfect commercial feeling as well as retaining quality. Kind of harmonic rocker they have consistently done well with.

ROD STEWART—Let Me Be Your Car (5:02); producer: Rod Stewart; writers: E. John-B. Taupin; publisher: Dick James, BMI. Mercury 73660. Rough voiced British super star returns to the kind of cut he handles best with this frenetic Elton John-Bernie Taupin rocker featuring Elton on piano and vocals. Along with Stewart's distinctive vocals and Elton's contributions are the Memphis Horns, making for one of the strongest singles from artist in some time. Upcoming tour with Faces won't hurt exposure either. Flip: Sailor (2:43); producer: same; writers: R. Stewart-R. Wood; publishers: Chappell/Warner Bros., ASCAP.

JOE WALSH—Turn To Stone (3:30); producers: Joe Walsh and John Stronach; writer: Joe Walsh; publishers: ABC/Dunhill & Barnstorm, BMI. ABC/Dunhill 15026. First single from the recent, long awaited Walsh LP is a haunting rocker spotlighted by Walsh's excellent guitar work and the repetition of the title throughout the cut. Walsh is on the road for the first time in some time, the LP is moving up the charts, and the single is one of the more commercial cuts on the album.

STEPPENWOLF—Smokey Factory Blues (3:32); producer: Steppenwolf; writers: Albert Hammond-Mike Hazelwood; publishers: Landers-Roberts/April, ASCAP. Mums ZS8 6036 (CBS). Complete turnaround for the group most identify with the heaviest of heavy metal sounds with this fine ballad which finds lead singer John Kay sounding a bit like Neil Diamond at times. Superb lyrics and the best shot at a top record the group has had since its return to action last year.

recommended

JETHRO TULL—Skating Away On The Thin Ice Of The New Day (3:25); producer: not listed; writer: Ian Anderson; publisher: Maison Rouge, ASCAP. Chrysalis 2103 (Warner Bros.).

FACES/ROD STEWART—You Can Make Me Dance, Sing Or Anything (3:29); producer: not listed; writers: Stewart-Wood-Jones-Yamauchi-McLagan; publishers: WB Music/Ackee, ASCAP. Warner Bros. 8066.

DONNY OSMOND—I Have A Dream (3:22); producers: Mike Curb and for Mike Curb Productions Don Costa; writers: Solomon Burke-K.S.H.S. Burke; publishers: First Central/The Kids, BMI. Kolob 14781 (MGM).

GILBERT O'SULLIVAN—You Are You (3:18); producer: Gordon Mills; writer: O'Sullivan; publisher: MAM, ASCAP. MAM 5N-3642 (London).

JEFFERSON STARSHIP—Caroline (3:30); producers: Jefferson Starship and Larry Cox; writers: Kanter-Balin; publishers: Little Dragon/Diamondback, BMI. Grunt JH-1020G (RCA).

EL CHICANO—You Can Have The Best Of Everything (2:49); producer: Lenny Roberts; writers: Bob Siller-Arthur Munson; publisher: American Broadcasting, ASCAP. MCA 40359.

JONAH—Sweet, Sweet Music (2:58); producer: Ron Dante; writers: M. Gregorio-R. Gengo-V. LaFata; publishers: Sweet City Songs, ASCAP/Sister John, BMI. 20th Century 2170.



ARLEEN HARDEN—I Could Almost Say Goodbye (2:17); producer: Frank Jones; writer: Robert Parsons; Pana (ASCAP); Capitol 4014. The lady always could sing, and Frank Jones is at his best producing her. Now a pretty ballad complements the combination, and it's a winner. Flip: No info.

LORETTA LYNN—The Pill (2:35); producer: Owen Bradley; writers: Lorene Allen, Don McHan, T.D. Bayless; Coal Miners/Guaranty (BMI); MCA 40358. Hearing is believing, and you'll have to hear this one to believe the lyrics, which are very strong, especially for Loretta. It's a far cry from the innocence of the past. Flip: No info.

BILLY "CRASH" CRADDOCK—Still Think 'Bout You (2:28); producer: Ron Chancey; writers: J. Christopher/B. Wood. Chriswood/Easy Nine (BMI); ABC 12068. Another country hit in the rock vein, which is the way he does them best, and this one is taking off in a hurry. Flip: No info.

CONNIE SMITH—I Got A Lot Of Hurtin' Done Today (2:39); producer: Ray Baker; writer: Whitey Shafer; Acuff-Rose (BMI); Columbia 3-10086. It's a heart-tugger, and no one can do them quite as well as Connie. A very commercial rendition. Flip: No info.

JOHNNY RODRIGUEZ—I Just Can't Get Her Out Of My Mind (2:32); producer: Jerry Kennedy; writer: Larry Gatlin; First Generation (BMI); Mercury 73659. No matter what material he chooses, he performs it well, and taking a Gatlin song is always a step in the right direction. Fine production as well. It's from his latest album, already getting heavy airplay. Flip: No info.

TAMMY WYNETTE—(You Make Me Want To Be) A Mother (2:22); producer: Billy Sherrill; writers: Billy Sherrill, Norro Wilson; Algee (BMI); Epic 8-50071. Success certainly hasn't spoiled this group. Great writers, producers and, of course, Tammy. It's all there for another hit. Flip: No info.

JERRY LEE LEWIS—I Can Still Hear The Music In The Restroom (2:28); producer: Jerry Kennedy; writer: Tom T. Hall; Hallnote (BMI); Mercury 7366. The Killer teams his natural abilities with a Tom T. Hall song, and that gives it all the extras it needs. It's all there: the story, the style, etc. Flip: No info.

JEAN SHEPARD—The Tip Of My Fingers (2:51); producer: Larry Butler; writer: Bill Anderson; Tree/Champion (BMI); UA 591. Jeannie, who has been outgunning most people in the business for 20 years, did an album of Bill Anderson songs, and then took the best of these for her single. It is superb. She's still every inch a champion. Flip: No info.

DONNA FARGO—It Do Feel Good (2:35); producer: Stan Silver; writer: Donna Fargo; Prima Donna (BMI); ABC-Dot 17541. Donna keeps switching tempo, theme, and mood, and always comes out on top. Here she does an up number again, and it's great, with plenty of movement. Flip: No info.

recommended

BRIAN SHAW—The One She's Cheating With (2:56); producer: Ray Pennington; writers: Doodle Owens; Lou Rochelle; Hill & Range; RCA 10189.

RAY GRIFF—If That's What It Takes (3:00); producer: Ray Griff & Lee Hazen; writer: Ray Griff; Blue Echo (ASCAP); ABC Dot 17542.

DEL REEVES—But I Do (2:23); producer: Larry Butler; writers: R. Guldry/P. Gayton; Arc (BMI); UA 593.

REX ALLEN JR.—I Can See Clearly Now (3:40); producer: Larry Butler; writer: Johnny Nash; Cayman (ASCAP); Warner Bros. 8046.

BILLY THUNDERCLOUD & THE CHIEFTONES—I'm Havin' A Party (2:22); producer: Jim Vienneau; writers: Jerry Foster & Bill Rice; Jack & Bill (ASCAP); 20th Century 2164.



ODIA COATES—Showdown (3:02); producer: Rick Hall; writer: J. Lynn; publishers: Anne-Rachel/Yellow Dog, ASCAP. United Artists XW601-X. The lady who has become known over the past year as Paul Anka's singing partner takes the Electric Light Orchestra cut and turns it into a powerful, soulful crossover item highlighted by her belting vocals and a big brass arrangement. Watch for both soul and pop play.

recommended

NATURAL FOUR—Heaven Right Here On Earth (2:53); producer: LeRoy Hutson; writers: J. Reaves-I. Hutson; publishers: Silent Giant/Aopa, ASCAP. Curtom 0101 (Warner Bros.).

BETTY EVERETT—Keep It Up (3:08); producers: Gene Page and Billy Page; writers: Gene Page-Billy Page; publisher: Homecoming, BMI. Fantasy 738.

QUIET ELEGANCE—Have You Been Making Out O.K. (2:50); producer: Willie Mitchell; writer: Al Green; publishers: Jec/Al Green, BMI. Hi 5N-2280 (London).

THE JONESES—I Can't See What You See In Me (3:05); producer: Lee Valentine; writer: G. Dorsey; publishers: Landy/Unichappell, BMI. Mercury 73663.

SOUL SURVIVORS—What It Takes (3:10); producers: Gamble-Huff & Soul Survivors; writers: N. Larsen-F. Beckmeier; publisher: Rose Tree, ASCAP. TSOP ZS8 4760 (CBS).

NEW CENSATION—Let's Get Back Together (2:52); producer: Van McCoy; writer: V. McCoy; publishers: Warner-Tamerlane/Van McCoy, BMI. Pride 7603 (Atlantic).

PERCY SLEDGE—If This Is The Last Time (3:22); producer: Quin Ivy; writer: Dallas Frazier; publisher: Blue Crest, BMI. Capricorn 0220 (Warner Bros.).

PAUL KELLY—Take It Away From Him (Put It On Me) (2:19); producers: Buddy Killen and Paul Kelly; writer: Paul Kelly; publisher: Tree, BMI. Warner Bros. 8067.

VEDA BROWN—Brand New Tomorrow (3:47); producers: B. Crutcher, L. Snell and J. Smith; writers: B. Crutcher-F. Knight; publishers: East-Memphis/Two Knight, BMI. Raken 001 (Buddah).



SUNNY—Headline News (3:17); producer: Roger Greenaway; writers: T. Macauley-R. Greenaway; publishers: Cookaway, ASCAP. Epic 8-50063 (CBS). Excellent soul cut sounding a bit like the early Diana Ross material. Perfect AM sound.

JOHN GARY WILLIAMS—The Whole Damn World Is Going Crazy (3:12); producer: John Gary Williams; writers: John Gary Williams; publisher: East/Memphis, BMI. Stax 0205. Smooth, breathy soul cut with satiny string backup with good lyrics and good chance at soul airplay.

