

# Billboard

NEWSPAPER

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## Antipiracy Forces Savor Triumphs

### Polygram Eyes Hill & Range

By ROBERT SOBEL

NEW YORK—Polygram Corp. will acquire some 75 percent of Hill & Range Songs Inc., under an agreement reached in principle between Intersong, Polygram-owned company, and the U.S. publishing firm.

It's also learned that the deal, which is to be firm this week, does not include either Gladys Music or Elvis Presley Music, both owned by Presley. Both firms will be continued under Hill & Range aegis.

Under the arrangement it's known that Chappell, sister publishing firm

under the Polygram umbrella, will administrate in the U.S. the Hill & Range catalogs acquired in the deal by Intersong, Hamburg-based firm with 17 branches worldwide.

This is more or less an extension of the normal pattern of both firms throughout the world. In certain areas Chappell handles Intersong's administration; in other areas the situation is reversed.

It's not known at this time exactly what companies in the Hill & Range

(Continued on page 10)

### Pirates Now Jumping Ship

By IS HOROWITZ

NEW YORK—Tape pirates now facing the possibility of federal prosecution for the unlicensed duplication of pre-1972 recordings are beginning to jump ship.

Scattered reports indicate some are attempting to legalize business operations by seeking out legitimate sources of low-cost product to feed through their extensive duplicating facilities. In other cases, some just appear to be heading for the hills.

One major supplier of sound-alike recordings reports a "sudden surge" in inquiries from duplicators he's never heard from before. And many of these, says Ed Chalpin of PPX Enterprises, come from Wisconsin and Oklahoma. These areas have long been havens for some of the largest duplicators of unlicensed recordings.

A Midwestern tape dealer complains of intensified competition from pirated material. But he's not too unhappy because he views the

(Continued on page 10)

### Calif. May Up Penalty

By JOHN SIPPEL

LOS ANGELES—The possibility of passage of a much stiffer record/tape antipiracy statute in California appeared bright, when opponents of the proposals did a complete no-show at a review of two bills Wednesday (12) before the Assembly Committee on Criminal Justice in Sacramento.

In addition to bill no. 684, introduced by Assemblyman Mike Antonovich Feb. 4 (Billboard, Feb. 15), the Assembly committee, composed of chairman Alan Sieroty, Bruce Nestrade, Art Torres, Julian Dixon, Kenneth L. Maddy and John T. Knox, appraised bill no. 712, authored by Assemblyman William Thomas. Each would toughen the present section 653h of the state penal code, which makes violation a misdemeanor.

Thomas' bill would make such conduct an alternative felony-misdemeanor punishable by imprisonment in a state prison for a term not to exceed five years or in county jail

(Continued on page 10)

### Court Nixes ITD Injunction

By MILDRED HALL

WASHINGTON—The Justice Department last week won another battle in its recently announced all-out war against tape pirating of older, non-copyrighted recordings. U.S. District Court Judge Thomas Flannery denied a plea here by International Tape Distributors Ltd., of Rochester, N.Y., for a temporary injunction against the criminal prosecutions (Billboard, March 8).

At issue is the unauthorized tapers' claim to legality under the compulsory licensing proviso in the U.S. copyright law. This permits anyone to record copyrighted music, once a first recording is made, on payment of a mechanical royalty fee.

Justice will launch criminal prosecutions on the basis of rulings by four U.S. Appeals Courts in separate circuits. These hold that the compulsory licensing of music permits only "similar use"—that is, a new record-

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### Cutouts Hot NARM Topic

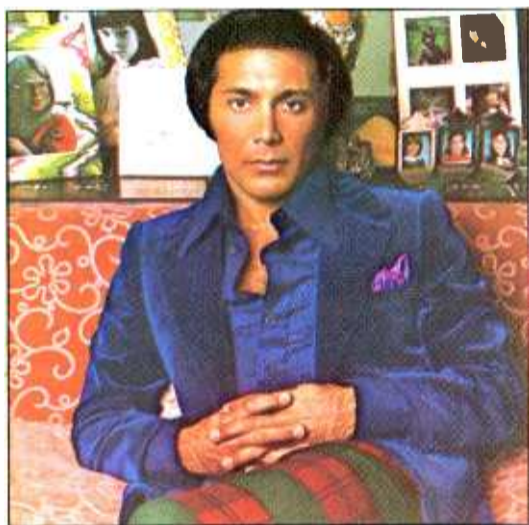
NEW YORK—Despite the best efforts of manufacturers to control release schedules and limit cutouts, one of the most active trading and selling sessions ever of promotional merchandise was noted at the recent NARM convention.

Although the relatively "recession-proof" record/tape business is less affected by the current economy than many other sectors, the depth of this activity emphasizes the con-

tinuing search by the retailer for salable merchandise at the best possible profit margin.

A sampling of some of the key firms exhibiting at NARM—and they were prominent among the 60-plus companies on hand—and several who didn't make the scene, covers their interest in the new \$3.98/\$4.98 product and offers a graphic answer to the plea of Korvettes'

(Continued on page 78)



A new single from Paul Anka is always an event, but the reaction to "I Don't Like To Sleep Alone" UA-XW615-X, is unprecedented. In just one week, Paul's new record is smash hit bound on more than 70 radio stations all over America. Destined to be a classic. On United Artists Record. (Advertisement)

### Audio/Video Media Paying Own Way Despite Economy

By STEPHEN TRAIMAN

#### Motorola Preps Car Discrete 'Q' Receiver

By RADCLIFFE JOE

NEW YORK—Motorola is working on a discrete 4-channel car radio in anticipation of an early FCC ruling on discrete FM broadcasts.

Motorola expects that an FCC ruling on a preferred standard for discrete FM broadcasts could come within a year, thereby paving the way for long-awaited FM broadcasts in discrete 4-channel sound.

Recommendations on systems competing for the FCC ruling will soon be forwarded to the Commission by the NQRC (National Quad-

(Continued on page 48)

TUCSON—Audio/video communications are paying their way in a tightening economy and the traditional prerecorded music tape market offers broadened future potential for a growing spoken-word audio and video tape/disk industry. That was the message for attendees at the International Tape Assn.'s fifth annual seminar here March 2-6.

Although attendance was off a bit from the prior year, undoubtedly due to the economy which saw member user and supplier companies cut back on representatives, ITA executive director Larry Finley was pleased by solid feedback on the

(Continued on page 49)



Since the new STRAWBS album "GHOSTS" appeared, it's been haunting the airwaves everywhere. And now that it's bulleting up the charts, it's creating visions throughout the A&M Sales Dept.! (SP 4506) (Advertisement)

(Advertisement)

Jesse Colin Young's



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Fortune-Rodabaugh photos

Stevie Wonder, Olivia Newton-John and Elton John receive the NARM awards (top photo) at the recent convention in Los Angeles. Stevie won the presidential plaque; Olivia won best selling album by a female and best selling album by a female country artist. Elton won for best selling LP by a male and for best selling album overall. Below: Barry White accepts for best selling LP by a male soul artist from Joe Smith, Warner Bros. Records president.



Helen Reddy and Paul Anka add star glamour to the final two evening dinners.

## ZEP ZOOMS UP TO NO. 1

LOS ANGELES—Led Zeppelin's "Physical Graffiti" LP, which jumped onto the Billboard Top LP and Tape charts last week in the No. 3 position (highest entry within memory), has hit the No. 1 spot this week.

According to a Billboard spot check among major dealers, the two-disk, \$11.98 list price set was selling last week at a rate of 300 to 500 copies an hour in several locations.

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## Executive Turntable

Emanuel Gerard named executive vice president of Warner Communications Inc. and a member of the company's board of directors... Shiro Yamada appointed vice president in charge of Sony Corporation of America's San Diego manufacturing facilities. He replaces J. Koder, who was given another assignment in Japan by the firm... At CBS Records, George Chavous named Northeast regional promotion manager, special markets. He was most recently local promotion manager, special markets, in Houston... Also at CBS, Rudy Lambino named manager, sales analysis... Michael Abramson appointed manager, national album promotion, RCA Records. He was previously manager, product merchandising. Also at RCA, Mike Bece named manager, national singles promotion. Bece, previous to joining RCA, was national promotion director at Polydor Inc.

Jerry Winston, vice president, director of marketing, has been named president of Malverne Distributors Inc. Other newly elected company officers are Joe Grippe, vice president, Harvey Maybrown, secretary, and William Shocket, chairman... John Barrale joins Rockwell International Corp. as distribution marketing manager, Admiral audio products.

★ ★ ★

Moving from Atlanta, Buddy Brown now is country sales director for MGM Records in Nashville... New production manager of GRC in Atlanta is Joy Harvey, recently with Capitol... Alan Jacobs named a&r chief at Mocha Records, Chicago... Paul Miller joins Maxell Corp. of America as product/advertising manager. He was formerly with Altec... Kajac Records in Carlisle, Iowa, welcomes Jim Robinson as director of custom services.

★ ★ ★

Taking over as regional sales director, Midwest, for United Artists Records is Art Keith, late of the Discount Records retail chain. He will work out of Chicago... Dave Fitch named Southern regional sales representative for A&M Records in Norcross, Ga... Chuck Huesman moves in as branch manager for Together Distributing Co., Atlanta, the operation jointly run by Motown and A&M Records... Reggie Lavong, an ex-Capitol man in Los Angeles, joins Island Records working out of New York and Philadelphia as boss of Island's jazz and r&b product.

★ ★ ★

Billy Bass, recently with RCA Records, swings into the national album promotion director's chair at United Artists Records in Los Angeles... Katie Welsh named director of publicity for GRC's Aware, Hotlanta, Elephant and GRC labels in Atlanta... Moving from Dallas to Nashville is Bill Mack to assume responsibilities as manager of national country music promotion for RCA Records... House of Loyd in Nashville has set Hank Riddle as vice president and Joe Sun as director of production and promotion for the firm... With the joining of Susan Munao as a full partner, Faralla & Woltag public relations firm becomes Faralla, Woltag & Munao. Also joining the company, in Los Angeles, are former Atlantic Records publicist Peggy Martin and Frank Barron, who will work as a consultant... Lon Harriman has joined Apogee Management Agency in Los Angeles... Motown Records, Los Angeles, names John C. Reddy controller.

## 13 ABC Reissue Packages Offer Something For All

LOS ANGELES—ABC Records has released a 13-album series dubbed "Sixteen Greatest Performances" featuring a number of artists whose catalogs were acquired in the Famous and Duke/Peacock deals, but also including some original ABC artists.

As the titles indicate, all disks feature 16 cuts, most are true greatest hits sets, all list at \$6.98, include liner notes and cover art identifiable to the series.

For rock fans, there's an Ike & Tina Turner set from the Blue Thumb days, with few hits but some good blues performances including "Dust My Broom" and "Honest I Do." The Steppenwolf package is probably the cream of the rock packages, with this pioneer heavy metal band running through major hits like "Born To Be Wild," "Rock Me," "Magic Carpet Ride" and "The Pusher."

Pat Boone will appeal to rock and nostalgia buffs alike with his set of old Dot material from the days when only Elvis rivaled him for popularity. Included are "Friendly Persuasion," "April Love," "Love Letters In The Sand" and "Speedy Gonzalez."

Nostalgia fans can enjoy the Andrews Sisters doing "Boogie Woogie Bugle Boy," "In The Mood" and "Don't Sit Under The Apple Tree," while Mills Brothers fans get two treats, one solo set with the likes of "Paper Doll" and "Cab Driver" and a set with Count Basie including "Glow Worm" and "Tiny Bubbles."

The MOR crowd and Vegas set can enjoy Liberace handling "A Taste Of Honey" and "Spanish Eyes" as well as Billy Vaughn work-

ing through "Sail Along Silvery Moon" and "Blue Hawaii."

Movie fans get 16 original soundtracks including themes from "Love Story," "Godfather" and "Nevada Smith."

For gospel appreciators, the Dixie Hummingbirds move through "Loves Me Like A Rock" and "I Found A Friend," and country fans get Mac Wiseman's versions of "Jimmy Brown The Newboy" and "The Three Bells" among others.

Also included in the series are Eddie Peabody, one of the finest banjo players, and the Six Fat Dutchmen, a great polka group.

All in all, a series that truly does feature something for everyone.

BOB KIRSCH

## Penney Gift To 30,000 Schools

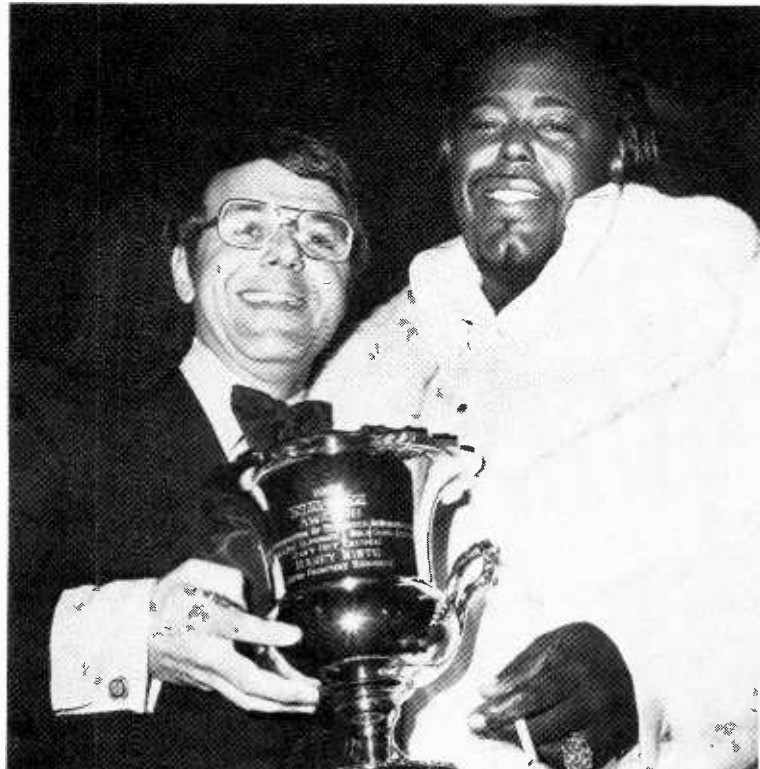
NEW YORK—Some 30,000 secondary schools and colleges in the U.S. and Puerto Rico will be the recipients of 100 minutes of sheet music, as part of a "Bicentennial Musical Celebration" from JC Penney, mass merchandisers.

The "celebration" packages, which will be distributed to the schools in late spring of this year, include works for band, chorus, orchestra, jazz and rock groups.

While 70 minutes of the sheet music falls in the category of public domain works, JC Penney also commissioned four contemporary writers for 30 additional minutes of music.

The company is also considering putting together bicentennial songbooks and records for national distribution.

MARCH 22, 1975, BILLBOARD



## CHICOFSKY INCLUDES ARTISTS Jukeboxer Blasts Labels

NEW YORK—Artists and record companies apathetic to the importance of the jukebox industry have come under attack by Ben Chicofsky, managing director of the Music and Amusement Assn. (formerly MONY).

In an open letter addressed to the

record industry, Chicofsky says that "some artists and record companies bite the hand that feeds them."

"It's proven time and again, even through the trade magazines, that the jukebox is the most effective exposure for a single record and a stepping stone for large sales in albums.

"The wise artist or record manufacturer who realizes this is certainly cashing in on huge sales of singles records. There is no begging by artists' managers to have the radio station play their record, and no advertising expenses. The jukebox gives all this exposure free.

"Do you realize that there are over 500,000 jukeboxes in the U.S., with operator buying power of over 75 million records yearly? These are authentic figures. Why would an artist or their representatives or record manufacturer overlook such a potential market in single sales?"

## ASCAP Fetes 4

NEW YORK—ASCAP honored four writer-members on their 50th year with the Society. Receiving appreciation scrolls were Jay Corney, who co-wrote with both E.Y. Harburg and Howard Dietz, and was co-writer of "Brother, Can You Spare A Dime"; Joe Gold, former pianist for Mae West and Sophie Tucker; Charles Rosoff, stage and screen writer who collaborated with Lou Robin, and Murray Sturm, writer of special material and dance band pianist.

Dylan's  
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Vol. 87 No. 12

# BEACH BOYS Another Double LP Set Will Get Massive Capitol Nat'l Promotion

By BOB KIRSCH

LOS ANGELES—Capitol Records, whose double set Beach Boys repackage "Endless Summer" LP hit the top of the Billboard charts last year and sold in excess of 1 million units, is readying another major marketing campaign on the upcoming "Spirit Of America" Beach Boys repackage.

The album will be another double set and is slated for mid-April release. National marketing coordinator Phil Caston says the marketing and merchandising campaigns will be "more extensive than on the first set."

Capitol will support the LP with TV and radio spots, a large print campaign and in store displays. And the Beach Boys have not recorded for Capitol for seven years.

"We're shipping the disks in a special box, 25 LPs to the box," says Caston, "that will open into merchandiser. Illustrations on the box will show the graphics of the LP, which will include about 50 pictures of things associated with America,

like the Statue of Liberty, apple pie, the Goodyear blimp and so on.

"There will be 30 and 60-second TV spots on a saturation basis," he continues, "which will be bought locally but will appear on a national basis on shows like Midnight Special, Dinah Shore and late movies. These will begin at the end of April. There will also be 30 and 60-second radio spots to tie in with the TV ads. On the TV and radio segments there will be room at the end for four dealer tags."

Ads will be coordinated with the upcoming Beach Boy tour with Chicago, which begins around the first of May.

"We've worked very closely with

the group's management and with the group themselves on the planning of the campaign," Caston says.

"We've included a poster reproduction of the cover inside the jacket (a poster was also included in the "Endless Summer" package) and we will be promoting the poster on TV too," Caston adds.

Many of the ads will also promote "Endless Summer," and dealers will be urged to market the new and old packages together.

The set, which is scheduled to list at \$6.98, features 23 tunes. Included are major Beach Boy hits such as "Dance, Dance, Dance," "409," "Barbara Ann," "When I Grow Up" and "Do You Wanna Dance?"

## Only Civil Court Decision Can Halt Calif. Tax Levy

LOS ANGELES—A two-year drive by the State Board of Equalization to collect a 6 or 6.5 percent sales tax on royalties from the leasor of a master tape to a record/tape manufacturer in an intrastate transaction (Billboard, April 14, 1973) has reached the stage where only a civil court decision can halt the tax levy.

A spokesman for the tax board in Sacramento says he cannot detail specifics, but it is known that the test audit was done on Capitol Records over two years ago. After an audit, a determination of whether the sales or use tax can be assessed, is made. If it is determined that the tax must be paid, the taxpayer has 30 days to file an appeal.

In this case, a person who leases the master tape to one who manufactures tangible personal property, in another form, such as a manufactured record or tape, must pay tax on his lease receipts. For example, if a producer leases a master, for whose sale he receives \$30,000, he must pay either 6 or 6.5 percent, depending on where the transaction was made. All over the state, except in Contra Costa, Alameda and San Francisco counties, where the tax is 6.5 percent, the stipend is 6 percent.

If the taxpayer does file a challenge, a hearing officer, who is a member of the legal staff of the board, hears the petition. If the taxpayer wishes to appeal from the hearing officer's decision, the full four-member board plus state controller Ken Cory hear the appeal.