THE 21st CENTURY—Remember The Rain? (3:57); producer: Marvin Smith; writer: M. Smith; publisher: Kizzie, ASCAP. RCA JH-10201. Strong soul cut with alternating falsetto vocals and some interesting talk lines.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

Billboard's Recommended LPs

• Continued from page 64

GEORGE FREEMAN—Man & Woman, Groove Merchant (PIP) GM 3305. A splendid effort by one of the world's most underrated jazz guitarists and the supporting cast of characters includes Bob Cranshaw, Harold Mabern and Kenny Barron. Innovative is one word that applies to his guitar stylings and it swings from start to finish. **Best cuts:** "Till There Was You," "Groovy Lady," "Squeeze Me."

RED RODNEY—Superbop, Muse MR 5046. One of the true greats of the trumpet, Rodney is back in fine form on this West Coast recording that features fellow trumpeter Sam Noto, Ray Brown and Shelly Manne. Rodney is very inventive and it's great to have him back on the jazz scene in such wonderful form. **Best cuts:** "Superbop," "Last Train Out," "Fire," "Green Dolphin Street," "The Look Of Love."

Talent In Action

JON HENDRICKS' "EVOLUTION OF THE BLUES"

On Broadway Theater, San Francisco

This stage presentation has been called "a triumph" in the local review press and it is exactly that, an inspired energetic, meticulously executed labor of love that incorporates music from all the streams that feed the blues river with dance, comedy, and pure theaterics. Hendricks himself is the Holy Ghost of the production, catalysing, through his lyric, rhymed monologues of all the metamorphoses that transpire on stage.

This show, which has been playing at the On Broadway a healthy five months already, had its origin back in 1961 when, at the request of Monterey Jazz Festival producer Jimmy Lyons, Hendricks put together a program on blues music. The present theatrical musical was staged by George Margo.

Hendricks' central proposition is that "Everything started in the house of the Lord" so the opening stage setting is of a pulpit (with Hendricks in the preacher's robes) and the first number is by the "congregation."

We get our first taste here of the featured female vocalists—Verlin Sandles, Elnah Jordan and Jackie Johnson—who are all phenomenal at

various times during the night. This first number was inspiration enough that most everyone was on their feet by its end. Support for the singers is provided by Vernon Alley (bass), Larry Vuckovich (piano), Lenny McBrowne (drums) and Melvin Seals (keyboards).

From this base things are presented in a rough chronology employing different art forms and stage devices—dances of primitive Africa and the West Indies, a powerfully emotional scene at a slave market, a description of how the music eventually left the church and ended up in the Hotsy Totsy Club. Along the way we get classics like "St. Louis Blues," "Camptown Races," "C.C. Rider," "Ain't Nobody's Business," (done by Elnah Jordan as Bessie Smith), and "Bill Bailey." Two Lambert, Hendricks and Ross numbers are as contemporary as it gets. Hendricks, who is as comfortable and adaptable on stage as a chameleon in the woods, assumes with effervescence a number of different roles, including that of club comic for the Hotsy Totsy.

The only complaint is that the proceedings pay no respects to the guitar blues that have been so thunderously influential in the last two decades and this may be a grievous oversight. Otherwise it is an enrapturing show, both physically and mentally colorful, that, despite the theaterics it is necessarily couched in, sacrifices not a whit of soul. **JACK McDONOUGH**

MIKE BLOOMFIELD DON PRESTON

Bottom Line, New York

Anytime you plan to see Mike Bloomfield you expect to hear some of the finest blues guitar work available, and when he brings his own group you expect talented and experienced musicians. Nobody Jan. 25 was disappointed on either count.

Along with Bloomfield on vocals were veteran bluesman Nick Gravenites and bass player "Jelly Roll" Troy. Rounding out the group were keyboardist Mark Naftalin and drummer George Rains.

This group, fluent in the blues idiom, played a cohesive and energetic set. Their songs ranged from the traditional, such as "Wine," to some of their new album material, "After A While, After A While" and "Tomorrow Night."

Although there was a familiar approach to the music, the set did represent the entire group's commitment and dedication to playing good blues.

Sharing the bill was the Don Preston Group, a six-member band making their first New York appearance. Preston is no stranger, as he played lead guitar for Leon Russell and performed at the Bangladesh concert.

The group played a very versatile set includ-

ing some powerful blues, good solid rock and a reggae-inspired number. The set also included two songs from Preston's new album, "I'm With You Tonight" and "What A Friend I Have in Georgia."

The group's volume however was more suited for Madison Square Garden than a club like the Bottom Line. Several of the songs were obscured by distortion and hums from the sound system. If the Don Preston Group can emphasize their personality a bit more and their volume a bit less they should be able to pick up a sizeable following. **LAWRENCE FROST**

KINGFISH THE VALLEY BOYS

Winterland, San Francisco

Kingfish is the new band assembled by Bob "Ace" Weir, who, with the Grateful Dead, has established a reputation of playing rhythm guitar about as well as it can be played. This band will probably work on Weir's upcoming (second) solo LP and some tour dates have already been set. The Dead themselves, of course, are still sticking to their moratorium on live performances.

Best known Kingfisher besides Weir is Dave Torbert, who formerly worked with the New Riders. Other members are Matt Kelly (guitar and harmonica), Chris Howard (drums) and Rob

Hodinnott (lead guitar). New Riders steel guitarist Buddy Cage, who plays on Dylan's new "Blood On The Tracks," sat in on some numbers.

Weir is enamored of old songs and he applied his mellow, rolling, graceful arrangements to songs like "Road Runner," "Battle Of New Orleans," "Shop Around," "I Hear You Knocking" and "It's All Over Now, Baby Blue." This latter had a feel Jan. 14 I suspect Dylan would have liked.

The crowd of 2,000 was the largest ever for a Tuesday "Sounds of the City" show, and it was no doubt swelled by many Dead freaks who were partial to Weir.

The Valley Boys are managed by Stu Cook, former bassist for Creedence Clearwater Revival, who has been grooming them for months in Bay Area nightclubs. They are very close to being ready to go. Originally from various locales in the Sacramento Valley, the Valley Boys have a polished Eagles/Poco sound.

One of their best tunes is J.D. Souther's "Play Another Fast One" although for the most part they stick to original material. Instrumentally they are hot. The lyrics could use some sophistication and they rely a little too heavily on the vocal harmonies. Otherwise, they've got it, and had plenty of people in the crowd dancing. **JACK McDONOUGH**

General News

Philly's Erlanger Theater Reopens For Concerts

PHILADELPHIA—Electric Factory Concerts, major rock concert promoters here, plans to develop the newly-reopened Erlanger Theater with some 3,500 seats as an alternative to its home base in the 19,500-seat Spectrum for multi-day concerts.

Although Larry Magid and the Spivak Brothers, who make up the Electric Factory operation, had announced several one-nighters for the Erlanger, they have just announced bookings for week-long concert stands for Patti LaBelle and Roberta Flack.

The LaBelle group comes in for a run from March 31 to April 6 and Roberta Flack is inked for April 8-13. The week-long concert stands will put the Erlanger, a center-city playhouse, in direct competition with the suburban Valley Forge Music Fair, which has just announced a spring and summer season of rock, pop and contemporary stars for multi-day concerts.

Electric Factory Concerts have also booked the Erlanger for a "top secret" show for the week of Feb. 24, holding back on revealing the name of what is expected to be a rock stage show. "Sgt. Pepper's Lonely Hearts Club Band" was originally scheduled to relight the Erlanger this month, but was canceled by the Valley Forge Music Fair promoters when the advance ticket sale was nil.

Valley Forge Music Fair, hitting the box-office jackpot last year when Broadway musical revivals were cast aside in favor of rock, pop and contemporary artists for concerts, will repeat last year's profitable concert format for the coming season. Originally a summer open-air stand and more recently a hardtop playhouse

Lenny Lewis Dead

LOS ANGELES—Services for Lenny Lewis were held Friday (31) at Eden Memorial Chapel in Mission Hills. Lewis headed Per Music International and had served as road manager for the Artie Shaw and Count Basie big bands. He also, for seven years, represented Marks Music on the West Coast. Lewis died of pneumonia.

This Week's Legal Action

Hendrix Heirs Sue To Remove 4 Disks

NEW YORK—The estate of the late Jimi Hendrix has filed a \$10 million suit in U.S. district court here seeking to enjoin Springboard International Records, Trip Records, Vidalia Productions and John Brantley and Dante Pugliese, from selling or distributing four records by the deceased rock guitarist.

The records in contention are "Roots of Hendrix," "Rare Hendrix," "The Genius of Jimi Hendrix," and "Mood."

Cohen Found Guilty

PHILADELPHIA—A federal district court judge here has sentenced Meir Cohen, doing business as Crazy Charley, to a \$300 fine and a two-year probationary sentence after he pleaded guilty to three counts of a 20-count copyright infringement indictment.

Cohen was one of four men indicted by a federal grand jury following a year-long investigation and raids by the FBI in which thousands of tapes were seized.

stretching its season to some nine or 10 months, Valley Forge, in suburban Devon, Pa., operated by Music Fairs, Inc., now looms as the area's biggest concert promoters.

New season gets an early start with Two Generations of Brubeck, Feb. 19; Rod McKuen and Harriet Stock, Feb. 21; Deodato, Feb. 22; and Sha Na Na, Feb. 28-March 1. March dates include The Lettermen, March 2; Connie Francis and Louis Prima, March 14-16; Chuck Berry Festival of Gold with Fats Domino, March 21-22; Victor Borge, March 29; and Johnny Mathis for the first full week stand, March 31-April 6.

Sunday "dry" concerts for non-drinkers and under-agers will be tested by Electric Factory at its center-city Bijou Cafe.

First "dry" concert is Sunday (9) with Herbie Mann and the Family of Mann. Since the legal drinking age in Pennsylvania starts at 21, only soft drinks and pastry will be served. Admission will \$3 plus a \$1 minimum for two Sunday showings at 4 and 8 p.m.