The board makes a decision and notice of re-determination. If the tax is held proper by the board, the taxpayer must pay the tax or he is penalized. He can, after paying the tax, file a claim for refund. This claim is reviewed by the board and if they turn it down, the next alternative is filing suit in superior court. The spokesman said the Capitol case is at this point in its history. As of now, no known court suit has been filed.

In assessing such a tax, the state board attempts to get uniform compliance to the law in the field. The tax board spokesman says that "everyone who leases master tape which is then manufactured should be reporting and collecting tax."

## Newport Festival Finalizes Safe Boxoffice Slate

By RADCLIFFE JOE

NEW YORK—After four years in New York, the organizers of the Newport Jazz Festival appear to have finally settled on a formula of commercial and classical jazz programs as a means of keeping old friends and winning new boxoffice revenues.

The present formula is the result of trial and error programming which in 1972 and 1973 resulted in mediocre talent acquisitions and disappointing boxoffice returns.

The program for this year's show closely parallels last year's schedule, and calls on the talents of classical jazz artists Count Basie, the Duke Ellington Orchestra, Sarah Vaughan and Lionel Hampton while also incorporating innovating and commercially successful artists like John Dankworth, Cleo Laine, Jon Lucien, Miles Davis, B.B. King and the Temptations.

George Wein, producer of the festival, is also making use of such soul/pop attractions as the Isley Bros., Chuck Mangione and Maria Muldaur. The highly successful Hudson River boat rides and the Latin Evening will also be repeated.

Dropped from the festival are the guitar and blues nights which, while maintaining a faithful following, were not successful enough to be continued. Also dropped are the outdoor events which were subject to the whims and caprices of the weather.

Wein is retaining the popular free afternoon concerts, and will probably repeat them at Fordham Univ. where they were held last year. Also being repeated are midnight concerts.

Most of the popular venues are again being used: Carnegie, Avery Fisher and Radio City Music halls, as well as the Nassau Coliseum and the Roseland Ballroom.

The festival will run 10 days from June 27 to July 6, and the still uncompleted program will also feature tributes to the late Louis Armstrong and Mahalia Jackson; as well as Two Generations of Brubeck with Dave Brubeck; and a tribute to the American song with Zoot Sims, Helen Humes, Ellis Larkins and Johnny Hartman.

Papa French and the Original Tuxedo Jazz Band is one of the acts lined up for the riverboat rides.

## UA Examining 4-Channel Market

LOS ANGELES—United Artists Records is currently examining competing 4-channel disk systems in expectation of issuing some selected titles in quad for autumn release, says UA president Al Teller.

"We feel that quad disks are viable in the market today, in that there are buyers for 4-channel record product," Teller says. "But I don't see how it can be a major factor in the marketplace until there is a universal hardware system with total stereo compatibility adopted by the industry."

Teller feels that ultimately records that can be played in either stereo or quad must become the industry's standard product in order for 4-channel sound to replace stereo as the generally accepted mode.

## Book Pub & Argo

• Continued from page 3

music of 1776, and the other a collection of songs popular during World War II.

A major London direct marketing deal some years ago involved the label's complete set of Wagner's "Ring" operas handled by Time-Life. But with the release of an eight-record Mantovani album last year by Reader's Digest, the company began actively to solicit new mail-order projects.

Another package currently in preparation is devoted to the music of Shakespeare's time. This is being developed to be sold in connection with Houghton Mifflin's Riverside Shakespeare edition. Jack Welford is manager of London's special projects division.

## AFM Woos Tyro Musicians

NEW YORK—The American Federation of Musicians is re-emphasizing its "Young Sounds" program designed to attract young musicians into the union under a special offer. Musicians between 14-21 are eligible to join the program that offers the necessary knowledge to bridge the gap between playing music as an avocation and making it a full-time job.

Guidelines for this program, first introduced several years ago, have been updated by the AFM and participants will be permitted to pay union dues in installments during the first 90 days. If at the end of that period the young musician decides to drop out, he will be refunded all his money. Another new twist allows a musician to join for free as an associate member if his group joins as a unit.



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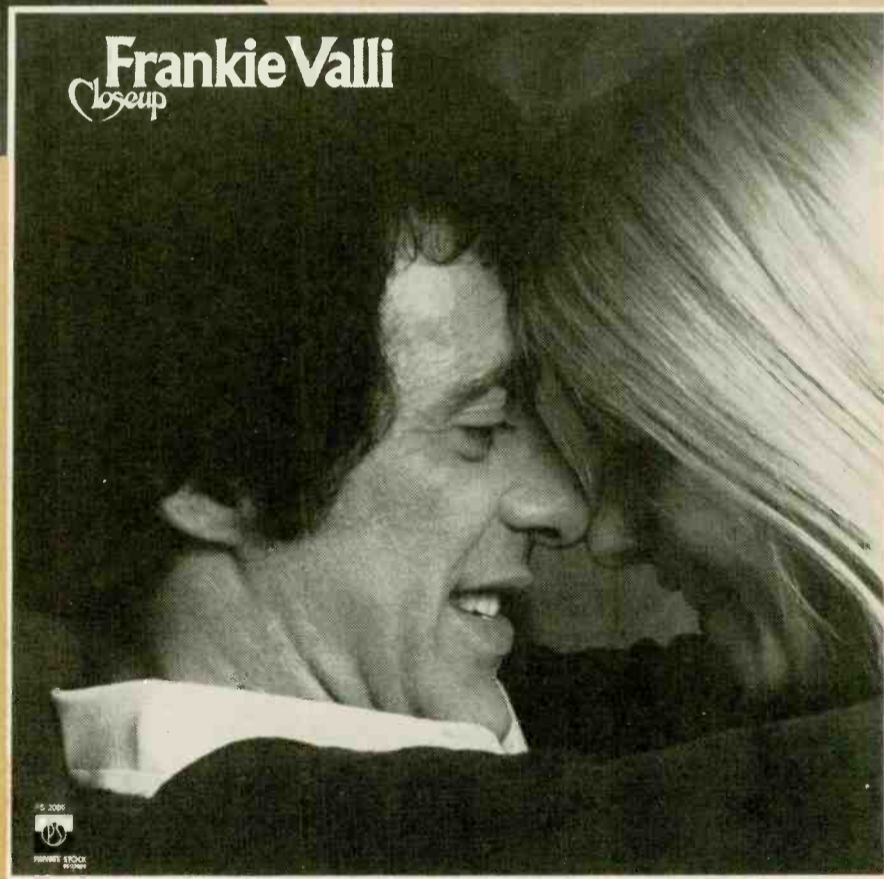
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## U.S. Judge Denies ITD Injunction

• Continued from page 1

ing, and not a copy of one already made.

The tape firm has requested convening of a three-judge panel to test the constitutionality of the government's policy as announced by criminal division chief John Murphy, who is in charge of prosecuting record piracy. Justice will have 60 days to submit an opposing brief.

Murphy told Billboard's Washington reporter last week that he feels Justice "is on solid ground and has a strong case" against the tape duplicators. He said Justice is also going after a broad range of "sound alike" recorders operating under the compulsory licensing provision.

### W. Va. Try Fails

LOS ANGELES—For the third year in a row, the West Virginia legislature has failed to pass an anti-piracy proposal.

The 1975 bill, introduced by former Charleston music retailer, Sen. Sy Galperin, passed the Senate by a close vote early in the session. It was reviewed by the judiciary committee and approved for report to the house floor, but it remained in the rules committee when the legislature closed down last week for the year.

He said that Michael Fink, representing International Record & Tape Distributors, had called to protest that the department's tough approach was "driving small legitimate sound-alike manufacturers out of business." But Murphy says the FBI has uncovered too many "phony" sound-alikes using original recordings and making only slight variations—a clearly illegal practice. "The FBI labs can detect the phonies, and they don't know how we do it," he said happily.

Justice also questions the selling of a legitimate sound-alike master to other duplicators who put out their own copies, claiming the record performance is "exactly like" that of the recording star on the original label (who of course, gets nothing for the unauthorized use of his name).

Last week's court denial of the International Tape Distributors Ltd. plea for a temporary injunction was for lack of proper grounds. An action cannot be brought to enjoin criminal prosecution by the Justice Department, as Murphy pointed out. He also argued successfully that the Department's action was not "beyond the scope of its jurisdiction," as charged by the tape firm.

During the court hearing before Judge Flannery, Murphy had other

arguments against the unauthorized tapers' claim of legitimacy, in addition to the four Appeals Court decisions against them.

He points out that since compulsory licensing permits only "similar use," the duplicator cannot record under a compulsory license, but must get permission of the music copyright owner in order to copy a recording already made under a previous compulsory license.

The Supreme Court has also buttressed the government case in two ways. First, it refused to review a lower court ruling against Colorado Magnetics, in which an Appeals Court denied the legality of record copying under compulsory licensing.

Further, said Murphy, "The Supreme Court was aware that we were going to make the decision to prosecute—so we feel we are on very solid ground."

He quoted a letter to the high court, from the Solicitor General, Robert Bork, requesting denial of the Colorado Magnetics petition for review. The letter warned, in a footnote, of the coming criminal prosecutions. Bork said that although the issue was in civil litigation before the court at that time, "it could have an impact on Justice Department decisions on criminality involved" for wilful and knowing infringement in the pirating of the older non-copyrighted recordings.

Murphy said Justice is also aware that tape duplicators and the sound-alike manufacturers "will go the Congress route" to complain of monopoly in the record industry. As to the argument that government cannot base criminal prosecutions on the four Appeals Court interpretations, Murphy says, "We feel we would be remiss if we did not prosecute."

Representing International Tape Distributors Ltd. is Washington attorney Jim Fiske, who will be remembered as the attorney for the International Tape Manufacturers Assn. (ITMA) in the 1972 Shaab case against Justice Department and the Library of Congress, challenging the constitutionality of the anti-piracy law. The tapers lost the case.

### Tax Facing 2 L.A. Lawsuits

LOS ANGELES—Richard Taxe, who is currently appealing his federal district court conviction on tape piracy, is the defendant in two superior court suits here.

In a suit filed in April, 1972, by Warren Gray, now with Chelsea, and C. Willard Olsen, Taxe was recently ordered to pay \$3,000 to the plaintiffs for 60,000 albums he sold Ben and Jack Turner whom they claim they turned Taxe onto. Gray and Olsen claim that Taxe reneged on a deal whereby if they helped him sell the LPs they would receive 5 cents for each LP.

In a recent filing, Audio Magnetics is suing Taxe and Datas Enterprises, a co-defendant in the piracy action, for \$8,971.76 for unpaid merchandise. The blank tape manufacturer shows delinquency in July and August, 1973, totalling \$2,767.50 and August, 1974, billing of \$6,294.26.

### 'Q' Report

• Continued from page 3

There is some speculation that a final decision may be advanced by the FCC before the end of this year; however, it had been assumed that a quad system would have been approved in 1974 and such approval never came.

## Market Quotations

As of closing, Thursday, March 13, 1975

1975	High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
20%	11%		ABC	6.5	904	19%	19%	19%	+ 1%
4%	2		Ampex	4.7	723	4%	4%	4%	+ 1/4
3 1/4	1		Automatic Radio	27	108	3 1/4	2 1/4	3 1/4	+ 1
9%	4 1/4		Avnet	3.5	1611	7 1/4	6 1/4	7 1/4	+ 1 1/4
25%	9		Bell & Howell	5.7	761	16 1/2	15 1/2	16 1/2	+ 1 1/4
42%	25		CBS	10	1754	42 1/2	41 1/2	41 1/2	+ 3/4
6%	1 1/4		Columbia Pic.	23	3255	6 1/4	5 1/4	6 1/4	+ 1/4
3	1 1/4		Craig Corp.	3.0	148	2 1/4	2 1/4	2 1/4	+ 3/4
52 1/2	17 1/2		Disney, Walt	25	4995	45 1/2	42 1/2	44 1/2	+ 1 1/4
3	1 1/4		EMI	6.4	91	2 1/4	2 1/4	2 1/4	- 1/2
31 1/4	18 1/4		Gulf & Western	4.2	1801	31 1/4	30 1/4	31 1/4	+ 1/2
8%	2 1/4		Handleman	15	592	6 1/4	5 1/4	6 1/4	+ 1/4
12 1/2	5		Harman Ind.	3.3	201	11	9 1/4	11	+ 1 1/2
7%	2 1/4		Lafayette Radio	6.1	212	5 1/4	5 1/4	5 1/4	+ 1/4
17 1/2	11 1/4		Matsushita Elec.	8.9	129	16 1/4	15 1/4	16 1/4	+ 1 1/4
42 1/2	19 1/4		MCA	5.8	698	42 1/2	39 1/4	39 1/4	- 2 1/2
35%	9 1/4		MGM	5.9	632	35 1/4	31 1/4	31 1/4	- 3 1/2
80%	43 1/4		3M	19	5126	56 1/4	51 1/4	51 1/4	- 4 1/4
8%	1 1/4		Morse Elec. Prod.	—	154	2 1/4	2 1/4	2 1/4	+ 3/4
61%	32 1/4		Motorola	20	1611	52 1/4	49 1/4	51 1/4	+ 1
23	11 1/4		No. Amer. Phillips	6.3	132	17 1/4	17 1/4	17 1/4	+ 3/4
19%	5 1/4		Pickwick Intl.	6.4	287	14	13 1/4	13 1/4	+ 1/2
6%	2		Playboy	7.5	176	3 1/4	3 1/4	3 1/4	+ 1/4
21 1/2	9 1/4		RCA	10	5939	15 1/4	15 1/4	15 1/4	+ 1 1/4
10%	4 1/4		Sony	20	15507	10 1/4	9 1/4	9 1/4	+ 3/4
25	8 1/4		Superscope	31	625	14 1/4	13 1/4	13 1/4	- 1
29 1/2	10		Tandy	10	1970	29 1/2	28 1/2	28 1/2	+ 3/4
6%	2 1/4		Telecor	4.1	253	4 1/4	4 1/4	4 1/4	+ 1
4	1 1/4		Telex	—	3192	2 1/4	2 1/4	2 1/4	+ 3/4
2 1/2	.08		Tenna	9.3	34	2.12	2.08	2.08	-.06
10%	5 1/4		Transamerican	12	2386	8 1/4	7 1/4	8 1/4	+ 1/4
9%	4 1/4		20th Century	9.0	1461	9 1/4	9 1/4	9 1/4	+ 1/4
1%	.05		Viewlex	—	44	.11	.10	.10	Unch.
18 1/2	6 1/4		Warner Commun.	4.5	1163	12 1/4	11 1/4	11 1/4	+ 1/4
31%	9 1/4		Zenith	25	3418	18 1/4	17 1/4	18 1/4	+ 2 1/4

As of closing, Thursday, March 13, 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.	4	1 1/4	1 1/4	1 1/4	Schwartz Bros.	32	1	1	1
Gates Learjet	211	7	5 1/4	5 1/4	Wallich's	—	1/4	1/4	1/4
GRT	—	3/4	3/4	3/4	Music City	—	1/4	1/4	1/4
Goody Sam	—	2 1/2	2 1/2	2 1/2	Kustom Elec.	26	1 1/4	1 1/4	1 1/4
Integrity Ent.	—	3/4	3/4	3/4	Orron Corp.	6	1/4	1/4	1/4
Koss Corp.	98	4 1/4	4 1/4	4 1/4	Memorex	—	4 1/4	3 1/4	4 1/4
M. Josephson	30	7 1/4	7 1/4	7 1/4					

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

The above contributed to Billboard by Bache & Co., members of the New York Stock Exchange and all principal stock exchanges.

## Sen. Scott Pushing Bill

• Continued from page 3

lion but less than \$4 million a year, would pay \$750 annually. TV stations making over \$4 million would pay \$1,500 a year.

The jukebox fee would be \$1 per year per box. Background music services such as Muzak would pay 2 percent of gross receipts from subscribers. Services providing smaller amounts of recorded music could have a pro-rated fee at a fraction of 2 percent.

All other users for profit of copyrighted recordings, would pay \$25 a year, or a pro-rated amount not to exceed \$5 a day.

(These amounts would be separate from, and in addition to performance royalty paid for the licensing of the copyrighted music on the recordings, which is negotiated and collected by licensor groups ASCAP, BMI and SESAC.)

Senator Scott, who has been urging royalty for recording artists for some 30 years, said: "The real issue

here is whether or not a person who uses his creative talents to produce music should be entitled to compensation from someone who takes the music and profits from it."

At Senator McClellan's invitation, Senator Scott will chair hearings on the bill S. 1111, by the copyrights subcommittee, as soon as the time can be arranged. Co-sponsors of the bill are Senators Baker (R., Tenn.); Cranston (D., Calif.); Hartke (D., Ind.); Tunney (D., Calif.); Williams (D., N.J.) and Bayh (D., Ind.).

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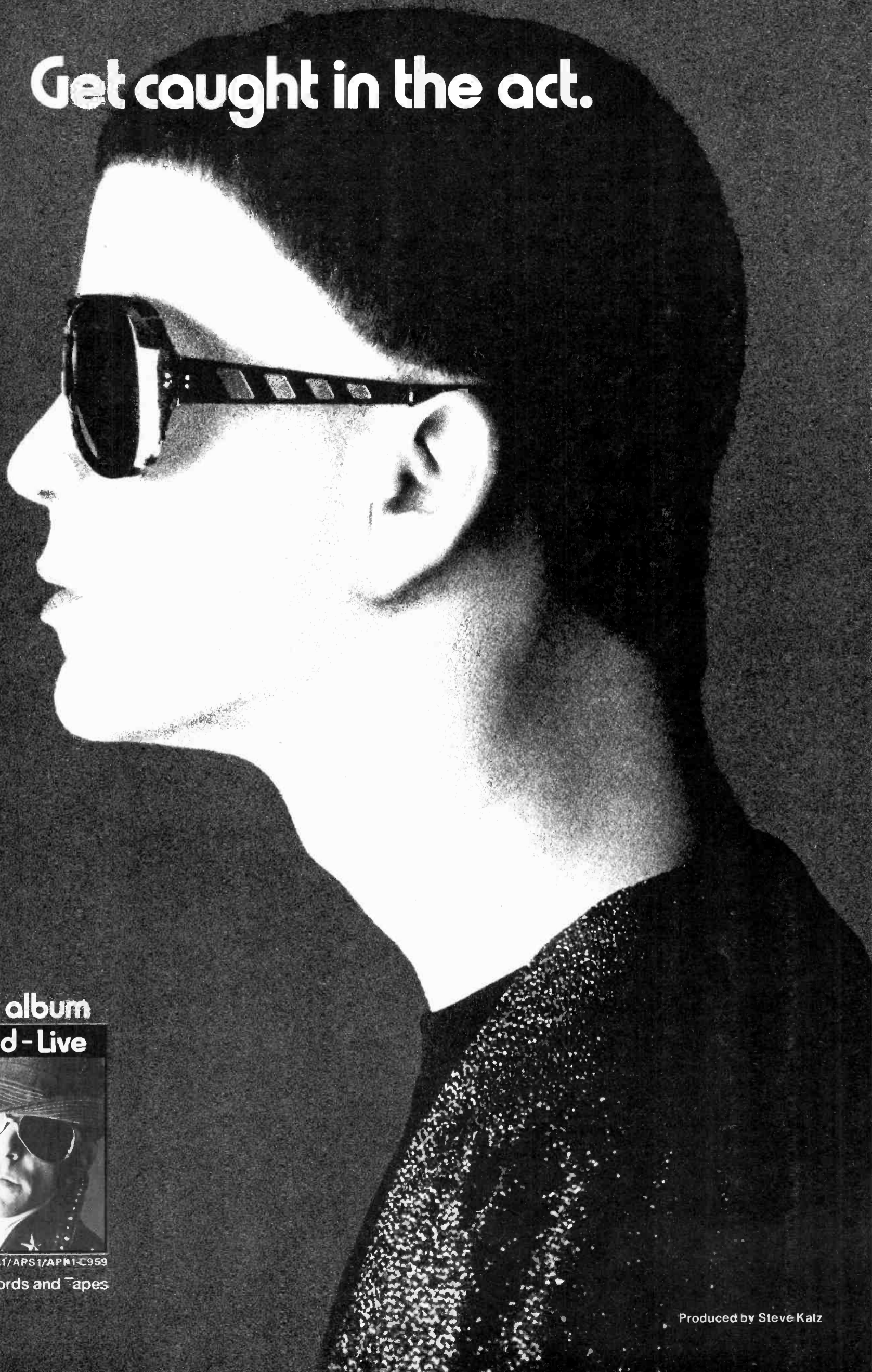
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# California May Up Penalties

• Continued from page 1

for more than a year or by a fine not more than \$5,000 or both fine and imprisonment. It covers manufacture and retail sale.

Antonovich's proposal is more definitive. It would provide felony

penalties for manufacture and wholesaling of pirated product and retailing would remain a misdemeanor.

During the session, committee members themselves and assistant Los Angeles city attorney Dion G. Morrow suggested that the fine for retailing might go as high as \$1,000 or even \$5,000.

Morrow pointed out how difficult piracy prosecution at the retail level has become. He said the projected \$250 fine does not cover police and court work necessary in handling such litigation. Assemblyman Knox pointed out that the fine must be therapeutic, more than grand theft, which involves up to \$200, "because this is more important." Knox related how he and his son visited a Berkeley area store, which had an exterior sign reading "Pirated Tapes."

The legislative panel seemed extremely interested in the piracy review. Chairman Sieroty said he was a long-time jazz record fan. Thomas, a Bakersfield representative, traced his interest in a bill to his talks with Buck Owens and Merle Haggard,

both of whom are his constituents. Antonovich's proposal—which would make first offense manufacturing and distribution punishable by both imprisonment for not less than one year and more than five years, and by a fine of not more than \$25,000 and subsequent offenses by imprisonment for not less than three years and not more than 10 years and a fine of not more than \$100,000—was prompted by Bill Anthony, erstwhile lyricist for Combine Music, who works as a public relations specialist in Glendale.

Howard Smith of Mitchell, Silberg and Knupp, who broke ground in various civil suits against piracy in California, and Jules Yarnell of RIAA's legal corps outlined the need for stronger legislation. Country recording artists and music publisher Johnny Bond and Anthony emphasized the need of the smaller individual in the industry for legal protection against the pirate.

## NAME STOPS N.J. DISCO FROM DEBUT

ATCO, N.J.—Efforts of Edward S. Forte to bring to this South Jersey area its first major dance hall, a discotheque featuring taped music and one that would be "top shelf," has hit a snag because of a name. And until Forte, who is converting an unused service station into a ballroom, comes up with a name that is agreeable to the area's residents, he is hit with a stop-work order from Mayor Peter J. Scaffidi because of a technical violation in the disco's roof.

The area's residents kicked up a storm after Forte distributed a promotional circular announcing the opening of what he would like to call "Mother Tucker's." The name is printed in a script writing that some residents say alters the name into an obscene term. And while there's already a tavern on the pike displaying a large sign reading, "Semi-nude Dancers," they don't cotton to any kind of sign that reads: "Mother's."

## Polygram Buying H&R Share?

• Continued from page 1

group are involved in the arrangement, but some of its present affiliates, in addition to the Presley firms, are Ernest Tubb Music, Aztel Music, Hank Snow Music, Dolfi Music and Bennie Benjamin Music.

Copyrights owned by the group include "Pennies From Heaven," "Ragmop," "My Foolish Heart," "Zip-A-Dee-Doo 'Dah," "Three Little Fishes" and many country, gospel and r&b songs.

Hill & Range was formed in 1945 by Julian and Jean Aberbach and achieved success after becoming one of the first BMI-tied firms. One of the company's innovations was to set up a co-publishing venture with an artist whereby both would share in the profits. The tie also gave Hill & Range an important means to exploit copyrights of the artist.

Initially the firm was successful in the country field and later it made a strong mark in gospel and in the general pop area as well.

Hill & Range has long been the subject of sale rumors. Among those companies reportedly talking with the firm some time ago regarding its purchase were Ampex and the New York Times.

# L.A. Antipiracy Unit

• Continued from page 3

"The illegal reproduction and sale of sound recordings robs record companies, their distributors, musicians and singers of more than \$250,000,000 every year in the U.S.," Pines says. "My office is now moving forward on several fronts to combat this crime."

"The special unit which we have established is collaborating with the LAPD's bunco and geographic area unit vice units. The group under Ron Robinson's leadership has been given detailed training in identifying pirated tapes and in addition, our office has developed a comprehensive bill which would amend and toughen existing state laws covering tape piracy. Several antipiracy bills are now being considered by the California legislature," Pines says.

"Assistant city attorney Dion Morrow presented a bill to the state assembly criminal justice committee in Sacramento yesterday (see story, page one) which makes the illegal manufacture and transportation of sound recordings a felony in most cases instead of a misdemeanor."

"My office has this week sent notices to more than 400 retail record outlets warning them that the sale of pirated tapes is a misdemeanor punishable by a \$500 fine and/or six months in the county jail."

The same notice, in Spanish, will be sent this week to scores of Spanish-speaking dealers who specialize in selling Latin disks, Pines adds.

"The close cooperation of the record industry provided our office

## 'Tommy' Promo

• Continued from page 3

Other stations taking part in "Tommy" contests include WABX-FM, CKLW-AM, Detroit; KLOS-FM, KHJ-AM, Los Angeles, and stations in Boston, Philadelphia and Florida. In New York, in addition to WNEW-FM, station WPIX-FM also participated.

A one-hour radio show in the form of a documentary on "Tommy" is being supplied free to colleges and FM stations throughout the country. The program traces the development of the original recording of "Tommy" by the Who in

(Continued on page 65)

has made this new program possible."

Pines made a specific reference to the RIAA and to a number of record companies, and promised that through the coordinated efforts of the FBI and LAPD "we will vigorously enforce tape piracy law and prosecute violators."

Robinson, Pines pointed out, is working under the direction of Madeleine Flier, special prosecution division head of Pines' office.

Plans to set up the special antipiracy unit have been brewing for about six months.

## Pirates Desert 'Sinking Ship'

• Continued from page 1

development as a death-pang spasm by pirates dumping whatever tapes they have on hand and moving on to safer pastures.

Dave Bryant, of Tacony Distributors in St. Louis, reports that some typical pirate tape locations in his marketing territory—gas stations, drug stores, etc.—are retailing unauthorized tapes at \$1, having paid no more than 50 cents each to acquire them.

These dumps began to surface only in the past month, says Bryant, after the Supreme Court refused to review appellate court decisions denying sanctuary to pirates of pre-1972 recordings under the "similar use" clause in the compulsory licensing provision of the Copyright Act.

While the RIAA, in a recent report by its president, Stanley Gortikov, has documented a "turning point" in the fight against piracy during the past year (Billboard, March 8), he has also warned against industry complacency. He strongly urged that the effort be continued, particularly in the area of state legislation where antipiracy laws remain to be enacted.

Chalpin, whose PPX vaults hold several thousand titles, including an ever-increasing pool of sound-alikes, says the demand from his new customers covers the gamut of repertoire styles. Country, rock, pop and jazz product is being solicited, he says, and notes that one request from Oklahoma even includes some Strauss waltzes.

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Grover Washington—Mister Magic—Kudu  
Donald Byrd—Stepping Into Tomorrow—Blue Note  
Anne Murray—Highly Prized Possession—Capitol  
Ohio Players—Fire—Mercury  
B.T. Express—Do It Til You're Satisfied—Scepter  
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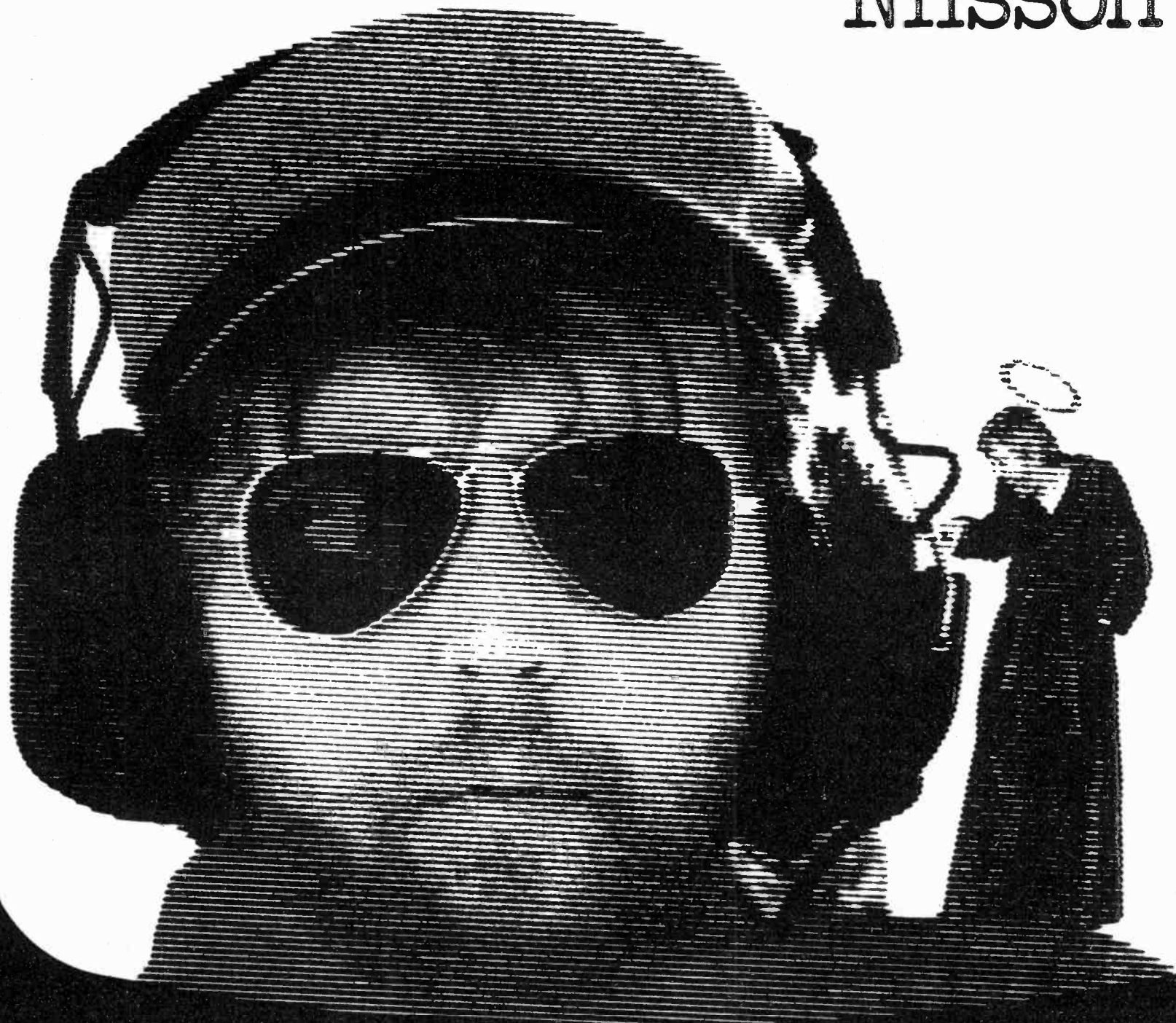
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WEWS/CHANNEL 5 Sat. 11:30 P.M. 3/29  
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KTVT/CHANNEL 11 Sat. 12:30 A.M. 4/12  
KPLR/CHANNEL 11 Sat. 12:00 A.M. 3/29  
WTCN/CHANNEL 11 Sat. 12:00 A.M. 3/15  
KHTV/CHANNEL 39 Sat. 10:30 P.M. 3/29  
WCIX/CHANNEL 6 Sat. 9:30 P.M. 4/12  
WTCG/CHANNEL 17 Fri. 12:00 A.M. 3/28  
KIRO/CHANNEL 2 Sat. 1:00 A.M. 3/29  
WLWI/CHANNEL 7 Sat. 12:00 A.M. 3/29  
WIZ/CHANNEL 7 Fri. 1:00 A.M. 3/7  
WTOG/CHANNEL 44 Sat. 11:30 P.M. 4/26

Nilsson



**“Kojak Columbo”**

PB-10183

**The single to watch for. From the new album “Duit On Mon Dei”**

APD1 / APL1 / APS1 / APT1 / APK1-0817

**RCA**  
Records and Tapes



**MEL TORMÉ LIVE AT THE MAISONNETTE**  
MEL TORMÉ  
Atlantic SD 18129  
Produced by Michael Cox

**MEL TORMÉ**  
LIVE AT THE MAISONNETTE

**ALICE COOPER**

**WELCOME TO MY NIGHTMARE**  
ALICE COOPER  
Atlantic SD 18130  
Produced by Bob Ezrin

**WELCOME TO MY NIGHTMARE**

**SO LONG HARRY TRUMAN**  
DANNY O'KEEFE  
Atlantic SD 8125  
Produced by John Boylan

**I NEED SOME MONEY**  
EDDIE HARRIS  
Atlantic SD 1669  
Produced by Geoffrey Haslam

**EDDIE HARRIS**  
I NEED SOME MONEY

**'YESTERDAYS'**

**YESTERDAYS**  
YES  
Atlantic SD 18103  
Produced by Yes

**KEEP ON RUNNIN'**  
BLACK HEAT  
Atlantic SD 18128  
Produced by Jimmy Douglass

**BLACK HEAT**

**DANNY O'KEEFE**  
SO LONG HARRY TRUMAN

**Like money**



**STAND BACK**  
 APRIL WINE  
 Big Tree Records BT 89506  
 Produced by April Wine

**BARRABAS**  
 Atco SD 36-110  
 Produced by F. Arbex

**HIJACK**  
 AMON DÜÜL II  
 Atco SD 36-108  
 Produced by Wild Willy  
 and Amon Düül II

**THE SHOW MUST GO ON**  
 SAM DEES  
 Atlantic SD 18134  
 Produced by Sam Dees

**COMMON SENSE**  
 JOHN PRINE  
 Atlantic SD 18127  
 Produced by Steve Cropper

**MARGIE**  
 MARGIE JOSEPH  
 Atlantic SD 18126  
 Produced by Arif Mardin

**SUICIDE SAL**  
 MAGGIE BELL  
 Swan Song SS 8412  
 Produced by Mark London

**HARD ROAD**  
 STEVIE WRIGHT  
 Atco SD 36-109  
 Produced by Vanda  
 and Young

**DISCOTHEQUE**  
 HERBIE MANN  
 Atlantic SD 1670  
 Produced by Herbie Mann

**FEEL LIKE MAKIN' LOVE**  
 ROBERTA FLACK  
 Atlantic SD 18131  
 Produced by Rubina Flake

**A COWBOY AFRAID OF HORSES**  
 LOBO  
 Big Tree Records BT 89505  
 Produced by Phil Gernhard

**in the bank.**  
 The new release from Atlantic  Atco.

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (3/20/75)

## TOP ADD ONS - NATIONAL

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- BARRY WHITE—What Am I Gonna Do With You (20th Century)

### D—Discoteque Crossover

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

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

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

## Pacific Southwest Region

### TOP ADD ONS:

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- JOHN LENNON—Stand By Me (Apple)
- QUEEN—Killer Queen (Elektra)

### PRIME MOVERS:

- ELTON JOHN—Philadelphia Freedom (MCA)
- MINNIE RIPERTON—Lovin' You (Epic)
- (D) SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)

### BREAKOUTS:

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- QUEEN—Killer Queen (Elektra)
- RICHARD TORRANCE & EUREKA—Don't Let Me Down Again (Shelter)

### KHJ—Los Angeles

- JOHN LENNON—Stand By Me (Apple)
- QUEEN—Killer Queen (Elektra)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 21-12

### D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 27-22

### KLOC (KIQQ-FM)—Los Angeles

- FANNY—Butter Boy (Casablanca)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 22-8
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) EX-18

### KNDJ-FM—Los Angeles

- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ AL GREEN—L-O-V-E (Love) (Hi)
- D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 23-10
- ★ PHOEBE SNOW—Poetry Man (Shelter) 20-9

### KFXM—San Bernardino

- ★ BUFFY ST. MARIE—Love's Got To Breathe & Fly (MCA)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 22-13
- ★ B. J. THOMAS—Hey Won't You Play (ABC) 10-9

### KAFY—Bakersfield

- ★ NO NEW MUSIC
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 29-17
- ★ MINNIE RIPERTON—Lovin' You (Epic) 20-12

### KCBQ—San Diego

- ★ HOT CHOCOLATE—Emma (Big Tree)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ RINGO STARR—No No Song (Apple) 18-14
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 15-11

### KENO—Las Vegas

- ★ BOBBY VINTON—Beer Barrel Polka (ABC)
- ★ RUFUS—Once You Get Started (ABC)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 22-13
- ★ JOE COCKER—You Are So Beautiful (A&M) 20-11

### KRUX—Phoenix

- ★ HOT CHOCOLATE—Emma (Big Tree)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ B. T. EXPRESS—Express (Scepter) 15-6
- ★ MINNIE RIPERTON—Lovin' You (Epic) 17-12

### KUPD—Phoenix

- ★ RICHARD TORRANCE & EUREKA—Don't Let Me Down Again (Shelter)
- ★ PINK FLOYD—Free Four (Harvest)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 24-9
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 37-25

### KQEO—Albuquerque

- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ★ JOHN LENNON—Stand By Me (Apple)
- ★ B. T. EXPRESS—Express (Scepter) 26-18
- ★ HOT CHOCOLATE—Emma (Big Tree) 18-11

### KPOI—Honolulu

- ★ KANJI SAWADA—I Was Born To Love You (Polydor)
- ★ JOE COCKER—You Are So Beautiful (A&M)
- ★ DOOBIE BROTHERS—Black Water (W.B.) 23-11
- ★ LABELLE—Lady Marmalade (Epic) 26-14

## Pacific Northwest Region

### TOP ADD ONS:

- (D) BARRY WHITE—What Am I Gonna Do With You (20th Century)
- KRAFTWERK—Autobahn (Vertigo)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)

### PRIME MOVERS:

- ELTON JOHN—Philadelphia Freedom (MCA)
- MINNIE RIPERTON—Lovin' You (Epic)
- SWEET SENSATION—Sad Sweet Dreamer (Pye)

### BREAKOUTS:

- B. J. THOMAS—Hey Won't You Play (ABC)
- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- RUFUS—Once You Get Started (ABC)