Talent Buyers Attend Conclave In Des Moines

DES MOINES, Ia.—More than 300 buyers of club talent are expected to attend the showcasing of 24 groups at the Ramada Inn here Feb. 16-17.

The showcase, set up by Rick Geisler, president, Showcase Talent International, will include a roast pig luau and two hospitality rooms. Acts will be presented on two stages, with guest acts Herman's Hermits and Burns & Bono.

Geisler plans to make the showcase a semi-annual event, with the next planned for August.

Groups appearing include Ronnie Rosa's Super Cirkus, Silver Laughter, I.R.S. Express, Rock's Gang, Fred Spirit, Rubber End, Red Pony, Flippers, Sparks, Mom, Dondino and the Mark V, Jerry Richardson Show, Clay Campbell, Jasmine Tree, Rush Hour, Showpower, Kool Fire, Profile, Easy, and Fury. Master of Ceremonies is Freddie Cannon.

U.K. Ember Sets Faron Young Deal

LONDON—Representation rights to four music publishing firms owned by Faron Young and his manager Billy Deaton have been acquired by the Sparta Florida Music Group, the publishing division of Ember Enterprises.

Ember via Sparta Florida will represent catalog copyrights outside the U.S. and Canada for Peppermint Music, Woodshed Music, Pawnee Rose Music and Ramblin' Rose Music, according to Jeff Kruger, Ember boss.

Ember also handles Glen Campbell's music publishing companies outside the U.S.

City Of L.A. Asks \$70,000 From UA

LOS ANGELES—The City of Los Angeles is suing United Artists Records for \$70,000, which, it claims, is due for business taxes not paid from 1970 through 1974. The superior court suit charges the label never had a business registration tax certificate on file during that period.

\$90,000 Involved In Court Action By N.Y. Pubber

NEW YORK—In an unusual and complicated court action involving more than \$90,000 in disputed royalties, Hudson Bay Music Co. has filed an interpleader complaint against folk artist Tim Hardin, his wife Susan, son Timothy Damian, and a number of other defendants.

According to the complaint filed in U.S. District Court here, Hudson Bay Music, confused by conflicting claims to the fund, is seeking the court's jurisdiction in an effort to protect itself against legal proceedings that may be instituted against it (Hudson Bay Music) by a growing number of claimants.

In the complaint Hudson Bay Music asserts that in Sept. 1973, Hardin agreed to sell rights to the disputed royalties to Allen Stanton, also named in the complaint, but by October of the same year had changed his mind claiming the agreement was "null and void."

Because of the legal hassles between Hardin and Stanton that subsequently developed, Hudson Bay Music decided to hold the royalty fees in escrow refusing to pay them out to either claimant.

As the fund languished, further claimants including Susan Hardin and her son Timothy Damian, and a John Hemminger emerged on the scene. Joining them was the Internal Revenue Service seeking taxes on the accrued royalties.

New Companies

Cherokee Music, formed in Chicago by musician-writer Bob Wallick, will specialize in discotheque material. First recording planned is Barb Lawless with "Sing Me A Song With An Egyptian Melody."

Manning and Braithwaite formed in New York to specialize in public relations for r&b artists. Principals are Kwame Braithwaite and John Manning.

Brown Brothers/Friedman has been started in Los Angeles as an all-around records-film-TV-financial company by Howard Brown, who is described as a youthful multi-millionaire emerging from retirement. The co-principals are Allan Brown and Stephen Friedman.

NARM Sells Out Convention Space

NEW YORK—All space for 60 exhibitors has been reserved at the 1975 NARM Convention, to be held March 2-6 at the Century Plaza Hotel, Los Angeles.

Also unavailable are rooms at the hotel, according to Jules Malamud, executive director of NARM. However, he stated, registrants may still find quarters at nearby hotels.

Vogue-Carson Pact

LOS ANGELES—Negotiations have been completed for Vogue Music here to administer Here's Johnny Music, publishing firm owned by TV personality Johnny Carson. Vogue's Dean Kay says the mainstay of the catalog is Carson's 50 percent interest in "Johnny's Theme," composed by Carson and Paul Anka and used as the opening theme of Carson's nightly NBC-TV program since Carson started it in 1962.

FEBRUARY 8, 1975, BILLBOARD

BOOK REVIEW Boyce Tells How To Compose

LOS ANGELES—There have been countless books on songwriting, but few that have the common sense of "How To Write A Hit Song ... And Sell It" by Tommy Boyce (Wilshire Book Co., Los Angeles, \$7). And one of the more interesting aspects of the book is that it has something for the professional as well as the amateur.

Because of the hits that Boyce has co-written over the years with people like Wes Farrell and Bobby Hart, the book also has excellent information for the ordinary music fan. Chapter 10, for instance, is titled "How I Created Six of My Hit Songs" and included in this musical countdown, note by note, is the story of "Come A Little Bit Closer," which was a big hit by Jay & The Americans; the tune was written in the 1650 Broadway office building, a musical hangout.

Here, Boyce tells the contribution that Farrell made to the tune, and even how Farrell turned a "B" side record into a hit in order to secure his \$300 advance to Boyce and Hart.

The book is augmented with photos and even a royalty statement. It's written in sensible, clear English and is a truly valuable how-to book for the beginning songwriter.

CLAUDE HALL

San Antonion Shop Opens In Quad Mall

SAN ANTONIO—The Gramophone Shop, Inc., affiliated with Phil Harris Records in Hollywood, has opened in the Quadrangle Mall here featuring complete libraries in classical, opera and documentary records.

Stella Guerra, manager, says the shop will also offer world anthologies—including music of Ethiopia, Russia, Europe and the Middle East.

The Los Angeles shop has one of the largest classical music libraries in the nation and Mrs. Guerra says any selection not on hand in the new San Antonio location can be quickly obtained through the California store.

It's Getting Hairy Over In Singapore

LOS ANGELES—If your hair touches your ears, don't go to Singapore.

On a recent stopover there, Albert Hammond wasn't allowed even to leave his airplane. The current government has stringent laws covering a man's hirsute appearance, Hammond reports, and offenders are being jailed for violations.

"Crewcuts are popular," Hammond laughs.

Spanish Label Pres. Vanishes

MADRID—Allegations that Manuel Muniz Suarez, co-owner of the Barcelona-based record company Diresa, Discograficas Reunidas, has fled Spain with company funds totalling more than \$5 million dollars, are being investigated by police.

It is said that he left with his wife and two children around Jan. 15.

Once his disappearance was noted, employees of the firm acted to save both their jobs and salaries, and an immediate embargo placed on Diresa's Madrid warehouse has meant a complete cessation of business.

Suarez owned the company with three other businessmen holding the other 50 percent of the stock. The company originally sold disks bought on licensing deals from other companies, but of late has developed into building its own artists and productions. Several big-name Spanish artists are currently under contract.

ABC Videotapes Acts For NEC

LOS ANGELES—ABC will offer a videotape presentation featuring five of its artists and Jimmy Buffett will perform as part of the firm's participation in the National Entertainment Conference (NEC) convention in Washington next week.

ABC's booth will feature a 12-inch video monitor and four headsets. Shown on the set will be a clip of 11-year-old Carrie McDowell's "Tonight Show" appearance, a segment showing Sam Rivers, Gato Barbieri and Keith Jarrett in concert and the promotional film, "Introducing Jimmy Buffett."

Twelve other headsets will offer an audio presentation of 26 songs from other ABC acts.

Michigan Firm To Stress Computers

SOUTHFIELD, Mich.—Entertainment Data Systems has been formed here to provide performing groups and concert promoters with computerized financial analysis and record keeping.

The system set up by the firm will enable clients to pull quick balance sheets with detailed profit and loss statements on a current basis, according to Chic Young, an accountant who operates the company with manager Tom Conner.

The principals have adapted computer bookkeeping methods to serve the needs of the music business, they claim, with readout categories pertinent to the concert industry.



Billboard photo by Peter Borsari

FOUR ONES—Charlie Rich and the four Billboard No. 1 Awards presented to him during his recent Las Vegas Hilton engagement. From the left: Seymour Rosenberg, Rich's manager; Margaret Rich, Charlie's wife and Bud O'Shea, Epic's West Coast regional promotion manager.

Billboard **HOT 100** Chart Bound

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ONCE YOU GET STARTED—Rufus Featuring Chaka Khan (ABC 12066) LOVE FINDS ITS OWN WAY—Gladys Knight & The Pips (Buddah 453) HUSH/I'M ALIVE—Blue Swede (EMI 4029 (C-epit)) SEE TOP SINGLE PICKS REVIEWS, page 68

Main chart table with columns: THIS WEEK, LAST WEEK, WAS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WAS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WAS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label)

★ 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.

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—Licensee) A-Z index listing song titles and artists in alphabetical order.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

"The Riddle Of The Sphinx." A new LP by Bloodstone.
"The Riddle Of The Sphinx." A different side of Bloodstone.
An exciting combination of rock, symphonic interludes
and a touch of narration. A musical interpretation of the
mysteries of the Sphinx.

Includes their just released single, "My Little Lady." #1061

A new LP.

"BLOODSTONE The Riddle Of The Sphinx"



The riddle is solved.

PS654

On London Records.
And Ampex Tapes.

Produced by Mike Vernon for The Crystal Juke Box

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE											
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL				
1	2	12	OHIO PLAYERS Fire Mercury SRM 1-1013 (Phonogram)	6.98		7.98	7.95	7.98			36	22	11	RINGO STARR Goodnight Vienna Apple SW 3417 (Capitol)	6.98		7.98		7.98			71	76	7	BLUE MAGIC The Magic Of The Blue Atco 36103	6.98		7.97		7.97			
2	3	9	JONI MITCHELL Miles Of Aisles Asylum 7E-202	11.98		13.97		13.97			45	10	10	NEIL SEDAKA Sedaka's Back MCA 463	6.98		7.98		7.98			83	7	7	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98		7.95		7.95			
★	4	10	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98			38	31	13	BARBRA STREISAND Butter Fly Columbia PC 33005	6.98		7.98		7.98			73	63	46	CHICAGO Chicago VII Columbia C2 32810	9.98	7.98	9.98	7.95	9.98			
★	6	21	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97		7.97			50	7	7	RAMSEY LEWIS Sun Goddess Columbia KC 33194	5.98		6.98		6.98			74	74	49	GODSPELL/SOUNDTRACK Bell 1118 (Arista)	6.98		7.98		7.98			
5	1	12	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98			40	40	28	GODSPELL (Musical based on the Gospel according to St. Matthew)/ORIGINAL CAST Bell 1102 (Arista)	6.98		7.98		7.98			75	67	62	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95			
6	7	7	GEORGE HARRISON Dark Horse Apple SMAS 3418 (Capitol)	6.98		7.98		7.98			★	52	5	LYNYRD SKYNYRD Pronounced Leh-Nerd Skin-Nerd MCA 363	6.98		7.98		7.98			121	43	43	EAGLES On The Border Asylum 7E-1004	6.98		6.98		6.98			
7	8	16	JETHRO TULL War Child Chrysalis CHR 1067 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97			★	53	8	LABELLE Night Birds Epic KE 33075	5.98		6.98		6.98			77	68	32	ELTON JOHN Caribou MCA 2116	6.98		7.98		7.98	7.95		
8	5	7	YES Relayer Atlantic SD 18122	6.98		7.97		7.97			43	41	9	GENESIS The Lamb Lies Down On Broadway Atco 2-401	9.98	10.97	10.97					78	78	24	PAUL ANKA Anka United Artists UA-LA 3140	6.98		6.98		6.98	7.95		
9	10	9	SPINNERS New & Improved Atlantic SD 18118	6.98		7.97		7.97			44	36	14	LOGGINS & MESSINA Mother Lode Columbia PC 33175	6.98		7.98		7.98			79	69	27	STEVIE WONDER Fulfillingness' First Finale Tamla T6 33251 (Motown)	6.98		7.98		7.98	7.95		
10	11	12	B.T. EXPRESS Do It (Til You're Satisfied) Scepter SPS 5117	6.98		6.98		6.98			45	37	9	CARL DOUGLAS Kung Fu Fighting & Other Love Songs 20th Century T-464	6.98		7.98		7.98			★	106	3	3	ROXY MUSIC Country Life Atco SD 36 106	6.98		7.97		7.97		
11	12	12	BARRY MANILOW II Bell 1314 (Arista)	6.98		7.98		7.98			46	39	23	DONNY & MARIE OSMOND I'm Leaving It All Up To You Kolib M3G 4968 (MGM)	6.98		7.98		7.98			82	71	16	CRUSADERS Southern Comfort ABC/Blue Thumb BTSY-9002-2	9.98		10.98		10.98			
12	13	8	GRAND FUNK All The Girls In The World Beware Grand Funk SO 11356 (Capitol)	6.98		7.98		7.98			47	43	25	TONY ORLANDO & DAWN New Ragtime Follies Bell B 1130 (Arista)	5.98		6.98		6.98			83	85	7	GEORGE BENSON Bad Benson CTI 6045S1 (Motown)	6.98		7.98		7.98			
13	9	33	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95			48	44	14	MARIA MULDAUR Waitress In The Donut Shop Reprise MS 2194	6.98		7.97		7.97			★	102	2	2	ELVIS PRESLEY Promised Land RCA CPL1-0873	6.98		7.95		7.95		
★	20	6	RUFUS FEATURING CHAKA KHAN Rufusized ABC ABCD 837	6.98		7.98		7.98			49	34	12	THIS IS THE MOODY BLUES Threshold 2THS 12/13 (London)	11.96	13.95	13.95					85	88	15	DAVE MASON Columbia PC 33096	6.98	7.98	7.98	7.98	7.98			
★	★	★	BOB DYLAN Blood On The Tracks Columbia PC 33235	6.98		7.98		7.98			50	51	19	JIM CROCE Photographs & Memories, His Greatest Hits ABC ABCD 835	6.98	6.98	7.95	7.95	7.95			86	72	23	BARRY WHITE Can't Get Enough 20th Century T-444	6.98		7.98		7.98			
★	94	2	ELTON JOHN Empty Sky MCA 2130	6.98		7.98		7.98			51	35	13	GLADYS KNIGHT & THE PIPS I Feel A Song Buddah BBS 5612	6.98		7.98		7.98			87	79	69	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98	12.98	12.98	12.98	12.98			
17	18	8	THREE DOG NIGHT Joy To The World/Their Greatest Hits ABC/Dunhill DSD 50178	6.98		7.95		7.95			★	65	18	JACKSON BROWNE Late For The Sky Asylum 7E-1017	6.98		7.97		7.97			★	99	6	6	ALVIN LEE & CO. In Flight Columbia PG 33187	7.98		8.98		8.98		
18	14	24	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM 1-1004 (Phonogram)	6.98		7.95	7.95	7.95	7.95		★	75	3	STYX II Wooden Nickel WNS 1012 (RCA)	6.98		7.95		7.95			89	77	15	BILLY JOEL Streetlife Serenade Columbia PC 33146	6.98		7.98		7.98			
19	19	10	GEORGE CARLIN Toledo Window Box Little David LD 3003 (Warner Bros.)	6.98		7.97		7.97			★	64	10	BOBBI HUMPHREY Satin Doll Blue Note BN LA344 G (United Artists)	6.98		7.98		7.98			90	81	31	AMERICA Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97			
20	23	10	DAN FOGELBERG Souvenirs Epic PE 33137 (Columbia)	6.98		7.98		7.98			55	47	10	DEEP PURPLE Stormbringer Purple PR 2832 (Warner Bros.)	6.98		7.97		7.97			91	80	20	CAROLE KING Wrap Around Joy Ode SP 77024 (A&M)	6.98		7.98		7.98			
21	21	10	BILLY SWAN I Can Help Monument KZ 33279 (Columbia)	5.98		6.98		6.98			56	56	17	ELECTRIC LIGHT ORCHESTRA Eldorado United Artists UA-LA339	6.98		6.98		6.98			★	136	2	2	GUESS WHO Flavours RCA CPL1-0636	6.98		7.95		7.95		
★	27	23	PHOEBE SNOW Shelter SR-2109 (MCA)	6.98		7.98		7.98			57	60	8	ARETHA FRANKLIN With Everything I Feel In Me Atlantic SD 18116	6.98		7.97		7.97			93	97	18	JOHN LENNON Walls And Bridges Apple SW 3416 (Capitol)	6.98		7.98		7.98			
23	24	10	TONY ORLANDO & DAWN Prime Time Bell 1317 (Arista)	6.98		7.98		7.98			★	70	3	TOWER OF POWER Urban Renewal Warner Bros. BS 2834	6.98		7.97		7.97			94	82	146	ROLLING STONES Hot Rocks, Vol. 1 London ZPS 606/7	11.96		11.98		11.98			
24	26	15	MILLIE JACKSON Caught Up Spring SPR 6703 (Polydor)	6.98		7.98		7.98			59	30	8	HERE'S JOHNNY/MAGIC MOMENTS FROM THE TONIGHT SHOW STARRING JOHNNY CARSON Casablanca STNB 1296	12.96	13.95	13.95					95	95	11	WISHBONE ASH There's The Rub MCA 464	6.98		7.98		7.98			
25	25	10	CHARLIE RICH The Silver Fox Epic PE 33250 (Columbia)	6.98		7.98		7.98			60	61	10	DONNY OSMOND Donny Kolib M3G 4978 (MGM)	6.98		7.98		7.98			★	109	9	9	QUEEN Sheer Heart Attack Elektra 7E-1026	6.98		7.97		7.97		
26	28	12	AL GREEN Explores Your Mind Hi HSL 32087 (London)	7.98		7.98		7.98	7.95			61	49	8	BILLY COBHAM Total Eclipse Atlantic SD 18121	6.98		7.97		7.97			★	160	2	2	GLORIA GAYNOR Never Can Say Goodbye MGM M3G 4982	6.98		7.98		7.98	
★	32	6	JOE WALSH So What ABC/Dunhill DSD 50171	6.98		7.98		7.98			62	38	11	BOBBY VINTON Melodies Of Love ABC ABCD 851	6.98		7.98		7.98			★	114	19	19	KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (P/P)	6.98		7.98		7.98		
28	29	9	THREE DEGREES Philadelphia International KZ 32406 (Columbia)	5.98		6.98		6.98			63	58	14	LOVE UNLIMITED ORCHESTRA White Gold 20th Century T-458	6.98		7.98	7.98	7.98			★	133	3	3	JAMES BROWN Reality Polydor PD 6039	6.98		7.98		7.98		
29	15	15	HELEN REDDY Free And Easy Capitol ST 11348	6.98		7.98		7.98			64	54	11	MOTT THE HOOPLE Live Columbia PC 33282	6.98		7.98		7.98			100	84	10	FRANK SINATRA The Main Event—Live Reprise FS 2207	6.98		7.97		7.97			
★	46	39	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. BS 2750	6.98	6.98	7.97	7.97	7.97			65	66	10	BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98			101	86	56	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	6.98		7.95		7.95	7.95		
31	16	23	HARRY CHAPIN Verities & Balderdash Elektra 7E-1012	6.98		7.97		7.97			66	55	16	JEFFERSON STARSHIP Dragon Fly Grant BFL1-0717 (RCA)	6.98		7.95		7.95			102	104	36	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98	7.98		
32	33	7	THE PROPHET KAHILL GIBRAN—A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS Atlantic SD 18120	6.98		7.97		7.97			67	57	15	ROLLING STONES It's Only Rock 'N Roll Rolling Stones CDC 79101 (Atlantic)	6.98		7.97		7.97			103	103	8	ENGELBERT HUMPERDINCK His Greatest Hits Parrot PAS 71607 (London)	6.98		7.98		7.98			
33	17	16	NEIL DIAMOND Serenade Columbia PC 32919	6.98		7.98		7.98			68	59	8	ERIC BURDON BAND Sun Secrets Capitol ST 11359	6.98		7.98		7.98			104	110	8	KRIS KRISTOFFERSON & RITA COOLIDGE Break Away Monument PZ 33278 (Columbia)	5.98		7.98		7.98			
★	42	9	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines A&M SP 3654	6.98		7.98		7.98			69	62	8	MARSHALL TUCKER BAND Where We All Belong Capricorn 2C 0145 (Warner Bros.)	6.98		7.97		7.97			105	107	41	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	5.98	7.98	6.98	7.98	6.98			
★	48	26	MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98		6.98		6.98			70	73	9	ANNE MURRAY Highly Prized Possession Capitol ST 11354	6.98		7.98		7.98			106	108	15	SANTANA Borboletta Columbia PC 33135	6.98		7.98	7.98	7.98	7.98		

★ STAR PERFORMER: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. ● Recording Industry Association Of America seal for sales of 1 Million dollars at manufacturers level. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by colored dot).</

The Atlanta Rhythm Section. The success of "Doraville" wasn't a Pipe Dream. And neither is their new single "Angel."