### KFRC—San Francisco

- ★ FANNY—Butter Boy (Casablanca)
- ★ SAMMY JOHNS—Chevy Van (GRC)
- ★ SWEET SENSATION—Sad Sweet Dreamer (Pye) 25-15
- ★ LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.) 27-18

### KYA—San Francisco

- D★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ BENNY BELL—Shaving Cream (Vanguard) 24-11
- ★ SWEET SENSATION—Sad Sweet Dreamer (Pye) HB-20

### K101-FM—San Francisco

- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ HARRY CHAPIN—I Wanna Learn A Love Song (Asylum)
- ★ LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.) 12-6
- ★ B. J. THOMAS—Hey Won't You Play (ABC) 17-14

### KSJO—San Jose

- ★ B. T. EXPRESS—Express (Scepter)
- ★ B. J. THOMAS—Hey Won't You Play (ABC)
- ★ RUFUS—Once You Get Started (ABC) EX-18
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 14-10

### KLIV—San Jose

- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ★ BEN E. KING—Supernatural Thing, Part 1 (Atlantic)
- ★ JOE COCKER—You Are So Beautiful (A&M) 15-6
- ★ RINGO STARR—No No Song (Apple) 19-11

## PRIME MOVERS - NATIONAL

- ELTON JOHN—Philadelphia Freedom (MCA)
- MINNIE RIPERTON—Lovin' You (Epic)
- RINGO STARR—No No Song (Apple)

### KJOY—Stockton, Calif.

- D★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
- D★ HAROLD MELVIN & THE BLUE NOTES—Bad Luck, Part 1 (Philly Int.)
- D★ BLOODSTONE—My Little Lady (London) 28-13
- ★ RUFUS—Once You Get Started (ABC) 30-15

### KNDE—Sacramento

- D★ BARRY MANILOW—It's A Miracle (Arista)
- ★ AL GREEN—L-O-V-E (Love) (Hi)
- ★ SWEET SENSATION—Sad Sweet Dreamer (Pye) EX-22
- ★ BILLY SWAN—I'm Her Fool (Monument) EX-25

### KJR—Seattle

- ★ B. J. THOMAS—Hey Won't You Play (ABC)
- ★ KRAFTWERK—Autobahn (Vertigo)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 23-7
- ★ JOE COCKER—You Are So Beautiful (A&M) 13-5

### KING—Seattle

- ★ HOT CHOCOLATE—Emma (Big Tree)
- ★ B. J. THOMAS—Hey Won't You Play (ABC)
- ★ RINGO STARR—No No Song (Apple) 10-5
- ★ ELTON JOHN—Philadelphia Freedom (MCA) EX-16

### KJRB—Spokane

- ★ KRAFTWERK—Autobahn (Vertigo)
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 27-17
- ★ MINNIE RIPERTON—Lovin' You (Epic) 18-11

### KTAC—Tacoma

- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ EVIE SANDS—You Made A Woman Out Of Me (Island)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 24-12
- ★ FANNY—Butter Boy (Casablanca) 30-20

### KGW—Portland

- ★ RUFUS—Once You Get Started (ABC)
- D★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.) EX-22
- ★ MINNIE RIPERTON—Lovin' You (Epic) 17-10

### KISN—Portland

- ★ NO NEW LIST
- ★
- ★

### KTLK—Denver

- D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- ★ JACKSON 5—I Am Love, Part 1 & 2 (Motown)
- ★ ACE—How Long (Anchor) 27-17
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 23-15

### KIMN—Denver

- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- ★ JOHN LENNON—Stand By Me (Apple)
- ★ ACE—How Long (Anchor) 24-9
- ★ POLLY BROWN—Up In A Puff Of Smoke (GTO) 37-25

### KKAM—Pueblo, Colo.

- ★ FREDDY FENDER—Before The Next Teardrop Falls (ABC/Dot)
- ★
- ★ MINNIE RIPERTON—Lovin' You (Epic) 22-14
- ★ ACE—How Long (Anchor) 25-20

### KYSN—Colorado Springs

- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ★ B. T. EXPRESS—Express (Scepter)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 26-16
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 18-11

### KCPX—Salt Lake City

- ★ B. T. EXPRESS—Express (Scepter)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ★ HOT CHOCOLATE—Emma (Big Tree) 16-7
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 22-14

### KRSP—Salt Lake City

- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- ★
- ★ MINNIE RIPERTON—Lovin' You (Epic) 20-10
- ★ LABELLE—Lady Marmalade (Epic) 16-7

## Southwest Region

### TOP ADD ONS:

- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- (D) SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)

### PRIME MOVERS:

- ELTON JOHN—Philadelphia Freedom (MCA)
- RINGO STARR—No No Song (Apple)
- MINNIE RIPERTON—Lovin' You (Epic)

### BREAKOUTS:

- (D) SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- B. T. EXPRESS—Express (Scepter)
- HOT CHOCOLATE—Emma (Big Tree)

### KILT—Houston

- D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ RINGO STARR—No No Song (Apple) 35-17
- ★ BILLY SWAN—I'm Her Fool (Monument) 39-24

### KRBE-FM—Houston

- ★ BILLY SWAN—I'm Her Fool (Monument)
- ★ DENNIS YOST—My First Day Without You (MGM)
- D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) HB-16
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 18-13

### KLIF—Dallas

- ★ ELTON JOHN—Philadelphia Freedom (MCA)
- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 19-13
- ★ JOE COCKER—You Are So Beautiful (A&M) 18-12

### KNUS-FM—Dallas

- ★ JOHN DENVER—Thank God I'm A Country Boy (RCA)
- ★ LEE ROBERTS—All Right Now (U.A.)
- ★ B. J. THOMAS—Hey Won't You Play (ABC) 28-9
- ★ RUFUS—Once You Get Started (ABC) 30-12

### KPJZ—Ft. Worth

- D★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ B. T. EXPRESS—Express (Scepter)
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 18-10
- ★ JOE COCKER—You Are So Beautiful (A&M) 12-7

### KXOL—Ft. Worth

- ★ CHICAGO—Harry Truman (Columbia)
- ★ B. J. THOMAS—Hey Won't You Play (ABC)
- ★ POLLY BROWN—Up In A Puff Of Smoke (GTO) 10-5
- ★ HOT CHOCOLATE—Emma (Big Tree) 21-17

### KONO—San Antonio

- ★ ELVIS PRESLEY—My Boy (RCA)
- ★ HOT CHOCOLATE—Emma (Big Tree)
- ★ B. T. EXPRESS—Express (Scepter) 17-4
- ★ MINNIE RIPERTON—Lovin' You (Epic) 14-7

### KELP—El Paso

- ★ FREDDY FENDER—Before The Next Teardrop Falls (ABC/Dot)
- ★ JOHN LENNON—Stand By Me (Apple)
- ★ SAMMY JOHNS—Chevy Van (GRC) 18-7
- ★ MINNIE RIPERTON—Lovin' You (Epic) 13-5

## BREAKOUTS - NATIONAL

- HOT CHOCOLATE—Emma (Big Tree)
- SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- RUFUS—Once You Get Started (ABC)

### XEROX—El Paso

- ★ JIMMY CASTOR BUNCH—The Bertha Butt Boogie, Part 1 (Atlantic)
- ★ BENNY BELL—Shaving Cream (Vanguard)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 15-10
- ★ MINNIE RIPERTON—Lovin' You (Epic) 8-4

### KAKC—Tulsa

- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ★ BEN E. KING—Supernatural Thing, Part 1 (Atlantic)
- ★ B. T. EXPRESS—Express (Scepter) 27-20
- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Kama Sutra) 23-17

### KELI—Tulsa

- ★ ACE—How Long (Anchor)
- ★
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 26-18
- ★ RINGO STARR—No No Song / Snookeroo (Apple) 22-16

### WKY—Oklahoma City

- ★ CHICAGO—Harry Truman (Columbia)
- ★ PURE PRAIRIE LEAGUE—Amie (RCA)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 21-12
- ★ RINGO STARR—No No Song (Apple) 18-10

### KOMA—Oklahoma City

- ★ LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.)
- ★ MARIE OSMOND—Who's Sorry Now (Kolob)
- ★ LABELLE—Lady Marmalade (Epic) 7-1
- ★ ELTON JOHN—Philadelphia Freedom (MCA) EX-24

### WTIX—New Orleans

- ★ AL MARTINO—To The Door Of The Sun (Capitol)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ★ RUFUS—Once You Get Started (ABC) 21-13
- D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 19-12

### KEEL—Shreveport

- ★ HARRY CHAPIN—I Wanna Learn A Love Song (Asylum)
- ★ COMMANDER CODY & HIS LOST PLANET AIRMEN—Don't Let Go (W.B.)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 28-17
- D★ BLACKBYRDS—Walking In Rhythm (Fantasy) 18-10

## Midwest Region

### TOP ADD ONS:

- PHOEBE SNOW—Poetry Man (Shelter)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- FANNY—Butter Boy (Casablanca)

### PRIME MOVERS:

- MINNIE RIPERTON—Lovin' You (Epic)
- ELTON JOHN—Philadelphia Freedom (MCA)
- RINGO STARR—No No Song (Apple)

### BREAKOUTS:

- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ★ MINNIE RIPERTON—Lovin' You (Epic)

### WLS—Chicago

- ★ MINNIE RIPERTON—Lovin' You (Epic)
- ★ PHOEBE SNOW—Poetry Man (Shelter)
- ★ LABELLE—Lady Marmalade (Epic) 29-11
- ★ ELTON JOHN—Philadelphia Freedom (MCA) EX-28

### WCFL—Chicago

- ★ BEN E. KING—Supernatural Thing, Part 1 (Atlantic)
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)

### ★ LABELLE—Lady Marmalade (Epic) 22-15

- ★ ELTON JOHN—Philadelphia Freedom (MCA) 31-24
- WOKY—Milwaukee

- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 24-16
- ★ B. J. THOMAS—Hey Won't You Play (ABC) 25-22

### WZUU-FM—Milwaukee

- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge)
- ★ LABELLE—Lady Marmalade (Epic)
- ★

### WIFE—Indianapolis

- ★ B. J. THOMAS—Hey Won't You Play (ABC)
- ★ ELTON JOHN—Philadelphia Freedom (MCA)
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 29-14
- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra) 28-17

### WIRL—Peoria, Ill.

- ★ LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.)
- D★ BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ HOT CHOCOLATE—Emma (Big Tree) 23-13
- ★ RINGO STARR—No No Song (Apple) 16-8

### WDGY—Minneapolis

- ★ HOT CHOCOLATE—Emma (Big Tree)
- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ★ PHOEBE SNOW—Poetry Man (Shelter) 6-4
- ★ ACE—How Long (Anchor) 29-27

### KDWB—Minneapolis

- ★ B. T. EXPRESS—Express (Scepter)
- ★ FANNY—Butter Boy (Casablanca)
- ★ JIMMY CASTOR BUNCH—The Bertha Butt Boogie, Part 1 (Atlantic) 29-16
- ★ PAUL ANKA—I Don't Like To Sleep Alone (U.A.) 28-19

### KOIL—Omaha

- ★ FANNY—Butter Boy (Casablanca)

"There Was A Time When Strangers Were Welcome Here."

## "The Immigrant"

A thoughtful song dedicated to John Lennon by

# Neil Sedaka



A new single from the album "Sedaka's Back."

MCA-40370

Produced by Neil Sedaka and Robert Appera

**THE ROCKET RECORD COMPANY**

Distributed by MCA Records, Inc.

# Billboard Singles Radio Action

Based on station playlists through Thursday (3/13/75)

Playlist Top Add Ons ●  
Playlist Prime Movers ★

Continued from page 14

### KSLO-FM—St. Louis

- JOE COCKER—You Are So Beautiful (A&M)
- MARIE OSMOND—Who's Sorry Now (Kolob)
- D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 17-8
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 10-7

### WHB—Kansas City

- SWEET SENSATION—Sad Sweet Dreamer (Pye)
- SWEET SENSATION—Sad Sweet Dreamer (Pye) HB-19
- ★ RINGO STARR—Snookeroo (Apple) 24-14

### KEWI—Topeka

- TOM T. HALL—Sneaky Snakes (Mercury)
- MAC DAVIS—(If You Add) All The Love In The World (Columbia)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 6-2

## North Central Region

### TOP ADD ONS:

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- GUESS WHO—Loves Me Like A Brother/Hoe Down (RCA)
- CHI-LITES—Toby/That's How Long (Brunswick)

### PRIME MOVERS:

- ELTON JOHN—Philadelphia Freedom (MCA)
- (D) SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- SUGARLOAF—Don't Call Us, We'll Call You (Claridge)

### BREAKOUTS:

- BEN E. KING—Supernatural Thing, Part 1 (Atlantic)
- (D) SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- HOT CHOCOLATE—Emma (Big Tree)

### CKLW—Detroit

- GUESS WHO—Loves Me Like A Brother/Hoe Down (RCA)
- CHI-LITES—Toby/That's How Long (Brunswick)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 30-10
- ★ BENNY BELL—Shaving Cream (Vanguard) 16-3

### WGRD—Grand Rapids

- JOE COCKER—You Are So Beautiful (A&M)
- HOT CHOCOLATE—Emma (Big Tree)
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 9-2
- ★ MINNIE RIPERTON—Lovin' You (Epic) 8-3

### Z-96 (WZZM-FM)—Grand Rapids

- BEN E. KING—Supernatural Thing, Part 1 (Atlantic)
- RUFUS—Once You Get Started (ABC)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 13-5
- ★ B. T. EXPRESS—Express (Scepter) 23-18

### WTAC—Flint, Mich.

- DAN FOGELBERG—Part Of The Plan (Epic)
- COMMANDER CODY & HIS LOST PLANETAIRMEN—Don't Let Go (W.B.)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 28-12
- ★ BEN E. KING—Shaving Cream (Vanguard) EX-28

### WIXY—Cleveland

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- FANNY—Butter Boy (Casablanca) 16-7
- ★ RUFUS—Once You Get Started (ABC) 15-6

### WGCL—Cleveland

- SAMMY JOHNS—Chevy Van (GRC)
- TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ★ DAVID BOWIE—Young Americans (RCA) 15-4
- ★ SUGARLOAF—Don't Call Us, We'll Call You (Claridge) 16-5

### 13-Q (WKPQ)—Pittsburgh

- D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- PHOEBE SNOW—Poetry Man (Shelter)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 22-8
- ★ LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.) 30-19

### KQV—Pittsburgh

- SEALS & CROFTS—I'll Play For You (W.B.)
- BOBBY WOODS TRIO—Pittsburgh Boogie (Asterisk)

### D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 22-1

- ★ JACKSON 5—I Am Love, Part 1 & 2 (Motown) 38-25

### WKBW—Buffalo

- ELTON JOHN—Philadelphia Freedom (MCA)
- SUPERTRAMP—Bloody Well Right (A&M)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 2-1
- ★ JOE COCKER—You Are So Beautiful (A&M) 12-9

### WSAI—Cincinnati

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- RICK DERRINGER—Hang On Sloopy (Blue Sky)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 16-9
- ★ B. J. THOMAS—Hey Won't You Play Won't You Play (ABC) 30-23

### WCOL—Columbus

- KRAFTWERK—Autobahn (Vertigo)
- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 23-9
- D★ BARRY MANILOW—It's A Miracle (Arista) 37-22

### WAKY—Louisville

- LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.)
- JOHN LENNON—Stand By Me (Apple)
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 23-10

### WTUE—Dayton, Ohio

- AL GREEN—L-O-V-E (Love) (Hi)
- D● BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 36-25
- ★ QUEEN—Killer Queen (Elektra) 38-28

### WBGN—Bowling Green, Ky.

- BEN E. KING—Supernatural Thing, Part 1 (Atlantic)
- ALBERT HAMMOND—99 Mile From L.A. (Mums)
- ★ RINGO STARR—Snookeroo (Apple) 20-11
- ★ B. J. THOMAS—Hey Won't You Play (ABC) 27-18

### WJET—Erie, Pa.

- ELTON JOHN—Philadelphia Freedom (MCA)
- BEN E. KING—Supernatural Thing, Part 1 (Atlantic)
- ★ HOT CHOCOLATE—Emma (Big Tree) 31-20
- ★ B. T. EXPRESS—Express (Scepter) 21-15

## Southeast Region

### TOP ADD ONS:

- AL GREEN—L-O-V-E (Love) (Hi)
- TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- (D) BARRY WHITE—What Am I Gonna Do With You (20th Century)

### PRIME MOVERS:

- ELTON JOHN—Philadelphia Freedom (MCA)
- (D) SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- JIMMY CASTOR BUNCH—The Bertha Butt Boogie, Part 1 (Atlantic)

### BREAKOUTS:

- JIMMY CASTOR BUNCH—The Bertha Butt Boogie, Part 1 (Atlantic)
- (D) BARRY WHITE—What Am I Gonna Do With You (20th Century)
- PURE PRAIRIE LEAGUE—Amie (RCA)

### WQXI—Atlanta

- NO NEW MUSIC
- Jimmy Castor Bunch—The Bertha Butt Boogie, Part 1 (Atlantic) 28-19
- ★ PHOEBE SNOW—Poetry Man (Shelter) 21-13

### WFOM—Atlanta

- KRAFTWERK—Autobahn (Vertigo)
- JIMMY CASTOR BUNCH—The Bertha Butt Boogie, Part 1 (Atlantic)
- ★ RINGO STARR—No No Song (Apple) 13-7
- ★ FANNY—Butter Boy (Casablanca) 21-15

### Z-93 (WZCZ-FM)—Atlanta

- FREDDY FENDER—Before The Next Teardrop Falls (ABC/Dot)

### B. J. THOMAS—Hey Won't You Play (ABC) 20-9

- ★ SAMMY JOHNS—Chevy Van (GRC) 12-5

### WBBQ—Augusta

- JOHN DENVER—Thank God I'm A Country Boy (RCA)
- EARTH, WIND & FIRE—Shining Star (Columbia)
- ★ JIMMY CASTOR BUNCH—The Bertha Butt Boogie, Part 1 (Atlantic) 36-23
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 23-11

### WSGN—Birmingham, Ala.

- TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- GLORIA GAYNOR—Reach Out I'll Be There (MGM)
- ★ RUFUS—Once You Get Started (ABC) 12-6
- ★ BARRY MANILOW—It's A Miracle (Arista) 18-12

### WHYY—Montgomery, Ala.

- TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ROGER WHITAKER—Last Farewell (RCA) HB-19
- ★ GLADYS KNIGHT AND THE PIPS—Love Finds Its Own Way (Buddah) 23-18

### WTOB—Winston/Salem, N.C.

- TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- D● BARRY WHITE—What Am I Gonna Do With You (20th Century-Fox)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 23-10
- ★ HOT CHOCOLATE—Emma (Big Tree) 21-13

### WSGA—Savannah, Ga.

- CHI-LITES—Toby/That's How Long (Brunswick)
- JOHN LENNON—Stand By Me (Apple)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 12-7

### WTMA—Charleston, S.C.

- RUFUS—Once You Get Started (ABC)
- D● SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration)
- ★ RINGO STARR—No No Song (Apple) 24-16
- ★ MINNIE RIPERTON—Lovin' You (Epic) 5-1

### WKIX—Raleigh, N.C.

- KRAFTWERK—Autobahn (Vertigo)
- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 25-16
- ★ PURE PRAIRIE LEAGUE—Amie (RCA) 26-20