PD-14262

The Atlanta Rhythm Section's album, "The Third Annual Pipe Dream" is giving birth to one hit single after another.

First it was "Doraville." And now it's "Angel." When you hear it, you'll know its success isn't a pipe dream either.



PD 6027



Available on Polydor Records

Distributed by Phonodisc/A Polygram Company

TOP LPs & TAPE

POSITION
107-209

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
107	89	16	DAVID BOWIE Live At The Tower Philadelphia RCA CPL2-0771	11.98		12.95		12.95	
108	90	10	JOHNNY WINTER John Dawson Winter III Blue Sky PZ 33292 (Columbia)	6.98		7.98		7.98	
109	91	16	B.B. KING & BOBBY BLUE BLAND Together For The First Time ABC/Dunhill DSY 50190-2	9.98		10.98		10.98	
110	112	13	KISS Hotter Than Hell Casablanca NBLP 7006	6.98		7.98		7.98	
111	120	126	CHICAGO Volume II Columbia KGP 24	6.98		7.98		7.98	
122	4	4	STANLEY CLARKE Nemperor NE 431 (Atlantic)	6.98		7.97		7.97	
113	92	17	CHEECH & CHONG'S WEDDING ALBUM Ode SP 77025 (A&M)	6.98		7.98		7.98	
137	2	2	GIL SCOTT-HERON & BRIAN JACKSON Midnight Band: The First Minute Of A New Day Arista A 4030	6.98		7.98		7.98	
115	119	19	RANDY NEWMAN Good Old Boys Reprise MS 2193	6.98		7.97		7.97	
116	93	14	TODD RUNDGREN'S UTOPIA Bearsville BR 6954 (Warner Bros.)	6.98		7.97		7.97	
117	96	11	MARLO THOMAS Free To Be You & Me Bell 1110 (Arista)	6.98		7.98		7.98	
118	98	11	SHAWN PHILLIPS Furthermore A&M SP 3662	6.98		7.98		7.98	
119	100	13	KIKI DEE BAND I've Got The Music In Me MCA 458	6.98		7.98		7.98	
120	124	7	NILSSON The Point RCA LSPX 1003	6.98		7.95		7.95	
121	101	10	BRIAN AUGER'S OBLIVION EXPRESS Live Oblivion, Vol. 1 RCA CPL1-0645	6.98		7.95		7.95	
122	87	13	MONTROSE Paper Money Warner Bros. BS 2823	6.98		7.97		7.97	
123	105	18	LOVE UNLIMITED In Heat 20th Century T-443	6.98		7.98		7.98	
124	111	14	FOGHAT Rock & Roll Outlaws Bearsville BR 6956 (Warner Bros.)	6.98		7.97		7.97	
125	127	9	PAUL ANKA Gold Sire SASH 3704-2 (ABC)	7.98		8.95		8.95	
126	113	10	EDDIE KENDRICKS For You Tamla T6-335 (Motown)	6.98		7.98		7.98	
138	5	5	FREDDIE HUBBARD The Baddest Hubbard CTI 604751 (Motown)	6.98		7.98		7.98	
128	128	24	TOMITA Snowflakes Are Dancing RCA Red Seal ARL1-0488	5.98	6.98	6.95	7.95	6.95	
129	115	42	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	6.98		7.95		7.95	
130	116	20	RETURN TO FOREVER FEATURING CHICK COREA Where Have I Known You Before Polydor PD 6509	6.98		7.98		7.98	
131	131	19	HERBIE HANCOCK Thrust Columbia PC 32965	6.98		7.98		7.98	
132	117	6	TELLY SAVALAS Telly MCA 436	6.98		7.98		7.98	
133	118	17	J. GEILS BAND Nightmares... And Other Tales From The Vinyl Jungle Atlantic SD 18107	6.98		7.97		7.97	
134	142	23	ISLEY BROS. Live It Up T-Neck PZ 33070 (Columbia)	6.98	7.98	7.98	7.98	7.98	
145	29	29	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97	
177	2	2	KENNY RANKIN Silver Morning Little David LD 3000 (Warner Bros.)	6.98		7.97		7.97	
137	143	15	STYLISTICS Heavy Avco AV 69004	6.98		7.95		7.95	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
148	10	10	DAVID BOWIE Hunky Dory RCA LSP 4623	6.98		7.95		7.95	
139	139	7	JOHNNY MATHIS The Heart Of A Woman Columbia KC 33251	5.98		6.98		6.98	
152	3	3	GLENN MILLER & HIS ORCHESTRA Legendary Performer RCA CPM2-0693	9.98		10.95		10.95	
141	150	6	MILES DAVIS Get Up With It Columbia KG 33236	6.98		7.98		7.98	
142	144	8	THE TRIAL OF BILLY JACK/SOUNDTRACK ABC ABCD 853	6.98		7.95		7.95	
154	4	4	CARL CARLTON Everlasting Love ABC ABCD 857	6.98		7.95		7.95	
145	123	90	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98	
146	125	35	RICHARD PRYOR That Nigger's Crazy Partee PBS 2404 (Stax)	6.94		7.95		7.95	
147	126	23	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	
169	4	4	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98	
149	129	19	FLEETWOOD MAC Heroes Are Hard To Find Reprise MS 2196	6.98		7.97		7.97	
162	2	2	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	7.97	7.97	7.97	7.97	
152	141	5	JERRY JEFF WALKER Walker's Collectibles MCA 450	6.98		7.98		7.98	
154	132	19	JACKSON 5 Dancing Machine Motown MG-78051	6.98		7.98		7.98	
155	161	42	MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770	5.98		6.98		6.98	
167	2	2	GENE PAGE Hot City Atlantic SD 18111	6.98		7.97		7.97	
157	134	23	CROSBY, STILLS, NASH & YOUNG So Far Atlantic SD 18100	6.98		7.97		7.97	8.95
178	3	3	SHIRLEY BROWN Woman To Woman Truth TRS 4206 (Stax)	6.98		7.98		7.98	
173	5	5	PAUL DAVIS Ride 'Em Cowboy Bang 401 (Web TV)	6.98		7.98		7.98	
171	2	2	TOWERING INFERNO/ORIGINAL SOUNDTRACK Warner Bros. BS 2840	6.98		7.97		7.97	
161	164	5	MAC DAVIS I Believe In Music Columbia KC 32906	5.98		6.98		6.98	
163	158	15	MICK RONSON Play Don't Worry Mainman APL1-0631 (RCA)	6.98		7.95		7.95	
175	2	2	GEORGE DUKE Feel BASF/MPS MC 25355	6.98		7.98		7.98	
165	165	5	TONY ORLANDO & DAWN II Bell 1322 (Arista)	6.98		7.98		7.98	
166	166	4	LES McCANN Another Beginning Atlantic SD 1668	6.98		7.97		7.97	
168	159	7	JERRY GOODMAN & JAN HAMMER Like Children Nemperor NE 430 (Atlantic)	6.98		7.97		7.97	
169	135	20	P.F.M. Cook Manticore MA6-50251 (Motown)	6.98		7.98		7.98	
169	135	20	TRAFFIC When The Eagle Flies Asylum/Island 7E-1020	6.98		7.97		7.97	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
170	170	4	TONY ORLANDO & DAWN Knock Three Times & Candida Bell 1320 (Arista)	6.98		7.98		7.98	
172	172	41	SPARKS Propaganda Island ILPS 9312	6.98		7.98		7.98	
173	130	11	LYNYRD SKYNYRD Second Helping MCA/Sounds of the South 413	5.98		7.98		7.98	
174	183	98	POCO Cantamos Epic PE 33192 (Columbia)	6.98		7.98		7.98	
176	180	2	BREAD The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	7.97	8.95
178	174	38	LEO SAYER Just A Boy Warner Bros. BS 2835	6.98		7.97		7.97	
179	187	53	ROY BUCHANON In The Beginning Polydor PD 6035	6.98		7.98		7.98	
180	184	43	TEMPTATIONS A Song For You Motown G6 96951	6.98		7.98		7.98	
181	179	17	QUINCY JONES Body Heat A&M SP 3617	6.98		7.98		7.98	
182	188	20	JONI MITCHELL Court And Spark Asylum 7E-1001	6.98		7.97		7.97	
183	188	20	FRANK ZAPPA Apostrophe (') Discreet DS 2175 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97	8.95
184	185	11	STANLEY TURRENTINE Pieces of Dreams Fantasy F-9465	6.98		7.98		7.98	
185	185	11	MIRACLES Don't Cha Love It Tamla T6 33651 (Motown)	6.98		7.98		7.98	
186	194	4	GINO VANNELLI Powerful People A&M SP 3630	6.98		6.98		6.98	
187	190	39	HELLO PEOPLE The Handsome Devils ABC/Dunhill DSD 50184	6.98		7.98		7.98	
188	190	39	PURE PRAIRIE LEAGUE Bustin' Out RCA LSP 4769	6.98		7.95		7.95	
189	194	4	JAMES COTTON BLUES BAND 100% Cotton Buddah BDS 5620	6.98		7.95		7.95	
190	190	39	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98	
191	193	12	AL MARTINO To The Door Of The Sun Capitol ST 11366	6.98		7.98		7.98	
192	140	13	RAY MANZAREK The Whole Thing Started With Rock & Roll And Now It's Out Of Control Mercury SRM-1-1014 (Phonogram)	6.98		7.98		7.98	
193	147	8	HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98	
194	196	7	TIM WEISBERG 4 A&M SP 3658	6.98		7.98		7.98	
195	146	6	R.E.O. SPEEDWAGON Lost In A Dream Epic PE 32948 (Columbia)	6.98	7.98	7.98	7.98	7.98	
196	198	201	HISTORY OF BRITISH ROCK (Vol. II) Sire SASH 3705-2 (ABC)	7.98		8.95		8.95	
197	197	91	STACKRIDGE Pinafore Days Sire SASD 7503 (ABC)	6.98		7.95		7.95	
198	191	11	TRAPEZE Hot Wire Warner Bros. BS 2828	6.98		7.97		7.97	
199	195	30	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
200	200	60	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98	
200	200	60	CAMEL Mirage Janus KXS 7009 (Chess/Janus)	6.94		7.95		7.95	
200	200	60	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98	
200	200	60	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98		6.98	7.98	6.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	187
America	90
Paul Anka	78, 125
Brian Auger	121
Average White Band	4
Bachman-Turner Overdrive	18, 101
Bad Company	135
Beach Boys	199
George Benson	83
Blackbyrds	65
Blue Magic	71
David Bowie	107, 138
Bread	174
James Brown	99
Shirley Brown	158
Jackson Browne	52
B.T. Express	10
Roy Buchanan	176
Jimmy Buffett	144
Eric Burdon	68
Camel	198
George Carlin	19
Carl Carlton	143
Johnny Carson	59
Harry Chapin	31
Cheech & Chong	113

Chicago	73, 111
Stanley Clarke	112
Billy Cobham	61
Chick Corea	130
James Cotton Blues	186
CSNY	50
Crusaders	157
Charlie Daniels	82
Mac Davis	72
Miles Davis	81, 105, 155, 161
Miles Davis	141
Paul Davis	159
Deep Purple	55
John Denver	13, 75
Neil Diamond	33
Doobie Brothers	30, 138
Carl Douglas	45
George Duke	164
Bob Dylan	15
Eagles	76
Electric Light Orch	56
Emerson Lake & Palmer	147
Fleetwood Mac	149
Dan Fogelberg	20
Foghat	124
Aratha Franklin	57
Kinky Friedman	151
Glenn Gaynor	97
J. Geils Band	133
Genesis	43

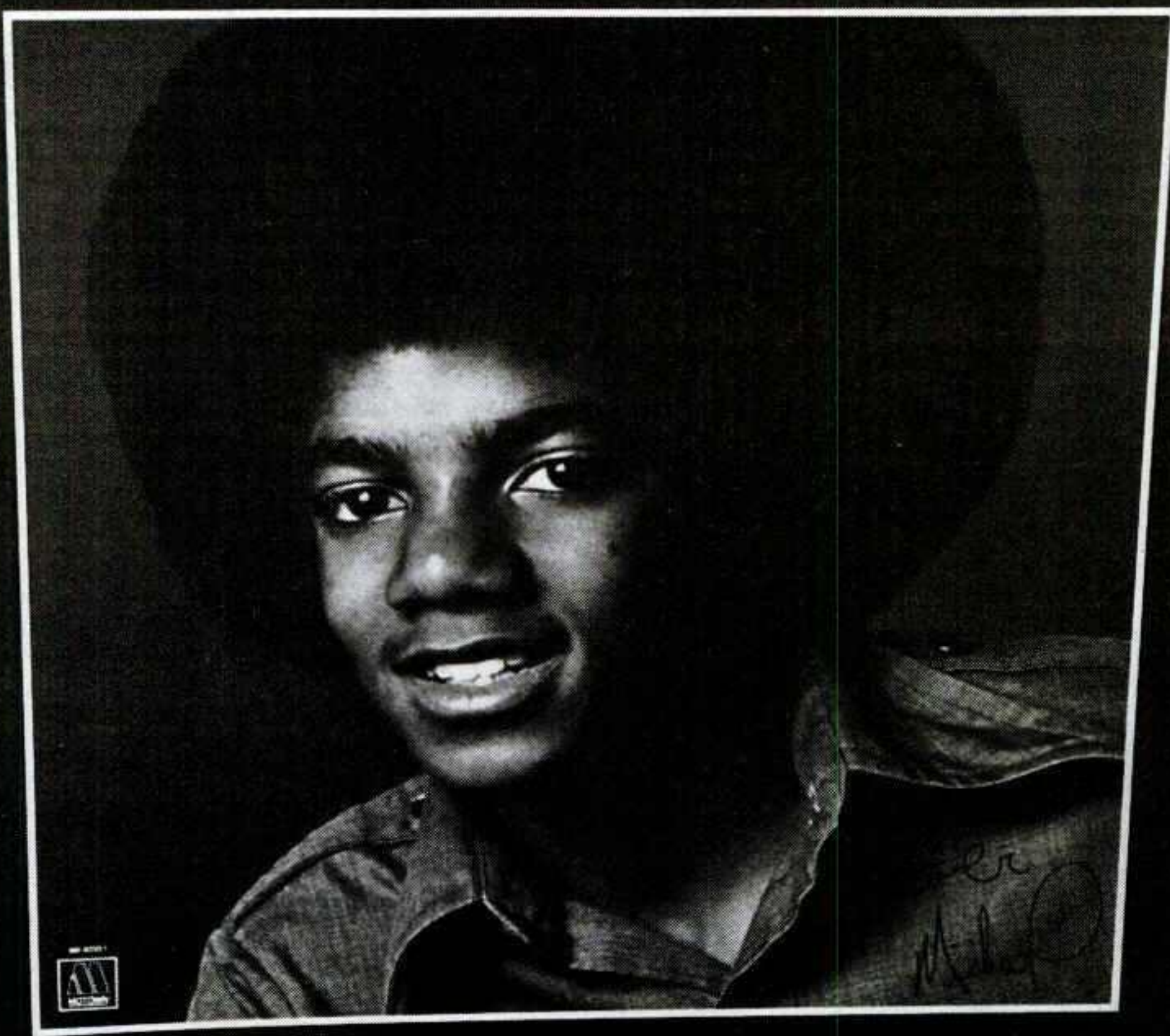
Goodman & Hammer	167
Grand Funk	12
Al Green	26
Henry Gross	190
Guess Who	92
Herbie Hancock	13
George Harrison	6
Hello People	184
History British Rock	193
Freddie Hubbard	127
Engelbert Humperdinck	103
Bobbie Humphrey	54
Isley Bros.	134
Millie Jackson	24
Jackson 5	154
Jefferson Starship	66
Billy Joel	89
Elton John	5, 16, 77, 87
Quincy Jones	178
Eddie Kendricks	126
Kiki Dee Band	119
Carole King	91, 196
B.B. King/Bland	109
Kiss	110
Glad	



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M6-825S1

You've never heard a Michael Jackson album like this. Because Michael Jackson has never sung like this. It's exciting. Romantic. Youthful. Sophisticated. Unique.



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AGAC Sets Meet Feb. 10

NEW YORK—The American Guild of Authors & Composers will hold its annual meeting next Monday (10) at the Princeton Club. Makeup of the AGAC council and officer roster for the new year will be disclosed at that time.

The meeting, to be helmed by Ervin Drake, president, will hear reports on AGAC finances, its Catalog Administration Plan, and CLEF foundation. Alvin Deutch will address the group on copyright matters and recent developments with regard to the interchange of musical material with the Soviet Union.

The meeting will close with a party honoring the 92nd birthday of Eubie Blake.

On Tuesday (11), AGAC will hold one of its periodic industry rap sessions at the Barbizon Plaza Hotel with Clive Davis, president of Arista Records, as the featured speaker.

RCA Grabs Gold

NEW YORK—RCA Records' 1975 gold record collection has started off well with the label receiving four RIAA gold certifications in the first two weeks of the new year.

Certified gold were two Charley Pride albums, his 10th and 11th gold disks, an Elvis Presley LP, his 21st gold award, and a John Denver single, his third gold single in 12 months.

European Discos Blooming

• Continued from page 63

of the family," says Marco Bignotti, marketing manager.

In Finland, the first discotheques were introduced in the 1960s by Paavo Einio, then director of Scandia Musiikki, and publisher of the country's leading music magazine, Iskelma. His first was located at Fisherman's Hut, a top night club in Helsinki. But he ran into various prejudices.

The real boom period started in the early 1970s, and now there are around 300 permanent clubs, plus traveling discos covering hundreds of different locations, such as schools, sport events and municipal events. Some of the best-known DJs enjoy a following similar to that of a Top 20 act.

Most clubs are open from 7 p.m. to 1 a.m. and around half sell beer or spirits, therefore young people under 18, or in some areas 21, are not allowed in. The problem of the age limits hits the fans. There are only two clubs for teenagers in Helsinki, the Luola and the Catacombi. A good number of the discotheques are owned by various hotel chains, such as Elanto, HOK and SOK, or by student unions and other organizations. Music is limited to 85 decibels, and special apparatus, costing about \$2,000 has been installed for measuring purposes. Most of the DJs also wear protective headphones and complain that it is extra hard work to get the fans going at only 85 decibels.

Music played is generally international. Teenagers favor so-called

Pincus Bags Song

NEW YORK—George Pincus and Sons has acquired the copyrights to the current hit French single, "Ciao Mon Coeur" (Ciao Always Ciao), recorded by Mireille Mathieu. The song was composed by French film music writer Georges Garvarentz, with lyrics by Charles Aznavour. English lyrics were penned by American lyricist Carl Sigman.