### WORD—Spartanburg, S.C.

- JIMMY CASTOR BUNCH—The Bertha Butt Boogie, Part 1 (Atlantic)
- GWEN McCRAE—Rockin' Chair (Cat)
- ★ JOE COCKER—You Are So Beautiful (A&M) 19-3
- ★ FREDDY FENDER—Before The Next Teardrop Falls (ABC/Dot) 22-6

### WAYS—Charlotte, N.C.

- ELTON JOHN—Philadelphia Freedom (MCA)
- D● BARRY WHITE—What Am I Gonna Do With You (20th Century-Fox)
- D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 18-8
- ★ SAMMY JOHNS—Chevy Van (GRC) 19-9

### WNOX—Knoxville

- TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- D● BARRY MANILOW—It's A Miracle (Arista)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) HB-21
- ★ BEN E. KING—Supernatural Thing, Part 1 (Atlantic) HB-25

### WGOW—Chattanooga, Tenn.

- PURE PRAIRIE LEAGUE—Amie (RCA)
- MARSHALL TUCKER BAND—This Ol' Cowboy (Capricorn)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 23-6
- ★ JOE COCKER—You Are So Beautiful (A&M) 7-1

### KAAY—Little Rock

- BOBBY VINTON—Dick & Jane (ABC)
- AL GREEN—L-O-V-E (Love) (Hi)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 16-12
- ★ HOT CHOCOLATE—Emma (Big Tree) 12-9

### WHBQ—Memphis

- AL GREEN—L-O-V-E (Love) (Hi)
- PURE PRAIRIE LEAGUE—Amie (RCA)
- ★ JIMMY CASTOR BUNCH—The Bertha Butt Boogie, Part 1 (Atlantic) 22-13
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 26-20

### WMPS—Memphis

- B. J. THOMAS—Hey Won't You Play (ABC)
- JIMMY CASTOR BUNCH—The Bertha Butt Boogie, Part 1 (Atlantic)
- ★ ELVIS PRESLEY—My Boy (RCA) EX-13
- ★ CHARLIE DANIELS BAND—The South Is Gonna Do It (Kama Sutra) EX-20

### WMAK—Nashville

- D● BARRY MANILOW—It's A Miracle (Arista)
- JOHN LENNON—Stand By Me (Apple)
- ★ GLADYS KNIGHT AND THE PIPS—Love Finds Its Own Way (Buddah) 20-14
- ★ PURE PRAIRIE LEAGUE—Amie (RCA) 25-19

### WLAC—Nashville

- RUFUS—Once You Get Started (ABC)
- D● BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) HB-7
- ★ B. T. EXPRESS—Express (Roadshow) HB-14

### WLCY—Miami

- CHICAGO—Harry Truman (Columbia)
- SWEET SENSATION—Sad Sweet Dreamer (Pye)
- ★ EARTH, WIND & FIRE—Shining Star (Columbia) 39-22
- ★ FANNY—Butter Boy (Casablanca) HB-27

### WQAM—Miami

- AL GREEN—L-O-V-E (Love) (Hi)
- RUFUS—Once You Get Started (ABC)
- D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 27-13
- ★ B. J. THOMAS—Hey Won't You Play (ABC) 30-23

### WFUN—Miami

- CHICAGO—Harry Truman (Columbia)
- JOHN LENNON—Stand By Me (Apple)
- D★ BARRY WHITE—What Am I Gonna Do With You (20th Century) HB-15
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 13-6

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

- RINGO STARR—No No Song (Apple)
- LEO SAYER—Long Tall Glasses (W.B.)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 23-10
- D★ SHIRLEY & COMPANY—Shame, Shame, Shame (Vibration) 19-11

### WQFD—Lakeland, Fla.

- PAUL ANKA—I Don't Like To Sleep Alone (U.A.)
- KIKI DEE BAND—Step By Step (MCA)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 11-2
- ★ LOVE UNLIMITED—I Belong To You (20th Century) 23-17

## Northeast Region

### TOP ADD ONS:

- RINGO STARR—No No Song (Apple)
- LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.)
- DAVID BOWIE—Young Americans (RCA)

### PRIME MOVERS:

- MINNIE RIPERTON—Lovin' You (Epic)
- ELTON JOHN—Philadelphia Freedom (MCA)
- RUFUS—Once You Get Started (ABC)

### BREAKOUTS:

- RINGO STARR—No No Song (Apple)
- (D) BARRY WHITE—What Am I Gonna Do With You (20th Century)
- DAVID BOWIE—Young Americans (RCA)

### WABC—New York City

- AL GREEN—L-O-V-E (Love) (Hi)
- RINGO STARR—No No Song (Apple)
- D★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 30-12
- ★ RUFUS—Once You Get Started (ABC) 25-15

### WPIX-FM—New York City

- NO NEW MUSIC
- RUFUS—Once You Get Started (ABC) 20-12
- ★ BARRY WHITE—What Am I Gonna Do With You (20th Century) 16-9

### WBBF—Rochester, N.Y.

- ACE—How Long (Anchor)
- TODD RUNDGREN—Real Man (Bearsville)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 15-6
- ★ BRIAN PROTHEROE—Pinnball (Chrysalis) 11-8

### WRKO—Boston

- LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.)
- DAVID BOWIE—Young Americans (RCA)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 24-13
- ★ RINGO STARR—No No Song (Apple) 19-10

### WMEX—Boston

- D● BARRY MANILOW—It's A Miracle (Arista)
- TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 17-8
- ★ RINGO STARR—No No Song (Apple) 19-10

### WVBF-FM—Framingham, Mass.

- HELEN REDDY—Emotion (Capitol)
- B. J. THOMAS—Hey Won't You Play (ABC)
- ★ STYX—Lady (Wooden Nickel)
- ★ MINNIE RIPERTON—Lovin' You (Epic)

### WPRO—Providence

- RINGO STARR—No No Song (Apple)
- D● BARRY WHITE—What Am I Gonna Do With You (20th Century)
- ★ JOE COCKER—You Are So Beautiful (A&M) 22-6
- ★ ELTON JOHN—Philadelphia Freedom (MCA) EX-12

### WORC—Worcester, Mass.

- TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra)
- DAVID BOWIE—Young Americans (RCA)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 28-13
- ★ MINNIE RIPERTON—Lovin' You (Epic) 24-12

### WDRG—Hartford

- SEALS & CROFTS—I'll Play For You (W.B.)
- BENNY BELL—Shaving Cream (Vanguard)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 19-8
- ★ CHICAGO—Harry Truman (Columbia) 24-19

### WPOP—Hartford

- SEALS & CROFTS—I'll Play For You (W.B.)
- B. J. THOMAS—Hey Won't You Play (ABC)
- ★ PHOEBE SNOW—Poetry Man (Shelter) 11-4
- ★ MINNIE RIPERTON—Lovin' You (Epic) 13-8

### WTRY—Albany

- LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.)
- ANDY KIM—Essence Of Joan (Capitol)
- ★ B. T. EXPRESS—Express (Scepter) 28-13
- ★ MINNIE RIPERTON—Lovin' You (Epic) 16-5

### WPTR—Albany

- D● BARRY WHITE—What Am I Gonna Do With You (20th Century)
- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ★ RUFUS—Once You Get Started (ABC) HB-19
- ★ B. T. EXPRESS—Express (Scepter) 20-12

## Mid-Atlantic Region

### TOP ADD ONS:

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ACE—How Long (Anchor)
- BEN E. KING—Supernatural Thing, Part 1 (Atlantic)

### PRIME MOVERS:

- ELTON JOHN—Philadelphia Freedom (MCA)
- MINNIE RIPERTON—Lovin' You (Epic)
- RINGO STARR—No No Song (Apple)

### BREAKOUTS:

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
- ACE—How Long (Anchor)

### WFIL—Philadelphia

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- MAJOR HARRIS—Love Won't Let Me Wait (Atlantic)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 23-16
- ★ SWEET SENSATION—Sad Sweet Dreamer (Pye) 24-18

### WIBG—Philadelphia

- LEO SAYER—Long Tall Glasses (I Can Dance) (W.B.)
- ACE—How Long (Anchor)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 16-4
- ★ TONY ORLANDO & DAWN—He Don't Love You (Like I Love You) (Elektra) 29-21

### WPGC—Washington

- OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M)
- ACE—How Long (Anchor)
- ★ ELTON JOHN—Philadelphia Freedom (MCA) 22-7

### WRC—Washington

- DAVID BOWIE—Young Americans (RCA)
- B. J. THOMAS—Hey Won't You Play (ABC)
- ★ MINNIE RIPERTON—Lovin' You (Epic) 15-8
- ★ OZARK MOUNTAIN DAREDEVILS—Jackie Blue (A&M) 17-14



# Beautiful Loser

A New Album By

# Bob Seger



“I know I’m gonna miss the U.S.A.  
I guess I’ll miss it every single day  
But no one loves me here anyway.”

—KATMANDU

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## TROUBLES IN TEXAS

## Rabbitt Jumps Out Of His Hutch

This is the second installment of an in-depth interview with one of the nation's most outstanding air personalities—Jimmy Rabbitt, 6-10 p.m., KMET, Los Angeles. Rabbitt was one of the early rebels of the Top 40 format and its confining structures, thus becoming a pioneer in the then-nebulous format called progressive rock. The interview is conducted by Claude Hall, Billboard's radio-TV editor.

HALL: After being fired from KLIF what did you do?

RABBITT: I went to work for Abnak Records in Dallas and promoted Western Union, Jon & Robin, the In Crowd. A lot of the same people who were involved then in those groups are in the band I have now. Bobby Rambo was lead guitar for Jon & Robin. Rex was the drummer for the group.

H: What eventually happened to Jon? Is he okay now?

R: He's fine. He's back into music and doing real well.

H: Is his father John Abnor backing him still?

R: More or less, I think, but he's not letting the money out... he's making Jon work for it. That may have been why he didn't make it before; he had the money already there. You know? That's why I'm trying real hard to make some money out of music. Jon, see, didn't have to try real hard to make money.

H: How did you finally come to Los Angeles?

R: I got real tired and one day they brought me some stuff and I said: I can't work this. It would be a hard story to explain fully, because there'd be a lot of names in it. Anyway, I'd come back off of a long road trip promoting records and was handed this record, which I forget now what it was called; "Drums?" One of the worse records! And Dale Hawkins will agree; he produced it. One of the worse records that ever hit radio. I got it on the charts. I went to New York, I visited Los Angeles... and I got it on the charts.

But when I got back off that road trip, someone at the record company says he'd just called New York and got the record on the air. He said: I got that record aired, you didn't. I went back to my office and packed up everything I had and went back to see Hawkins and said: Thank yeh. I split. Went home. Laid out by the pool a while. Listened to the radio. Finally, I told myself: Nothing hap-



ALL ALONE—Jimmy Rabbitt stands in the middle of 30,000 rock fans during a belated concert sponsored by KROQ in Los Angeles, one of the many radio stations Rabbitt graced on the air during his career. Nationally known for his air personality work, Rabbitt not so secretly yearns to be a hit record artist.

pening here. And Robin Hood Brian had earlier given me a plane ticket to Acapulco. So, I traded it in for a ticket to Los Angeles. Came to Los Angeles and got with Bob Krasnow and a bunch of crazies and they showed me where the city was. So, I said: There ain't no reason why I can't do this in Dallas. I went back to Dallas and talked Ken Dowe into giving me Sunday night only. To play, quote, psychedelic, unquote, records. And, all of a sudden, the demand was so great that I was on every night of the week and Gordon McLendon spent a fortune to put lights in the window—psychedelic lights, man! Before, I was the kid who wouldn't get a haircut, who wouldn't shave... now, all of a sudden that whole scene had gotten real hot.

Then Mike Scott offered me a job at KCBQ in San Diego.

And I told myself: That's as close as you're gonna get to Los Angeles. Go.

I had me an old Cadillac and I headed it out.

H: How long did you work in San Diego?

R: A year... before George Wilson came and took over. See, there's something nobody knows, but if you'd check into it... Mike Scott was the first program director to beat

Bill Drake. And he never got credit for it.

H: I don't recall it. The first one I was aware of was Dick Starr at KYA in San Francisco.

R: If you'd look into it, Mike was the one... beat Drake across the board! I'll never forget it... when I'd gone out for an interview, he picked me up at the airport and we're driving listening to the station and the jock on the air is playing that anti-war song by Country Joe McDonald. "Fixin' To Die." I asked: In a navy city like San Diego? He said: Yeah.

That set me right off. I said: All right. Because I'd just driven in... he was driving me around to get me something to eat before I had to go on the air. I hadn't slept since I left Texas. And I was excited. Here was a station like me. And we did it. And nobody knows to this day that Mike Scott was the first program director to top one of Drake's stations. The other air personalities included Gary Allyn, Lee Baby Symms. Symms and I were like inseparable brothers.

R: Symms is one of the best. As far as I'm concerned, there are five jocks in the world. Gary Owens; there's Russ Knight, the weird beard... not now, maybe, but in the old days;

(Continued on page 20)

## 'Story Of Rock' To Air In U.S.

London Wavelength's programming network will distribute the show through its syndicated network of 65 stations which, according to Wavelength's president Mike Vaughan comprises 85 percent of the top 50 markets, and a minimum of 16 small markets. The participating network stations are committed by contract to air "The Story of Rock" and other forthcoming London Wavelength programs.

The series details the evolution of rock, chronicling its themes, stars and musical and cultural influences. The show includes over 300 interviews with virtually every leading figure in the rock world. It is mixed with live and recorded songs of the artists that have contributed to rock's growth.

The Story of Rock, narrated by British DJ Alan Freeman, will be heard in one of three schedules—one hour a week for 24 weeks; two hours a week for 12 weeks; or four hours a

week for six weeks. The programs will run within a 7 p.m. to midnight time slot weekdays, or noon to midnight, weekends.

Other musical events scheduled for release here by London Wavelength include four hours of The Who; music and interviews with Simon & Garfunkel; and six hours of music and interviews with The Beach Boys.

London Wavelength is also responsible for the "Live from London" radio concert series, in association with D.I.R. Broadcasting Co. The twice-a-month series is recorded by the BBC for both stereo and 4 channel reproduction in the U.S.

Other programs released in this country by London Wavelength have included a 13-hour series on the Beatles, interviews and music of such artists as Bob Dylan and the Rolling Stones; and a special program on Elton John.

## 3 Radio Veterans Launch Consulting Firm In P.R.

SAN JUAN, P.R.—Hope, Bennett, Blackburn—a radio consulting firm with international esprit de corps—has been launched here by a group of radio veterans. Tony Hope, one of the principals, is president of Mid-Ocean Broadcasting, which operates WBMJ here. Bob Bennett is general manager of the station. The other principal is Jay Blackburn, a program director and music director who has worked at stations ranging from the East Coast into Texas and Mexico.

In its short span of operation, the firm has already worked with five stations in four foreign countries and the U.S.

Bruce Earle is vice president of engineering and in charge of audio consulting; among the operations he helped put on the air is XEROX, Juarez, Mexico. Rudy Rivas, with 20 years' experience as an international engineering consultant, heads the firm's emergency engineering team which assures emergency service worldwide.

Bennett and Blackburn recently worked with the radio station of the

government of Antigua. Rivas is working on stations on St. Maarten and Tortola. Stations pending include operations both in the U.S. and the Dominican Republic. The firm offers consulting in programming, engineering, systems and software, equipment, executive recruitment and media brokerage.

Hope, who is operating an office of the firm in Los Angeles, is a graduate of Harvard Law School.

Between the various associates in the firm, they claim: "If it's a new facility you are building, we will package everything including the towers and installation, whether it's cash or lease."

When it comes to programming consultancy, Blackburn states: "H.B.B. will not send you a long-haired, mustachioed, leather pants-wearing ex-program director who charges you \$50,000 and tells you to cut the playlist, give away \$100,000, and fires your staff."

The firm will be unveiled to the broadcast industry during the annual convention of the National Assn. of Broadcasters, April 6-9, Las Vegas.

## Vox Jox

By CLAUDE HALL

LOS ANGELES—WJBQ in Portland, Me., seems to be making a march. The station hired Wally Brine from WLOB in the market. Then WLOB hired midday man Bill Craig from WJBQ. So, WJBQ hired Joe McMillan from WIVY in Jacksonville, Fla. Just recently, WJBQ program director Jeff Ryder joined the station from WCAN, the MOR station in Portland. And WJBQ general manager Rick Snyder was WLOB's program director until 1972. Why all the activity? Well, WJBQ's morning man Bob Raines joined WPEZ in Pittsburgh. Other changes just set off? Dino DelGallo, formerly of WPGC in Washington, has joined WJBQ as music director and evening personality.

Funeral services for Grover Cobb, senior executive vice president of the National Assn. of Broadcasters,

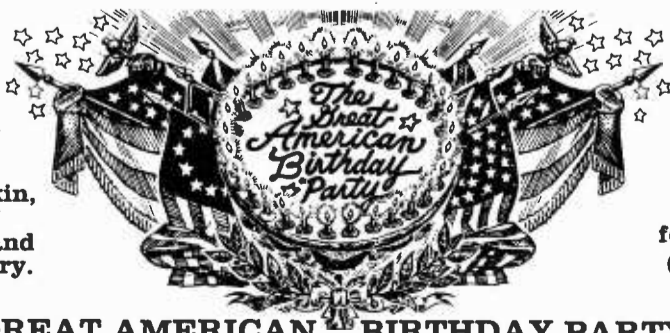
were held Tuesday (11) in Great Bend, Kan. He died in Washington Friday (7) of a heart attack. Cobb and I were slated to be on a panel together at the NAB convention coming up April 6-9 in Las Vegas.

Chuck Knapp, program director of KTSP in Minneapolis, was by and we sat around shooting the bull about radio. Though they competed against each other when Buzz Bennett was in Minneapolis, Knapp had only good things to say about him.

Looking for work are Don O'Brien, 703-765-4446, who left WEAM in Washington to join WEEL in the suburbs and is now out of there; Bob Gibbons, 15-year professional last at CKY in Winnipeg,

(Continued on page 20)

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# Rabbitt Out Of Hutch

• Continued from page 18

there's a guy that you probably don't know—Russ Miller Tamlyn who used to work for KLIF and got fired because he wouldn't play commercials but was the funniest jock in the world ... if I ever get my own station, I'll find him wherever he's at now. And Charlie and Harrigan are the other two. I heard them the other day and got the feeling immediately that I should go on the air that night and do my trick on the same station.

The old days of radio were happier days than now. Everything's so serious now ... with demographics. Before, you either made people smile ... or you didn't. They liked you ... or they didn't. McLendon; that's where I learned radio. I lasted

five-and-a-half years with McLendon and was fired many times ... but where are today's jocks coming from?

H: How would they fire you at KLIF?

R: Well, which time? One time, I decided to have a convertible parade. Tied up the main street—Commerce—and two freeways. As far as you could see, you saw convertibles. And police.

This police sergeant came to me and said: We're going to have to put you under arrest. I said: You can't, because I'm on the air. And he said: Well, you're charged with creating a riot. I said: What do you mean, creating a riot? I was just having a parade. He said: Do you have a parade permit? I said: No. But call this number. So, I guess he called Ken Dowe and Dowe probably went: uh-uh-uh. And the sergeant got to McLendon and McLendon said he'd have to relieve me of my duties. So, I went home, thinking: Uh-oh, where am I going from here? Guess I'm gonna go to KBOX. But they had too much echo. You know: Hello, hel-lo, h-e-l-l-o. They had Frank Jolle and all those guys.

But the next day the phone rang and it was Mitch Lewis and he said: You're hired back. We had to do that last night to da-de-da-da. But you'll be compensated. They always compensated me, see. I mean, McLendon gave me more money! Everybody may have disliked McLendon. But not me. He gave me more money than anybody.

To Be Continued Next Week

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Gladys Knight/War—The Black Caucus Concert—Chess 60037  
Grover Washington Jr.—Mister Magic—Kudu 20  
Peter Frampton—Frampton—A&M 4512  
The Futures—Castles In The Sky—Buddah 5630  
Olivia Newton-John—Have You Never Been Mellow—MCA 2133  
Kool & The Gang—Greatest Hits—Delite 2015  
Carol Douglas—The Carol Douglas Album—Midland 931  
Dramatics—The Dramatic Jackpot—ABC 867  
Chick Corea—No Mystery—Polydor 6512  
Donald Byrd—Stepping Into Tomorrow—Bluenote 368  
White Heat—RCA 853  
Stevie Wonder—Fulfillment's First Finale—Tamla 332  
Nils Lotgren—A&M 4509  
Undisputed Truth—Cosmic Truth—Gordy 970  
The Whalers—Natty Dread—Island 9281  
Vernon Burch—I'll Be Your Sunshine—United Artists 342  
Tyrone Davis—Home Wrecker—Dakar 76915  
E.T. Express—Do It—Scepter 5117  
The Commodores—Caught In The Act—Motown 820  
Henry Gross—Plug Me Into Something—A&M 4502  
Lonnie Liston Smith—Expansions—Flying Dutchman 934  
Rufus—Rufus—ABC 837  
Jackson 5—Dancing Machine—Motown 780  
Strawbs—Ghosts—A&M 4506  
Stanley Turrentine—The Sugar Man—CTI 6052  
The Miracles—Don't Cha Love It—Tamla 336  
The Stylistics—Greatest Hits—Avco 69005

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# Vox Jox

• Continued from page 18

Canada, who now wants to work in the states. You can reach him for the next week at 213-467-5141, room 35, or via **Mike Button**, 714-565-8511; and **Tom Roberts**, 215-623-3210, last at WINR in Binghamton, N.Y., but who has been out of radio for a while.

**Lee Garrett**, once the night personality at WHAT in Philadelphia, dropped by to visit a week ago. He's living in Los Angeles now and hoping to syndicate a black progressive radio show. Friends can reach him at 213-464-8908. ... **Bob Hamilton**, in order to attend college courses in Los Angeles, is now working with **Chuck Blore**.

As 92.5 percent of you probably realize, I can only handle about 10 percent of the mail I get each week in this column. I stack it away until I do the column each week and the result is that things get buried and never get unburied. **Jack G. Carnegie**, general manager of WYSP in Philadelphia, just dropped me a note to show how great the station is in ratings and I was prowling through some old mail prior to throwing it away and ran across a letter from him last July. The lineup then was **Matt Clenott**, **Dick Findley**, **Frank Moller**, **Keith Allen Cunningham**, **Muareen Flaherty**, and **Jerry Herbert**. Are they all still there, Jack?

**Mike (Wayne Michaels) McQuery** has been shifted from KTKN in Ketchikan, Alaska, to KIAR in Fairbanks. So, station manager **Bob Dorn** is back on the air in the 3-7 p.m. slot, reports program director **Neil Gray**. ... **Ed Flynn**, morning drive personality at WWCO in Waterbury, Conn., has been promoted to operations manager and **Joe McCoy**, formerly of WXLO in New York, has become program director in Flynn's place.

**James Allison**, 213-874-7475, wants **Bill (Bill Grey) Kemery** who used to work at KDWC in West Covina, CA, to call him. ... **Tom Maule** at KFRE in Fresno, CA, has a unique Valentine's Day promotion going for him—he got **Sammy Davis Jr.** three years ago when "Candyman" was a hit to do a 30-second promo to fit with the record. ... **David St. John** at WLRS in Louisville, KY, is looking for an adult rock personality.

**Jack Beach** is now programming WHYD, a country music operation in Columbus, Ga. He was at WMGZ in Montgomery, Ala. Says he wouldn't mind getting an aircheck or two from some country deejays around the country. ... **Mike Rayleigh** is now at WAPE in Jacksonville, Fla. He's been at WMFJ in Daytona Beach. ... Now and then I plug the devil out of something when I think it's exceptional. And the "Elvis Presley Story" produced by Watermark Inc. in Los Angeles is outstandingly so. I listened to most of it via KMPC in Los Angeles as **Wink Martindale** weaved it into his regular afternoon show. It was phenomenal! And the documentary really paid off for the MOR station. Usually, ratings in that time period run about 67,000 per average quarter hour, according to Pulse. But during the airing of the Presley special, the station achieved 255,700 per average quarter hour as reported by a special Pulse breakout. Hasn't been one station that I've talked to

lost money with the documentary. In fact, one Norfolk, Va., station told me they'd made 400 percent above costs on the show.

**Dick Johnson**, program director of WWHY in Huntington, W. Va., has been trying to introduce some progressive country album cuts into the regular country music format of his station, but needs more of those kinds of albums. ... **Chuck Howard**, program director of KDMS in Eldorado, Ark., wonders if music wouldn't change for the better if smaller programmers were given a chance with new records; he can't get records from RCA or Mercury. Good to hear from you, Chuck. ... **William L. Viands Jr.**, director of radio sales for Cox Broadcasting, has been named station manager of WSB in Atlanta. He's moving from New York and will assist good friend **Elmo Ellis**, the general manager, with both AM and FM operations.

**J. J. Alexander** at KMTW in Twin Falls, Idaho 83301, assures me he'll seriously consider all new singles for airplay. Just get them to him. Points out: "It is often the case that record orders from all label distributors are back-ordered, but the same record is available at the record counter from the same distributor at retail prices. And there aren't many profitable radio stations on the air today that pay retail for their disks." Well, you may be right, J.J., but the record companies are seeing it from another viewpoint. For instance: Normally a major market Top 40 station is adding only one to three singles a week to the playlist. That totals around 150 records at the most during a year's time. If a radio station paid a buck a copy, it would only be \$150. On the other hand, if a record company sent that same number of records during a year to every radio station (and the truth is they send out several times that many), it would cost a record company around 5,000 times that much. Or, roughly speaking, \$780,000. And I think it would be astonishing to find out about how much money is being invested in records to radio stations by record companies—totally—and I'll see if I can't get a composite figure in the next week or two.

**Dean Mercier** is looking for air work; 804-262-1560. He's been at WRNL in Richmond, Va. ... **Ed Woloson** has gone to KONO in San Antonio; he'd been at KYMS in Santa Ana, Calif.

**Gerry Peterson** has resigned from his programming position at KHJ, Los Angeles, just as I finally learned how to spell his first name. ... **Birdie Bush**, attractive enough to do TV modeling in St. Louis, is now doing weekend air personality work at KSOM in beautiful out-of-town Ontario, Calif. ... **Vic Ives**, program director of KEX in Portland, Ore., has been shifted by Golden West to San Francisco to take over the programming of waning KSFO. And replacing Ives will be (as of April 7) **Eric Norberg**, assistant program director now at KMPC in Los Angeles. So, KMPC is looking for letters and resumes from potential new assistant program directors; write to program director **Mark Blinoff**.

**John Yottes**, 213-472-7834, is looking for news, production, sales, or announcing work. He's a pro. ... KLUC-AM-FM in Las Vegas simulcasts from sunrise to sunset, and

then the FM goes to a progressive rock and jazz format at night. The daytime format, according to **Jack Abell**, is highlighted by a singles list of 50-60 current songs and is augmented by recent hits dating back to six months, current LP cuts, "revisited" LP cuts from albums back to 1969, and older hits. The lineup at the station includes **Tom Robertson** 6-9 a.m., music director **Jack Abell** 9 a.m.-1:30 p.m., program director **Michael McCarthy** 1:30-6 p.m., **Mark Young** from KWFM in Tucson 6-midnight, and **Bob Roberts** until 6 a.m., with **Dave Rothchild** and **Rick Wiegel** from WTO in Murphysboro, Ill., on weekends. The station also airs "The King Biscuit Flower Hour," "BBC Presents ...," "Mary Travers & Friend," and "Earth News."

## Bubbling Under The Top LPs

- 201—OLD & IN THE WAY, Round RX 103
- 202—MICKEY NEWBURY, Lovers, Elektra 7E-1030
- 203—DONALD BYRD, Stepping Into Tomorrow, Blue Note BN-LA368-G
- 204—ORFF: CARMINA BURANA, Cleveland Orchestra & Chorus (Thomas), Columbia M 33172
- 205—TANYA TUCKER, Greatest Hits, Columbia KC 33355
- 206—ARGENT, Circus, Epic PE 33422 (Columbia)
- 207—MIKE OLDFIELD & ROYAL PHILHARMONIC ORCHESTRA (Bedford), The Orchestral Tubular Bells, Virgin VR 13-115 (Atlantic)
- 208—LORETTA LYNN, Back To The Country, MCA 471
- 209—HOLLIES, Another Night, Epic PE 33387 (Columbia)
- 210—RANDY EDELMAN, Prime Cuts, 20th Century T 448

## Bubbling Under The HOT 100

- 101—REMEMBER WHAT I TOLD YOU TO FORGET, Tavares, Capitol 4010
- 102—MY LITTLE LADY, Bloodstone, London 1061
- 103—ONE BEAUTIFUL DAY, Ecstasy, Passion & Pain, Roulette 7163
- 104—LOVE WON'T LET ME WAIT, Major Harris, Atlantic 3248
- 105—CHANGES (Messin' With My Mind), Vernon Burch, United Artists 587
- 106—SPEEDTRAP/NASHVILLE, Hoyt Axton, A&M 1657
- 107—I JUST CAN'T SAY GOODBYE, Philly Devotions, Columbia 3-10076
- 108—HIJACK, Herbie Mann, Atlantic 3246
- 109—WILDFIRE, Michael Murphy, Epic 8-50084 (Columbia)
- 110—SMOKEY FACTORY BLUES, Steppenwolf, Mums 8-6036 (Columbia)

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As everyone knows, there are those trade publications that are content merely to report what's going on today, and in terms that will frighten not even the timidest prospective advertiser. That's never been and never will be our style here at *Billboard*. Editorially speaking, we're as concerned with tomorrow and the day after as we are with today: we not only accept, but in fact relish the roles of innovator and leader. For example, we don't feel at all immodest in claiming appreciable credit for helping to free recorded music from the once-inescapable turntable: we were communicating our excitement first about plain old basic magnetic-tape-recording and later about the tape cartridge long before their respective potentials even resembled common knowledge. Ditto, more recently, for quad and the videodisc. On other fronts, we were the first to cover country music. And classical music. And R'n'B, whose name we were instrumental in changing from the subtly condescending "race music." Ours was the first full-time staff in Nashville. Even today *Billboard's* is the only full-time news bureau in Washington, D.C. Which is a little tough to fathom, considering how vastly our industry is affected by what goes on there. And where we're not the only trade in town, we're certainly the best when it comes to editorial expertise. All of which boils down to this: whatever it is—or whatever it's going to be—you'll read about it first, and best, in *Billboard*.



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## Refunds For Nixed CSNY Bash Still Go Unresolved

LOS ANGELES—Southern California's first big ticket refund foul-up is still not completely resolved in the wake of the Crosby, Stills, Nash & Young show cancelled last summer due to slow advance sales.

## No Paving, No Zeppelin In Florida

MIAMI—Led Zeppelin's scheduled March 8 Florida appearance has been the second date to fall out of their otherwise wildly successful current U.S. tour.

West Palm Beach Speedway owner David Rupp cancelled the group there with the claim that promoters Shelly Finkel and Jim Koplick hadn't made promised physical arrangements such as paving of parking space for an expected 60,000 cars.

Rupp said he waited until the last minute to stop the rock show, stating that he sympathized with the promoters whom he called "caught with their pants down when their backers pulled out."

Finkel-Koplick paid Led Zeppelin a non-refundable deposit of \$200,000 and laid out another \$50,000 for advance advertising. Some 25,000 tickets were sold for a total of \$200,000. The Florida State Attorney pledged an investigation if

(Continued on page 31)

Ticketron's office here estimates that some 10 percent of the 11,200 who purchased \$12.50 tickets through their agency for the abortive CSNY Summer Jam at Ontario Motor Speedway have not had refunds paid, with some cases of bounced checks by the promoters reported.

A Ticketron spokesman says that the company will now pay refunds direct for remaining holders of their CSNY tickets and redress afterwards from promoters Shelly Finkel & Jim Koplick.

Liberty Tickets president Tom Milana says his offices sold some 4,600 admissions and a substantial minority who turned in the ducats to the promoters have not been mailed refunds. However, Milana says he has no way of figuring exactly how many ticketholders are still awaiting refunds.

The ticket agencies are not legally responsible for refunding the money. Returned tickets were forwarded to a company called AATS, set up by Finkel-Koplick to channel CSNY concert deposits. AATS funds were apparently not sufficient to cover all refunds to date.

According to Ticketron, AATS is supposed to be receiving more money from an upcoming tax refund. Meanwhile, Finkel-Koplick are having more troubles in Florida. As reported in Billboard in another story this week, their cancelled Led Zeppelin date is leaving them in the hole for about \$250,000.

## Talent In Action

### ENTWISTLE'S OX CARMINE APPICE'S ASTROPORIT

Academy of Music, New York

John Entwistle is the first member of the Who to have undertaken a solo tour, and his performance at the Academy March 8 illustrated both the risks and successes of such a daring enterprise. Entwistle was welcomed onstage with a full standing ovation, and drew the most enthusiastic of the audience to its feet several times more on favorites like "My Size" and "Who Cares," both from early solo albums.

Entwistle seemed to favor older material in his set, and even jarred the memory a bit by singing "Boris The Spider," "Whisky Man" and, as encore, "Heaven and Hell," all songs first done by the Who. And there was no getting away from the influence that the Who did carry with Entwistle's band, particularly in watching the efforts of guitarist Robert Johnson not to flay his guitar, Townshend-style.

Entwistle added his own touches to alter that very distinctive style with the use of a keyboard player and saxophonist, making Ox sort of a mutant band, somewhere between the Who and the more rock'n'roll oriented Roy Wood's Wizzard.

If there is an unsuccessful component in Entwistle's music, blame must be pointed at his oldies phase. "Gimme That Rock'n'Roll," "Not Fade Away," and a medley of "Something Else—Keep's Knockin'" were fine in the verses, but fell apart as the band overextended itself with lengthy, confusing jams.

Entwistle is an extraordinarily fluid bassist, a fact which might have been overlooked in the Who, but here, his abilities were overshadowed by Ox's intensity, which all too often was totally directionless.

(Continued on page 32)

## Anthony Has Seen It All, Trad To Rockers

By NAT FREEDLAND

LOS ANGELES—Dee Anthony is one music man who's made the transition from traditional pop to rock in a big way.

Through the 1950s he managed vocalists like Tony Bennett, Jerry Vale and Buddy Greco. Then in the mid-'60s he became U.S. representative for the Island and Chrysalis labels and supervised the early American tours of the big post-Beatles wave of English progressive rock, including Jethro Tull, Joe Cocker and Emerson, Lake & Palmer.

As one of the major independent managers today, his roster of clients includes the J. Geils Band, Alvin Lee, Peter Frampton's Camel, Montrose and Steve Marriott, leader of the about-to-disband Humble Pie.

His New York office staff includes two other full-time personal managers, brother Bill Anthony and John Demaney.

"Right now I have five acts on the road with four managers from the pool of top freelancers we uses," says Anthony. "But I'll still spend two or three days with each tour just to make sure everybody is comfortable and Bill or John will catch most of the other shows."

Anthony was on a three-week swing away from his home and family in Long Island, stopping off in Los Angeles to make sure all was smooth on an Alvin Lee "Midnight Special" taping. He is an imposingly

heavy man who sports shoulder-length gray hair and a gold earring.

"I started off in 1949 to be a pop crooner and after 25 years in the business I'm still not blasé," he says. "On my office wall there are 22 gold records and eight platinum records but I'll be just as excited about the next one."

Anthony is considered to have particularly close working ties with promoter Bill Graham and Premier Talent chief Frank Barsalona. Though both men are younger than he, he credits them with being his major influences and guides in making the transition from pop to rock.

Naturally the impending breakup of Humble Pie after their current "farewell-to-America" tour is much on Anthony's mind these days. The hard-rocking English foursome is disbanding at the height of their popularity as an A&M gold record act and SRO concert attraction.

"The spilt-up was presented to me as an artistic and personal decision that had already been made," he says. "So there was nothing to discuss about it. The fellows all want to be soloists and leaders now."

"Of course, I think it's a mistake for a group to throw away the piece of equity they've spent years struggling for. Burning bridges is a big error in the music business because the same people keep dealing with each other over and over again in different contexts."