Vegas Landmark Opens a Disco

LAS VEGAS—The Landmark Hotel will turn its 31st floor Skytop Rendezvous piano bar-dance floor into a discotheque beginning Monday (3).

Six nights a week from midnight until 3 a.m. KLASV radio will broadcast live as deejay Dick Knight spins records. Sunday night going into Monday morning will be dark.

Ed Milligan, general manager of the Landmark, initiated the innovative project. According to hotel officials KORK radio has also been negotiating with the hotel, but according to Robert J. Blum his station received the nod on Friday (24).

No minors will be allowed and no food will be served. Drinks will begin at \$1.50. The new policy is expected to not only save the hotel money on entertainment, but result in an added source of revenue.

Currently the Skytop Rendezvous features a single singer. The Landmark is part of the Hughes Hotel chain which includes the Desert Inn, Sands and Frontier hotels. The Landmark dropped its name star policy from its main showroom over two years ago. Currently appearing in the showroom is the Mickey Finn Show.

"bubblegum" music by Gary Glitter, Sweet, Suzi Quatro, Mud, Nazareth and Alvin Stardust. More mature audiences prefer traditional rock (Presley, Haley, Anka), or soul (James Brown, Temptations, Santana, George McCrae, Gamble-Huff and the Philly-sound).

DJs, particularly members of the highly active Tishkijukat, trade union for their scene, get material from local record companies, at 30 percent off the list price. But there are problems. Should, for example, the 200 or so weekend DJs, operating as semi-professionals, be treated as equal to the union members? These matters are being discussed at top level.

Most Norwegian clubs feature records only, though live bands and package tours (that is with DJ, dancers, records and films) are gaining more ground. It is notable that when the discotheque scene gain support, it immediately affected live entertainment. There are only 200 reasonable venues for live artists to work; the number was nearer 1,000 just four or five years ago.

In Spain, the discotheque boom started six years ago and today there are around 9,000 locations. Most open from 6 p.m. to 10 p.m., and later from 11:30 p.m. to 4 a.m. There are virtually no private clubs.

In most the style of music is changed frequently, perhaps every half-hour. There are four categories: fast U.S. or U.K. music in the bubblegum style; slow music with either English or Spanish lyrics; soul and black music; and typical Spanish music, including Flamenco.

Records are generally bought through local stores, though some arrive as promotion copies, and others are bought by DJs abroad, generally in London or Paris. Generally Spanish discotheques feature records only, though at weekends there are about 20 halls where regular performances are given.

Spanish record companies send promotion copies to the more important discotheques, and sometimes distribute promotional copies of special albums.

Isn't Neil Diamond getting back into onstage action with a massive U.S. tour this spring, in conjunction with a Kodak TV special that has been "developing" for 18 months?

Tom Scott and his L.A. Express have broken up. Scott will concentrate on studio sessions, TV scoring and his supporting chores on superstar tours. . . . Albert Hammond is in New York co-writing with former Burt Bacharach lyricist Hal David.

Chad Mitchell is awaiting sentence on a 400-pound Mexico marijuana smuggling bust in San Antonio. . . . The Chicago horn section will back Lea Roberts on her next UA album. . . . It's Happy 40th Birthday Wednesday (5) for madcap Mercury artist, Sensational Alex Harvey.

CORRECTIONS: Billboard's 1975 Talent In Action directory mistakenly named Neil Sedaka's attorney, Fredric Gershon, as his personal manager and called Blendingwell Music BMI instead of ASCAP.

The Average White Band played a benefit at London's Marquee Club for the dependents of their late drummer Robbie McIntosh. This concert featured Brian Auger, Elton John and many others and broke attendance records for the club, as well as raising money for the family. . . . Kris Kristofferson and Rita Coolidge are co-hosting an "In Concert" show at the Grand Ole Opry House and it will also feature Billy Swan, who is currently on a promotional visit of England. . . . Rupert Holmes and Barbra Streisand have begun working on a score for her new movie. . . . Epic has released a new single by Gary Lewis, his first since being inducted into the Army in 1967. . . . Charley Pride is on an eight-concert tour of England, Eire and Scotland. . . . The Carnegie Hall reggae festival scheduled for Saturday (25) has been cancelled because its star Ken Boothe had visa problems.

Donald Burd, leader of the Burdboys, a popular New Jersey country band, died Jan. 7 after a long illness at the age of 42. . . . Deep Purple has been booked to play Australia's Sunbury Festival in Melbourne Sunday (26) for the most money any contemporary act has ever been paid in that country.

Mort Hoffman, former Col and RCA major marketing executive, is now operating his own employment agency in Westchester N.Y. . . . Pete Fabri, pre-recorded tape pioneer, is recovering from heart bypass surgery at his home in Chicago.

A major indie, which planned to go into a national distribution deal, is reportedly staying with indie distributors and sidetracking its April 1 deadline. . . . Prodigal Records, the Barney Ales-Gordon Prince new label, has opened offices in Detroit and Manhattan. . . . The Gospel Music Workshop of America is holding its board meeting March 18-20 at the Thunderbird Hotel, Las Vegas.

Robert Goulet's firm, Rogo Productions, will co-produce "Camelot" with the Los Angeles Civic Light Opera Assoc. to run in the Dorothy Chandler Pavilion Sept. 2-Oct. 18. Goulet will play King Arthur. He is currently scouting for a Lancelot and Guinevere. . . . Freddie Prinze, star of "Chico And The Man," debuts at Sahara-Tahoe beginning March 21. . . . Frankie Laine doing a reprise in England for 10 weeks beginning April 27 at double the money.

The Righteous Brothers replaced John Davidson as co-headliner with Dionne Warwick, Riviera Hotel. Davidson was given permission to bow out of his contract in order to do a television "Movie Of The Week." . . . Mr. Kelly's in Chicago is initiating a Talent Showcase for new talent on Sundays, to be produced by Michael Wolf.

A major promotional and merchandising campaign has been put into motion by Epic and Blue Sky to back Johnny Winter's latest album "John Dawson Winter III" and a scheduled 40-city concert tour by the artist. The campaign includes radio time buys, in-store sales aids, local radio contests and print advertising, coordinated by Blue Sky's Rick Dobbis and Epic's Bruce Harris. The tour, which began Friday (24) and is scheduled to run through April 13, covers Sacramento, San Francisco, Las Vegas, San Antonio, Albuquerque, Seattle, Vancouver, Minneapolis, Indianapolis and Boston.

MCA Execs Reveal New Sales Tools

LOS ANGELES—Along with unveiling new product, MCA executives announced new sales ideas and advertising campaigns—plus new inventory control measures—last week in a series of meetings with field forces in Philadelphia, Atlanta and Dallas.

Rich Frio, vice president of marketing for the record label, presented plaques to 58 percent of the label's salesmen for those joining the firm's Million Dollar Club in 1974.

Sam Passamano, vice president of sales, announced that special merchandising coordinators will be hired in each of the five districts to

Inside Track

Andy Kim and one of his fans will collaborate on a musical play scheduled for production next year. Kathy Shoemaker outlined the idea for it in a letter and asked for his help which he gladly offered. . . . Lena Horne to record for Gryphon Productions and this album marks her return to RCA Records. . . . Jack Kosloff, of Jack's One-Stop in Newark, N.J., is contacting other former Decca staffers in connection with a reunion he is planning to be held in West Orange in April. He's finding Decca veterans currently slotted in a host of other record firms across the country.

Herb Eiseman of 20th Century Music was inadvertently left off the list of publisher candidates validated last week for election to the ASCAP board (Billboard, Feb. 1). . . . Johnny Winter plays on the new Jeremy Steig album. . . . Alice Cooper, Leslie West, Todd Rundgren, Bill Graham and Leonard Cohen all came to see Flo and Eddie at their Bottom Line stand in New York. . . . Also popping up at that club was Paul Butterfield, to jam with Mike Bloomfield. . . . The Faces and Rod Stewart are on a month-long tour of the U.S. and Canada.

Arista Records has acquired the rights to the soundtrack album from the film "Stardust." The movie stars David Essex and Keith Moon and the soundtrack includes hits by many of the major artists in the 1960s. . . . Marquee Productions is promoting a month of concerts at New York's Radio City Music Hall including week-long dates by the Jackson Five and The Ohio Players.

Roulette Records promotion man Joe Isgro recently displayed heroism when he saved 11 people caught in an apartment fire in Delran, N.J. . . . Flash Cadillac and the Continental Kids appear on "Happy Days" March 18 episode.

Midland International Records purchased a record at MIDEM by an all-female German quintet called Silverbird Convention. . . . Filming has been completed on "That's The Way Of The World," a movie that dissects the record industry. Earth, Wind and Fire performed the soundtrack and it stars Bert Parks, as well as New York disk jockeys Frankie Crocker, Vi Higgenson and Murray the K.

Lou Rawls to sing the title song of "The Specialist" film. . . . Santana drummer Michael Shrieve cutting a solo album for Columbia. . . . Marc Bolan will have two poetry books and a collection of horror stories published in 1975.

The Children of the Night are a hot Long Island group who do their thing in horror character costumes. Wolfman plays the drums, Dracula is on guitar and Frankenstein is the bassman. . . . Keith Williams, president of the California Copyright Conference, spoke at the Hollywood Songwriters Showcase. . . . Ohio Players to play MIDEM gala. . . . Rick Wakeman guested Sunday (19) on ABC-FM network "Sunday Stereo Network" interview series.

The long-anticipated American Song Festival album is being released this week on Buddah, but only nine of the 12 performing artists are included on it. Missing from the record are Richie Havens, Jose Feliciano and Sarah Vaughan. . . . Neil Sedaka hit number one on the Billboard charts for the first time since "Breaking Up Is Hard To Do" in 1962. It's also the first time since 1966 that Sedaka has had a chart single. . . . Gladys Knight and the Pips were honored at a reception hosted by the Department of United States Information Service in Tokyo. They are currently touring the Far East for several weeks. . . . John Entwistle of the Who goes out on his first solo tour of the U.S. this month, with his group Ox. The band includes drummer Graham Deakin, guitarist Robert A. Johnson and keyboardman Mike Deacon. . . . Lynyrd Skynyrd has added 10 additional cities to its tour of the Eastern U.S.