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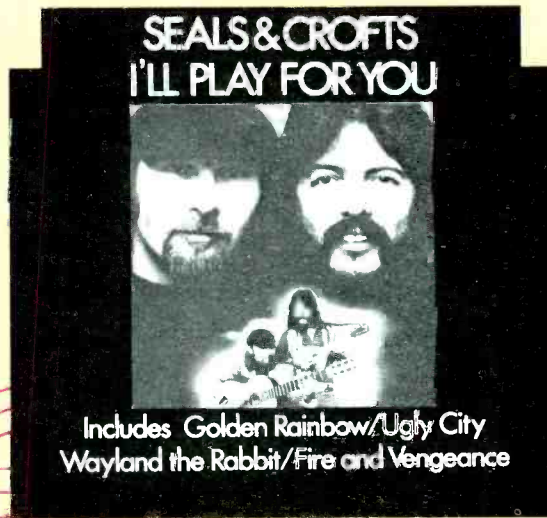
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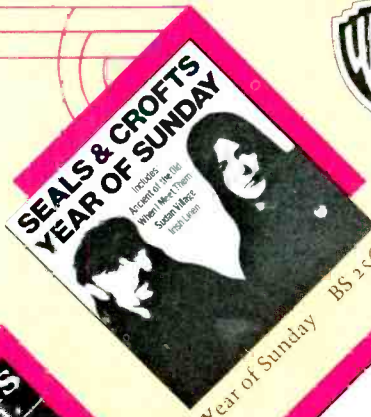


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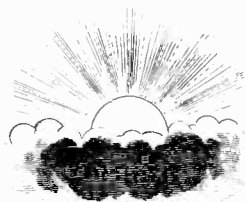




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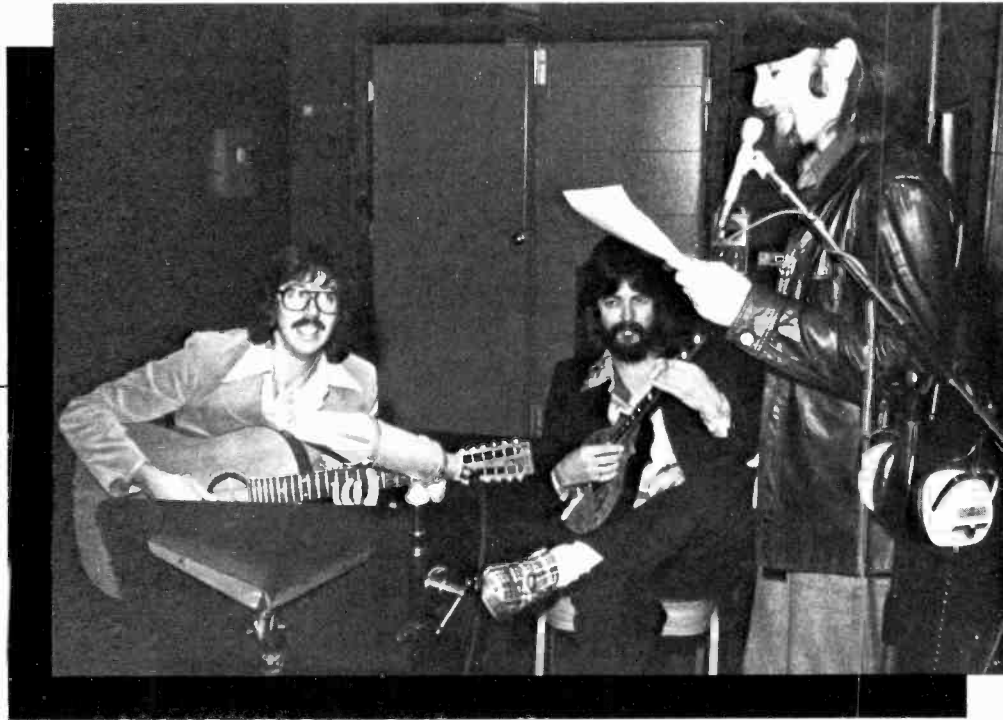


**RICK JOSEPH**  
Director

**DUDE McLEAN**  
Professional Manager

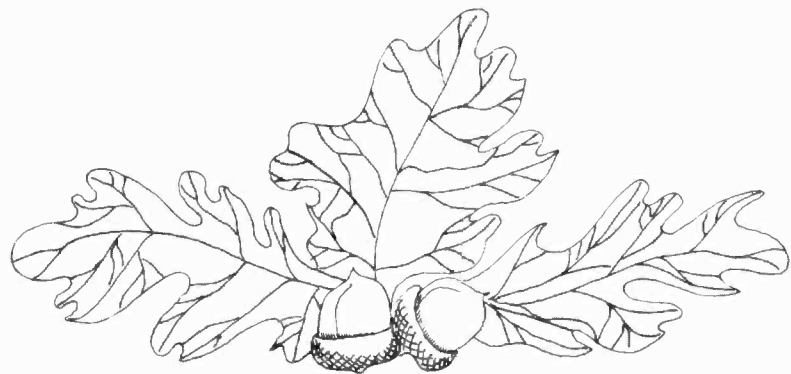
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March 19: Philadelphia, Pennsylvania; Mike Douglas TV Show  
March 20: Philadelphia, Pennsylvania; Philadelphia Spectrum  
March 21: Niagra, New York; Niagra Convention Center  
March 22: Chicago, Illinois; Chicago Arje Crown Theater  
March 24: Mount Pleasant, Michigan; Central Michigan University  
March 25: St. Paul, Minnesota; St. Paul Auditorium  
March 26: St. Louis, Missouri; Kiel Auditorium  
March 28: Nashville, Tennessee; Vanderbilt University

March 29: St. Louis, Missouri; Grand Horn Music Auditorium  
March 30: St. Louis, Missouri; Kiel Auditorium  
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April 3: Bozeman, Montana; Montana State University  
April 4: Seattle, Washington; Seattle Arena  
April 5: Portland, Oregon; Memorial Coliseum  
April 10: Boise, Idaho; Western Idaho Fair Exhibition  
April 11: Pocatello, Idaho; Idaho State University  
April 17: Hershey, Pennsylvania; Hershey Sports Arena  
April 18: Albany, New York; Sienna College  
April 19: Providence, Rhode Island; Civic Center  
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April 22: Rochester, New York; Rochester War Memorial  
April 23: Europe

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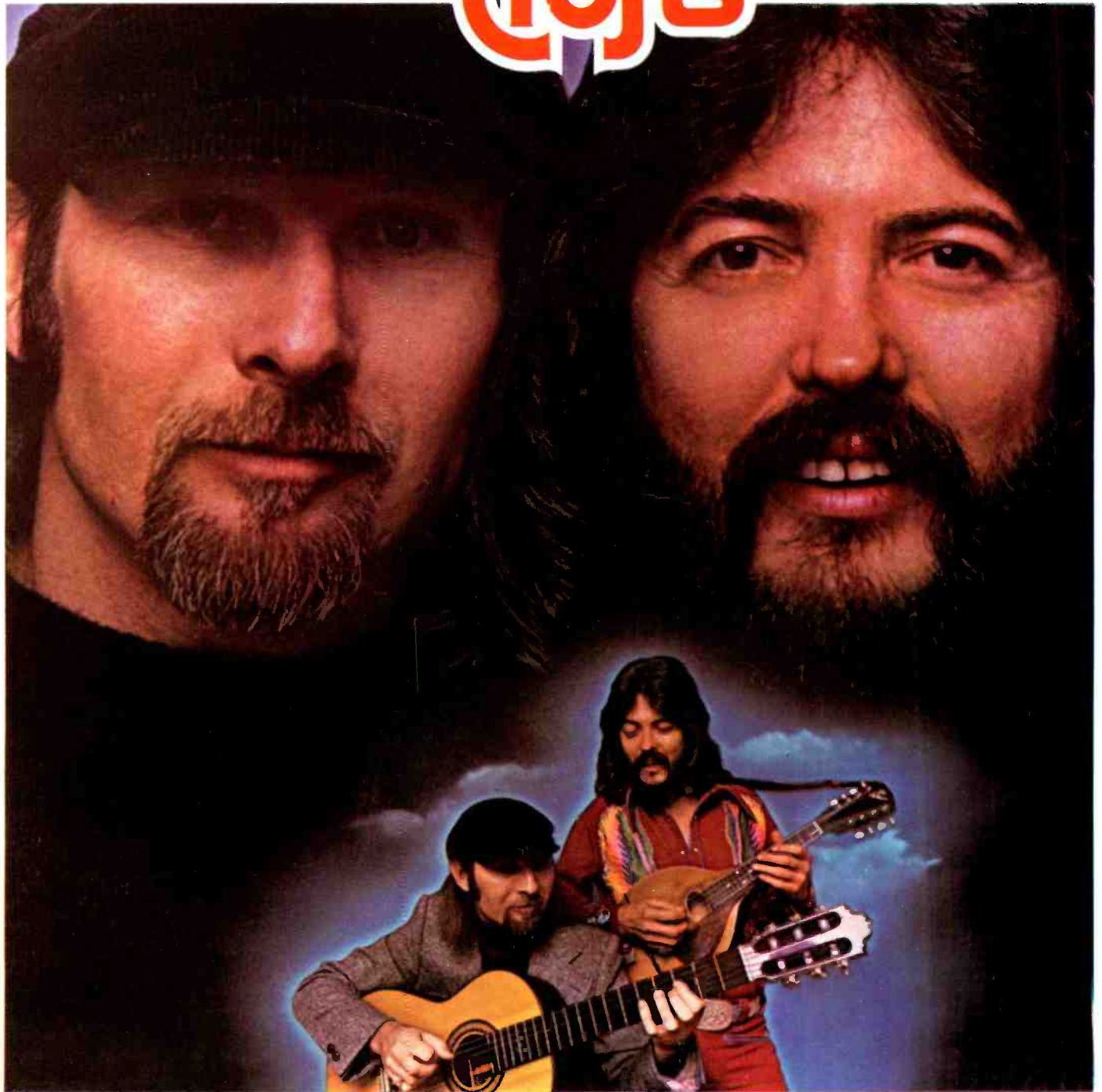
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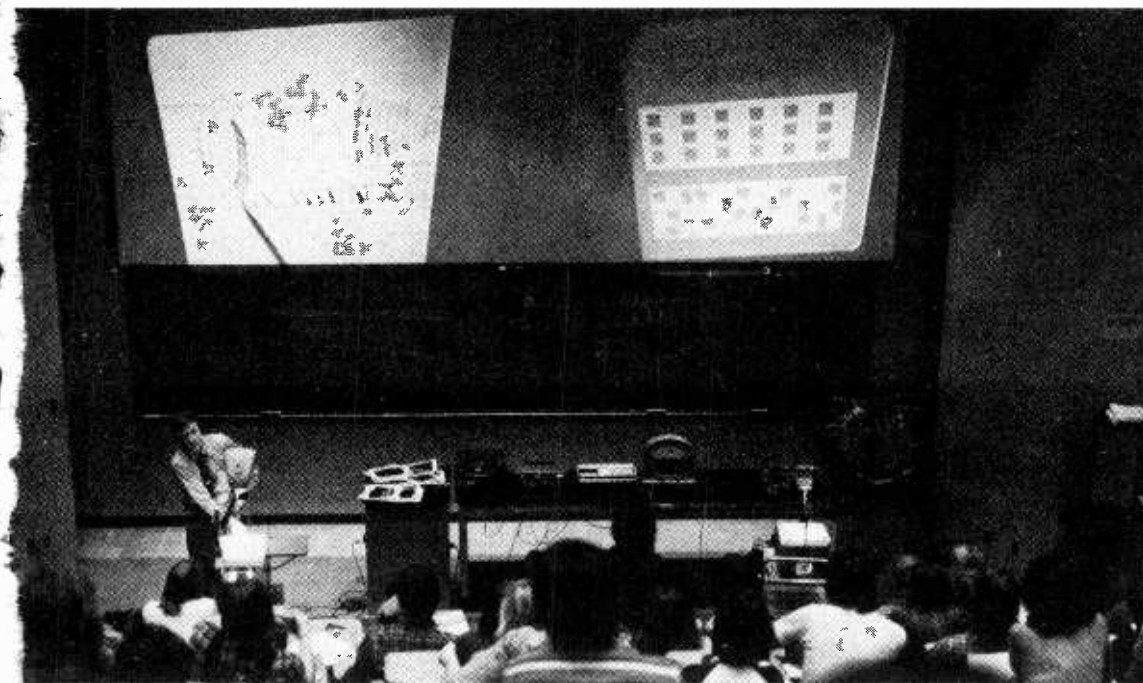


PHOTO/BAK BAKER  
GRAPHIC DESIGN/GRIFFITH

# Seals & Crofts



## Hi Fi Used By S. Illinois Prof To Teach 400 Students Physics



3M photos

Physics 101 has become an enjoyable course at Southern Illinois Univ., ever since Professor Kenneth W. Johnson introduced the study of hi-fi equipment into it. Lecture attendance has been consistently high for this course and during laboratory sessions, students are taught the basic laws of physics through the use of stereo components. The success of this course has prompted university officials to initiate a series of follow-up courses.

CARBONDALE, Ill.—Students enrolled in Basic Physics 101 at Southern Illinois Univ. here learn physics a new way—through the use of hi-fi equipment. More than 400 students are enrolled in this course, designed to eliminate the mathematical and technological jargon that intimidates most non-science students.

Freshmen and sophomores comprise a large share of students taking this 16-week, three-credit course and during this time they are taught the basic laws of physics through the use of classroom demonstrations and laboratory experiments.

Directing this course is Dr. Kenneth W. Johnson, a teaching and research physicist with a PhD from Ohio State Univ., and he has broken it down into three discussion parts: general principles of waves, sound, electricity and energy; applying the basic physical laws; and a study of magnetism, electromagnetic interactions and mechanics.

During this time, students perform a variety of experiments in-

cluding analysis of the harmonics, overtones and timbre of a tone; demonstrations of each parameter of an amplifier and tuner with explanations of hi-fi performances; and the study of cartridges, speakers, microphones and tape recorders utilizing knowledge of basic physical laws.

Dr. Johnson says two unrelated forces contributed to his development of the course—business and pleasure. The Physics department was trying to develop new courses to interest non-science majors and he had been looking through sales brochures and spec sheets for hi-fi equipment, so he decided to incorporate the two areas together.

Realizing that hi-fi equipment was nothing but sophisticated physics he decided to initiate this course in yet uncharted waters, and he set three goals:

"The examination of hi-fi, television, and lasers to show how they affect present and future needs;

"The investigation of the basic physical laws of nature in order to

explain the workings of the system through the study of sound, electricity, magnetism, radiation, energy and mechanics;

"The incorporation of this knowledge for private use when buying home entertainment equipment.

"Hopefully, at the end of the semester, these students will be able to stand eyeball to eyeball with any salesperson and know what they're talking about," Johnson says.

Each week, more than 200 students pack his lecture hall for discussions and demonstrations of physics principles via hi-fi. Starting out with some very primitive means of demonstration, Johnson usually precedes at a rate that holds every student's attention.

More than \$20,000 of hi-fi equipment from more than 20 companies was donated to SIU for Dr. Johnson's course and it is the most modern and up-to-date available.

During the weekly lab sessions, Johnson lets his students work on some very sophisticated equipment including waveform analyzers, RF signal generators, oscilloscopes, audio signal generators and spectrum analyzers.

With these instruments the students analyze each piece of hi-fi equipment, speakers and recording or playback units.

"Many of the students don't know exactly why the equipment works, but they sure know how to work with it," he states. "These freshmen and sophomores use lab equipment that most of our engineering students don't use."

Because word-of-mouth advertising has produced sizable increases in attendance, Johnson has initiated a course in advanced hi-fi for salespeople.

### Campus Briefs

Composer-singer Susan Barlow will be introduced to media and disk jockeys in a special college tour being handled by her record company, Gryphon Productions, distributed by RCA Records. Special in-store appearances, radio station visits and media interviews are also being readied for Ms. Barlow in the college area.

## 200 Students, 16 Labels Attend Ga. Radio Session

ATLANTA—The first annual Southeastern College Radio Assn. conference here March 7-9 at Georgia State Univ. was termed a "vast success" by its organizers with more than 200 students attending from 35 schools in 16 states. In addition, record company participation was greater than at any other radio conference ever, with 16 major labels attending.

Co-organizer Don Sylvester of the Univ. of Georgia's WUOG says this first gathering was a success from all directions, since students from as far away as Texas and Illinois came here to discuss common problems. During the three-day confab the organization was formally founded and Bob Wharton of WUOG was elected its director.

A semi-regular newsletter will be distributed by SECRA and each state will organize its own mini-conference, according to Sylvester. Record companies attending the meetings were A&M, Arista, Atlan-

tic, Columbia, Grateful Dead, Island, Mercury, Warner Bros., GRC, Capricorn, ABC, Capitol, MCA, United Artists and Chess/Janus.

All of the companies with hospitality suites and in addition, GRC hosted a concert at the Pit recording studio featuring singer Mike Greene, and Columbia helped send us in buses to the Loudon Wainwright concert," Sylvester states. "Greene also participated on a very successful panel with Melissa Manchester and Neil Peart of Rush."

There has never been much rapport between the Southern college radio stations, according to Sylvester, but this gathering helped many broadcasters realize that schools, big or small, shared the same problems.

Many of these common problems were aired during the discussions, one of the stronger items to come out of it is the founding of a SECRA lobby with the FCC.

By SAM SUTHERLAND

LOS ANGELES—Lots of product mastered at Artisan in Los Angeles recently, including: Cher's next effort, produced by Jimmy Webb and engineered by John Haney; Susan Webb's first LP (Jimmy's sister), with the same pair working at the production console and behind the boards for her as with Cher; Johnny Bristol's latest, produced by the artist with Greg Venable at the boards; the latest Jesse Colin Young, produced by the artist; Johnny Mathis' latest with John Flores producing; the new Paul Anka LP with Rick Hall handling production; Mike Curb projects including LPs from Pat Boone, Ronnie Dove and Andy & David Williams; Dog Soldier, Taggett, Ike & Tina Turner, all produced by Denny Diante; Billy Joel and Kenny Rankin, both produced by Michael Stewart; and Disco Tex produced by Bob Crewe.

★ ★ ★

Down in Nashville, things have been busy at Starday Recording Studios. Jerry Jeff Walker came in and did three singles, while his band, the critically acclaimed Lost Gonzo Band, has been working on an LP. Long-time French superstar Johnny Halliday has been in cutting with producer/engineer Chris Kimsey, while Donovan has been working with producer Nigel Thomas. Artists due in in the near future include Waylon Jennings, Leon Russell and B.W. Stevenson.

★ ★ ★

At the Record Plant in Los Angeles, activity includes: Frank Zappa producing himself with Kerry McNabe at the control boards; the Tubes, with Al Kooper producing and Lee Kiefer engineering; Gladys Knight & The Pips, with Kenny Kerner and Richie Wise producing and Warren Dewey at the controls; the Faces, with Ron Nevison working with the British quintet on production and also engineering; the Eagles, with Bill Szymczyk producing and engineering; European big band star James Last, produced by Wes Farrell with Gary Kellgren engineering; Cliff De Young in working on an LP, with Norman Kurban at the production helm and Mike Stone handling engineering; Lonnie Youngblood cutting with producer Ed Townsend and Kellgren again engineering; Quincy Jones producing himself, with Phil Schier at the controls; Neil Diamond working with producer/engineer Brooks Arthur; and Janis Ian also working with Arthur.

★ ★ ★

At Electric Lady Studios in New York, Kiss has been in cutting an-

other album, with Dave Wittman handling engineering chores; the mix has been finished up on the Deadly Nightshade album, produced by Felix Cavaliere and engineered by Bob D'Orleans; producer Bob Ezrin has been in doing some additional work on the Gary Bonner single (engineering work handled by Dave Palmer); Michael Urbaniak is in cutting an LP with Palmer again at the boards.

★ ★ ★

At Wally Heider's in San Francisco, Jefferson Starship, whose "Dragonfly" LP was recently certified gold, are busy cutting another album coordinated by Pat Iraci and engineered by Larry Cox. Jon Hendricks is in the studio, finishing up an album for Arista, while Greg Errico and Lee Oscar are taking a break while Lee heads out on the road with War.

★ ★ ★

In Berkeley, Gary Bartz is putting the finishing touches on an LP he cut several months ago, produced by Larry Mizell. Miles Davis' rhythm section was in on the date. Bartz says he is attempting to present a commercial LP this time around.

Carolyn Hester, one of the finest singers to come out of the folk period a decade ago, is now going into Devonshire Studios in Los Angeles with producer Cluffie Stone.

At the Caribou Ranch in Nederland, Colo., the Souther, Hillman, Furay Band have just finished an LP after a month at the ranch. Tom Dowd handled production. Also at the ranch, Bob Johnston has been busy mixing the Earl Scruggs LP which will celebrate 25 years on Columbia for the artist. Guests include Michael Murphy, Dan Fogelberg, Alvin Lee and Bonnie Bramlet.

## Led Zeppelin

Continued from page 22  
refunds aren't made to ticket-buyers.

An abortive attempt was made to obtain the Orange Bowl stadium in Miami for the concert but the city refused because the Bowl's restrooms are being renovated.

Led Zeppelin's new twin-disk LP "Physical Graffiti" shipped platinum and the \$11.98 set is No. 1 Billboard album in its second week on the chart.

The group's management said it is now too late to schedule a substitute Florida date on the present tour.