The Seafood Playhouse, new Broadway restaurant, opened last week and featured "Jenny's Daughters" at its debut. The upstairs of the club is equipped for discotheque quad operation with disco jockey Kevin Guilmet.

The New York Jazz Museum's free Sunday concerts have been extended to three separate Sunday shows instead of one.

check on the effectiveness of MCA's advertising campaigns.

MCA Records is striving for 90 percent computer inventory control to minimize returns and in order to present accounts with as accurate information as possible.

Vice Cosgrave, vice president of promotion, discussed new artists and the promotion of new releases.

District managers attending at least one of the meetings were Stan Layton, Los Angeles; Sam Mercurio, Boston; Jeff Scheible, Atlanta; Jack Parker, Chicago, and Bill Glaseman, Cleveland. Also attending were new national LP promotion

manager Jon Scott, and vice president Chic Doherty out of the Nashville office. Frio presented the Seattle branch office with a presidential award for J.K. Maitland, label president.

All-Test Introduces

NEW YORK—All-Test Devices has introduced a phono preamplifier (model ATD-25; \$150) designed to magnify phono cartridge signals to a point that will drive the high level inputs of any stereo preamplifier integrated amplifier or receiver, according to Barbara Treen, marketing manager of All-Test.

17th Annual Grammy Awards

Album Package Nominations

These are the albums that have been selected by the Album Package Nominating Committees in the seven chapters of the Recording Academy (National Academy of Recording Arts & Sciences) as Finalists in the 17th Annual Grammy Awards.

They are being reproduced as an industry service by Billboard which urges Recording Academy members to vote carefully and conscientiously, and to make sure that their ballots are in the offices of the independent accounting firm of Haskins & Sells on or before the due date of February 17th.

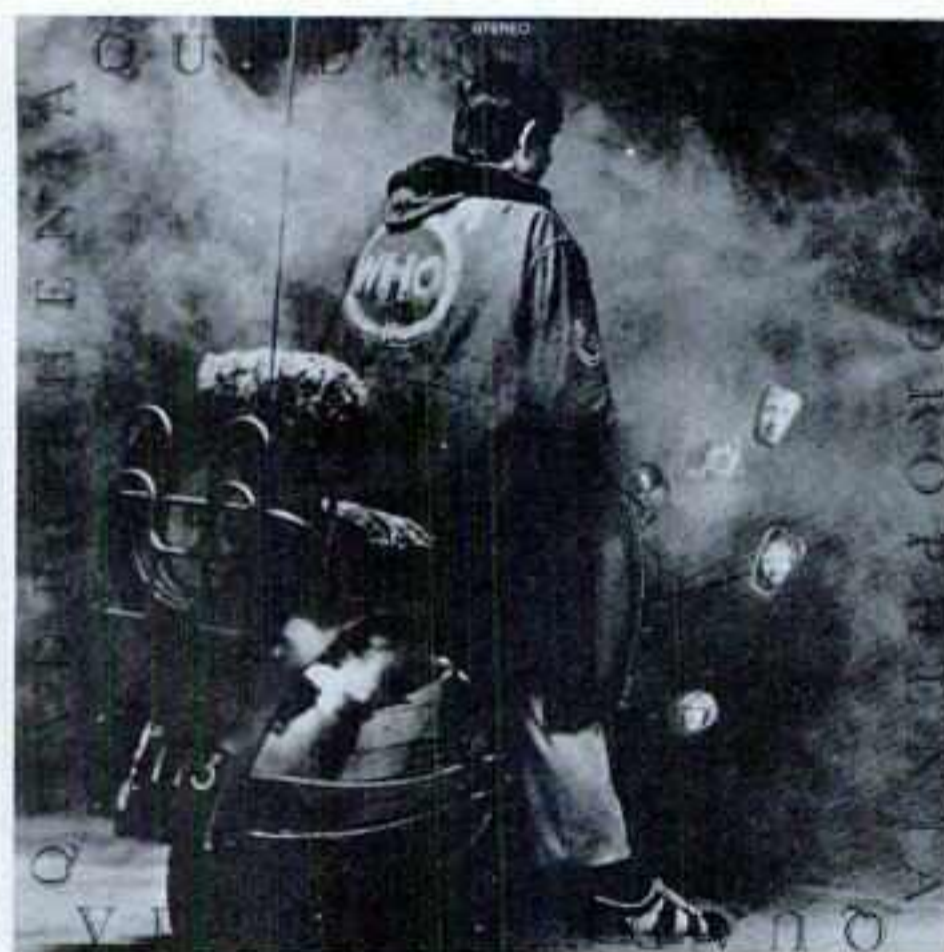
Be sure to watch The 17th Annual Grammy Awards Television Special—Live!—on Saturday, March 1, 1975 from 10:00 to 11:30 PM, on CBS-TV.



Mason Proffit | Come & Gone



The Pointer Sisters | That's a Plenty



The Who | Quadrophenia



Cheech & Chong | Wedding Album



Santana | Greatest Hits



Eddie Harris | Is It In



Paul Davis | Ride 'em Cowboy

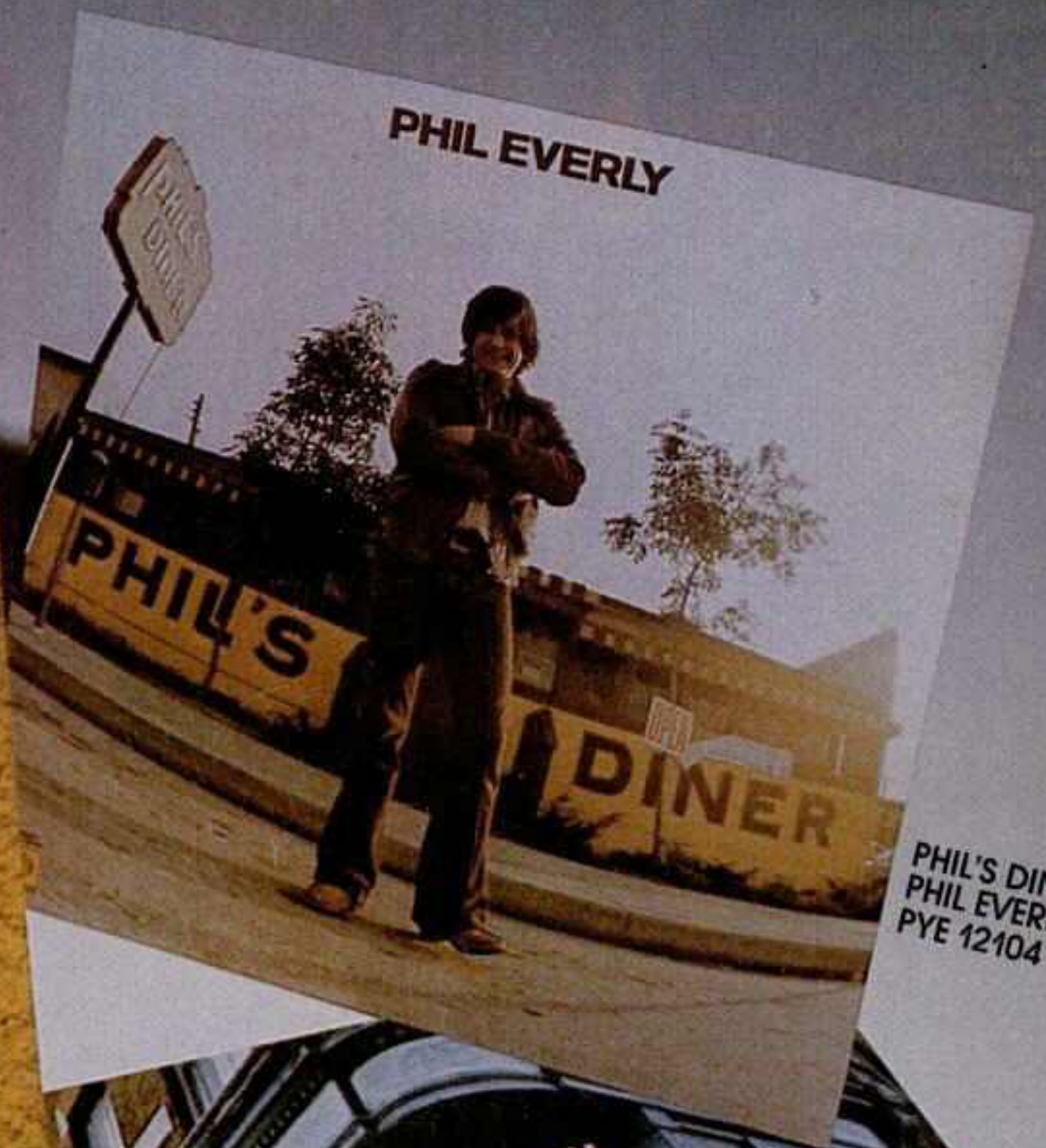


Loggins and Messina | On Stage

**We
mean
business.**



PLUGGED IN JOPLIN
The Eden Electronic Ensemble PYE 12101



PHIL'S DINER
PHIL EVERLY
PYE 12104



BRIAN FRIEL
PYE 12102



WHERE FORTUNE SMILES
JOHN McLAUGHLIN
DAVE HOLLAND
JOHN SURMAN
STU MARTIN
KARL BERGER
PYE 12103

A new American Record Company was formed in August, 1974. It is part of the Pye Records Group of England and will operate under the name of ATV Records Incorporated. ATV will distribute Pye Product in America and function actively as an American Record Company. We intend to be an extremely promotion-intensive company and we are fully committed to support the product we release—because we intend to back up what we say, "We mean Business."



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THE COMPANY THAT
MEANS BUSINESS.**

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