Led Zeppelin's Boston show was cancelled, as reported in Billboard last month, when several thousand unruly fans caused extensive damage at the arena while waiting overnight for the start of ticket sales.

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# Kinky Friedman: Man Of Many Music Faces

By BOB KIRSCH

LOS ANGELES—"I don't have to be known in the same way by everybody. If the Jewish people want to pick on me in one way and the Nashville scene wants to in another way and others in a crazy type of way, that's fine with me. I don't want to dictate to people as to how they should perceive me."



Hank Hinton illustration

**Kinky Friedman: outrageous leader of the "Texas Jewboys" is winning mainstream acceptance on new ABC label deal.**

So says Kinky Friedman, a man who has been categorized as everything from the renegade Texas Jewish cowboy to a sensitive singer/songwriter to a comedy act (with tasteful material or without), depending on who one listens to.

The one point of agreement among most observers, however, is that Friedman's blend of songs, humor and showmanship represent one of few oases of originality in pop music today.

"You know," says Friedman, "that the first LP we did wasn't really country in content, it was only country in sound. The second album is more of a pop album all the way around, which seemed like the logical direction to take. I don't think we ever had a vast country audience, though they do make up an important part of our audience."

"I have no real country background except that I grew up listening to it. And when you stop to think, that's really enough to make you country."

Friedman, who has just wrapped up an eight-week tour of some of the more prestigious clubs in the country (Bottom Line in New York, Cellar Door in Washington, D.C., Boarding House in San Francisco and Troubadour in Los Angeles among others) and received fine reviews in most areas, will now take several weeks off and then leave on a 25-date concert tour with the Guess Who.

"You've got to appeal to more

than people who like just country or Jewish people transplanted to rural areas," Friedman says. "You've got to hit a lot of areas and you've got to do it early in your career. Now that we've done the club segment we move on to the concert area. And we're thinking in terms of a TV series after that as well as a book. I really don't see why you can't go in all directions at once."

"You've got to reach as many people as possible," he adds. "Take 'Lover Please,' the new single. It's not that important that it's a top 10 record, but it is important that we get some exposure because the AM audience is one that really doesn't know us yet."

Friedman's material ranges from "Ride 'Em Jewboy," a beautiful song apparently based on the myth of the Wandering Jew, to such zaniness as "Homo Erectus" and "Something Is Wrong With The Beaver."

"It amazes me that an audience can keep up with the changes we go through onstage," Friedman says. "It takes a certain amount of genius at their level."

Friedman says that while "you've got to reach everyone at the beginning, you have to be careful to do them one group at a time. You can't be the heavy Jewish spokesman, the funny cowboy and have an AM hit all at once. You just have to know what you want to be at the moment, and we haven't really decided. Fortunately, we have the time to experiment. I don't feel a sense of urgency and I think it will work itself out."

As to why he chose to clothe much of his act in a comedy format, Friedman says that "the act lends itself well to theatrical things. I'm relatively insane anyway and I enjoy putting on a show. I like to be the band leader and be able to walk around and burp and smoke a cigar, knowing the other musicians in the band are far better than I am. And any night that two or three of us are on, it's going to be a good night."

Friedman also offers some interesting insights into life on the road. "One-nighters are better than club dates in a way," he says, "because nobody can really get up twice a night. And you want to give the audience something new and it's a mix of the first and second show crowds and you're really kind of stuck on what to do. And when the applause is over, it's a very empty sound. You can get addicted to applause and you know it's not a healthy thing. As for the road itself, any kid that thinks it's so great to be on the road after learning guitar ought to give it a try. I like performing, but it can be harrowing and tedious on the road."

Friedman enjoys trying different things. "You've just got to take chances. You've got to be willing to be bad to end up being great."

## New On The Charts



Vanguard photo

**BENNY BELL**

"Shaving Cream"—73

A clear example that perseverance can pay off, as Benny Bell's 1946, X-rated "Shaving Cream" single has resurfaced to become a leading novelty song of the day.

Bell, a retired trouper with performing credentials dating as far back as the mid-1920s, started the ball rolling by bringing "Cousin" Bruce Morrow, WNBC disk jockey in New York, a copy of the song, and the rest is history.

Following strong audience response to the song (Morrow had put it on the air almost as a joke), Vanguard went ahead and released the song, and, soon thereafter, Bell himself made a personal appearance on Morrow's program.

While 29 years may have passed, Bell's humorous approach to lyrics held up, when on the show he offered listeners freshly penned additions to the number:

*"I'm grateful to dear Cousin  
Brucie,  
He turned my song into a HIT,  
He tells everyone I'm a genius  
But I know that he's full of—  
Sh-Shaving Cream, Be Nice and  
Clean . . ."*

Bell currently doesn't have a manager, but can be reached through Nat LaPatina at Vanguard offices in New York. The label is also planning a Bell LP release for sometime in April.



ATV photo

**JOHNNY WAKELIN**

"Black Superman—'Muhamud Ali'"—97

British singer/songwriter Johnny Wakelin and the Kinshasa Band make their U.S. chart debut with this single, penned by Wakelin just prior to the Ali-Foreman heavyweight championship fight.

Picked up by Pye Records in London, the single gained national attention when Ali upset Foreman and U.K. radio went on the song as a news item. Market reaction promptly moved the disk into the local Top 10 chart selections.

BBC broadcaster Paul Hollingdale, to whom Wakelin first brought a demo of the song, is now handling the artist's management. There are no plans, as yet, for a U.S. tour or LP release. The single is distributed in the U.S. by ATV Records.

## Weisberg Decries Jazzman Tag, Insists He's In Pop

By JIM MELANSON

NEW YORK—Call Tim Weisberg a jazz flutist and you'll have a king-size argument on your hands from the artist himself.

Being "pigeon-holed" into retailers' jazz bins, promoters' jazz-oriented dates and radio jazz playlists, though, is nothing new to the 31-year-old A&M Records artist. It's just that he's speaking out a little louder these days on his music.

"Pop," Weisberg emphasizes, "that's been my prime direction, and it'll continue to be top."

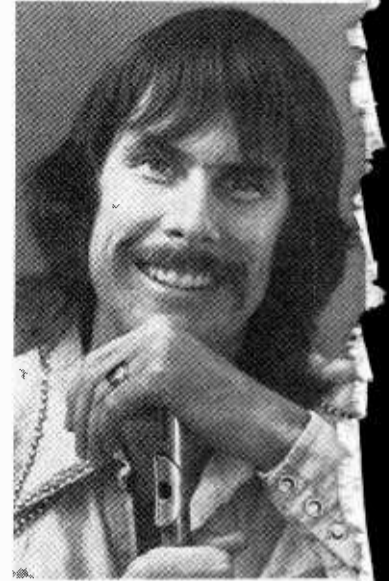
A native of Los Angeles, Weisberg began his training at an early age in the classical tradition and soon found himself playing with local orchestras and marching bands. "When it came to relating to my peers, though, there was always something missing," says Weisberg. "They were all into pop and rock, and soon I found myself naturally gravitating there, joining them in jams at a number of local clubs."

The inclusion in the pop music community was a long time in coming, and Weisberg credits much of his success to San Francisco Valley State College professor Fred Katz, sociologist and well-known jazz cellist.

Weisberg says that it was Katz who helped build his confidence to experiment with free-form music, pop and jazz compositions and to move away from his more conventional early training.

Today, with four albums already under his belt, Weisberg feels that his career is only beginning. Booked by the Denver-based Athena Agency, Weisberg has already crisscrossed the country several times, playing local clubs and colleges. Just recently, though, he picked up "Midnight Special" and "Rock Concert" appearances, and he feels that they proved to be a prime mover in getting his "pop" message across.

As important as national television might be for Weisberg's direction, though, he's not above delivering the message himself, even to local label promotion and sales staffers. "Several times," he says, "I've seen my albums in jazz bins at local



Athena photo

**Tim Weisberg: don't call this flutist a jazzman.**

stores and ended up getting on the telephone to ask the local promotion guy to push the product as pop."

In fact, Weisberg feels that being placed in the jazz "bag" early in his career is still haunting him. But, he adds, the label is starting to realize that there is a pop market open to his product, and he is confident about future sales.

Also on the horizon for Weisberg is a fifth album. Weisberg and group members Lynn Blessing, Rick Jaeger, Jim Krueger and Doug Anderson, should be returning to the studio sometime this spring or midsummer. "It all depends on our touring dates," says Weisberg. "I'd rather have the band working through the spring and record in the summer, than to record now and not be working all summer when colleges are closed and club business is quiet."

Weisberg will also be looking to get his product overseas and, hopefully, to tour Europe. But, meanwhile, it's the U.S. road and constant reminders to his listeners and those at yet unfamiliar with his work that it's Tim Weisberg, "pop" flutist.

## Talent In Action

• Continued from page 22

Opening the show was a new band pulled together by drummer Carmine Appice, Astropop. It was the group's first performance, and Appice certainly has boosters in his New York home turf. The cheers of a few faithful, however, weren't enough to disguise the group's basic pseudo-psychedelicism. Noodling on synthesizer and theremin were exercised, and painfully loudly, for shock effect, and the guitar leads were an equally piercing series of repeated riffs. As for Appice's lengthy drum solo, followed by his claim to be "the greatest rock drummer in the world" . . . I can only claim that music has heard few greater fabrications.

**TOBY GOLDSTEIN**

**BOBBY VINTON**

*Santa Monica Civic Auditorium*

Bobby Vinton came into his hometown area and put on one of the happiest shows ever seen at this beach facility. Backed by a 19-piece orchestra, two female singers and more than 2,000 delirious fans—most of them adults—the Polish Power partisan did nothing but entertain for a couple of hours March 8.

Vinton not only plays to an audience, he performs in the audience. With mike in hand, he strolls up and down the aisles, into the balcony, through the rows of seats. He polkas in the aisles with adoring women fans, sings love songs to them as they were the only ones who existed. He is Mr. Charisma.

There is nothing put-on or phony about his performance. Vinton enjoys working with people.

**LEO SAYER  
HALL & OATES**

*Bottom Line, New York*

In a return engagement here, this time sans clown suit, Leo Sayer once again proved himself a strong local favorite, breaking Bottom Line's four-day attendance record in the process.

The March 2 performance was typical Sayer from the outset. Backed by an extremely fine bunch of musicians (special mention for pianist Chris Stainton), Sayer's stage magic quickly took hold, especially on such audience favorites as "Just A Boy" and "The Show Must Go On."

If improvement was possible off his last outing here, the Warner Bros. artist seems to have found it in the shedding of his jester's outfit. The audience seemed more readily able to identify.

(Continued on page 33)

## Signings

**Barrett Strong**, long-time Motown writer-producer, to Capitol Records as artist.

**Uri Geller**, Israeli psychic, to Columbia. He'll do a spoken-word LP of his poetry, backed by concert pianist Byron Janis. . . . **Phyllis St. James** to Playboy. Soul vocalist is managed by Robert J. Hyatt. . . . Writer **Jim Aho** to Loyd of Nashville Music.

**Randy Edelman**, 20th Century artist formerly published by Almo-Living, to United Artists Music for co-publishing of his Piano Picker Music.

**Arthur Lyman** and his musicians renewed for an additional term by **Gene Norman's** GNP-Crescendo label in Los Angeles.

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• Continued from page 32

tify with the singer, and the interchange placed Sayer in a new musical dimension. He's no longer removed; his movements, previously smooth and slick, now have an edge to hold onto; and his interpretation of songs seem that much more believable.

With most of Sayer's old trappings gone his main selling point still comes in the delivery of a song. Whether it'll catapult him into "superstar" status remains to be seen, but he's going to have a good run at it.

Atlantic artists Daryl Hall and John Oates and band opened the bill, and spent a good part of the evening selections from their "War Babies" album. The group laid down a solid performance throughout and were well received by the SRO crowd. One of their best efforts during the night came with "She's Gone." They should prove a solid club draw in any market. **JIM MELANSON**

## GATO BARBIERI

Bottom Line, New York

Saxophonist Gato Barbieri offered up one of his finest sets Feb. 22. An SRO crowd greeted his opening notes with respect and he proceeded to play like a man totally possessed. Most musicians take a short while to get warmed up, but this is just not the case with this man. His band was red-hot from the beginning and he led off with his popular "Last Tango In Paris."

His band is composed of some fine exponents of the Latin feel and he has made a very smart move by changing Howard Johnson to tuba, flugelhorn and bass clarinet, from the electric bass. While Johnson is an accomplished bassist, his work on the other instruments, many times played counterpoint to Barbieri, was a large plus factor in the group's overall sound.

Each of the musicians has a natural feel for playing with a sense of self-propulsion.

Barbieri has a patented-style that stems to develop into more and more areas and he has a knack for finding a groove and working on it. Each song finds him digging deeper and deeper for a more soulful and meaningful direction, and he seems to find it. The popularity he is gathering is still snowballing and it won't be too long before he becomes known to most music listeners. His music is expressive and his style is very much his own.

**JIM FISHEL**

## MICKY GILLEY

Palomino, Los Angeles

One of country music's hottest new stars made his local debut Feb. 28 to a packed Palomino and served up a tight, professional show that easily lived up to expectations.

Gilley is actually not quite the newcomer he's made out to be, having owned his own club in Texas for more than a decade and spent the majority of his time as his own headliner.

What had always held him back, he says, was his similarity in sound to his first cousin—one Jerry Lee Lewis. And sound like Jerry Lee he does, as well as being an energetic piano player. The similarities didn't seem to bother the audience any, as the artist moved through his three No. 1 country records ("Room Full Of Roses," "I Overlooked An Orchid" and "City Lights") as well as a variety of rock and country songs.

Besides his own hits, the majority of the material offered, strangely enough, was material cut at one time or another by Jerry Lee. For a man trying to escape from his cousin's shadow it was a strange choice of tunes, yet the crowd seemed to love it.

Gilley is not a particularly dynamic performer, but he is a good solid singer and musician backed by an equally solid band. And in a year when a lot of new stars have come into their own in country, he certainly ranks among the best of them. **BOB KIRSCH**

## BONNIE BRAMLETT DICK FELLER

The Bottom Line, New York

Bonnie Bramlett could definitely become one of the more popular female singers in the coming year, but before she accomplishes this, she will have to refine several rough spots from her act.

Her vocal delivery seems very forced and she doesn't really look like she feels at home with some of her material. Still, she has learned her blues lessons well and produces some heartfelt vocals. The band she used Feb. 26 couldn't be much better than it is and the lead guitar work of Buzzy Foiten is only overshadowed by the three-man horn section.

These musicians know how to augment tunes instead of killing them with overproduced arrangements. With a little bit of work and a little more rapport with the audience, she would break through and get the degree of success she's worked so hard to attain through the years.

Opening the show was singer-songwriter Dick Feller. He is one performer that deserves to be heard, because he is talented and knows how to keep the attention of the audience. Although most of the people had come to see Ms. Bramlett, they were totally pacified by Feller and his story songs. Although he modified his usual set of songs to agree with the audience, he still showcased a cross-section of clever tunes including his "almost-hit," "Making The Best Of A Bad Situation." This one-man band could break out of the country category and into pop.

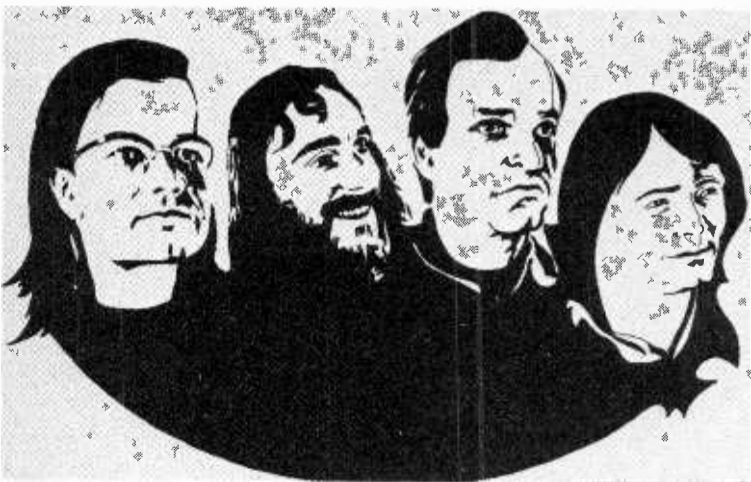
**JIM FISHEL**

## POINTER SISTERS

Bachelors III, Fort Lauderdale, Fla.

"Ladies and gentlemen, children, too, these brown babes are gonna boogie for you." With this opening remark, the Pointers worked themselves and their audience almost into a frenzy March 3. (Continued on page 53)

# New On The Charts



Phonogram photo

KRAFTWERK  
"Autobahn"—★

With all the German avant-garde groups knocking vainly at the U.S. doors for the past five years, Kraftwerk is the first to make it. The extra ingredient appears to be the hypnotic prettiness of its synthesizer excursions. "Autobahn" single is a 3:27 excerpt from a piece that takes up all of side one of its debut album which sold an outstanding 100,000 in Europe.

The piece is a fantasy on the sensations of a drive along Germany's freeway system. Incidentally, Kraftwerk translates to electric power plant. U.S. representative is Ira Blacker's I. Mouse Ltd. of New York.

The group has just expanded from two to four. The story goes that Phonogram's German a&r director bought their tape master without hearing it when told the asking price was only \$2,000.

## Latin Music Ignored By Academy

By RAY TERRACE

LOS ANGELES—For the 17th consecutive year, Latin music was ignored at the NARAS Awards ceremonies.

Many are convinced there is a compelling, urgent need for a specialized Latin field within the NARAS framework.

Larry "Orchestra" Harlow is a governor in the New York NARAS chapter and is taking steps to move the group to petition the national body to award Grammys annually for outstanding Latin musical performances on record.

Harlow argues that Latin music on disks consistently outsells jazz, classical and most recordings of the spoken word, categories which have their own competition.

New trends in the music profession, Harlow points out, and the rise in the Latin population within the U.S. are proof that Spanish-oriented music is climbing in popularity and will continue to accelerate. "By 1980," says Harlow, "there will be about 20 million Spanish speaking persons in the U.S., South America, Puerto Rico and other Spanish speaking nations. All these countries are active in recording."

Harlow emphasizes that NARAS membership must be integrated with people from the Latin recording industry. He alone has brought in 50 members in New York, and he stresses the need for this to be patterned in the remaining chapters for adequate representation. It is mandatory, he says, to enlighten representatives of the Latin field on the importance and advantages of their membership, not only in the local chapters, but on the national board of NARAS as well, which consists of members from seven cities. He is against "commercialization" ("Americanization"), and all for "tipico" (typical Latin music), and hopes to see more promotion instigated by record companies.

Another force in this argument is Izzy Sanabria, executive editor of Latin N.Y. Magazine. He, too, propelled the need for Latin music to avoid being stereotyped or "ethnic" because under this classification, it prevents airplay and exposure to the Latin culture, music and the artists.

As a major spokesman, he urges readers to call and mail letters to all Spanish and English media such as television, radio, newspapers, etc., as well as contacting the manufacturers of the products they purchase to also instill awareness in them.

Some have emphasized that com-

mercialization is to be avoided, and that the retention of "relatively pure Latin music" from its natural progression of aesthetic influences (as the result of several civilizations), must prevail for maintaining the art. They feel that the strength of Latin music survives due to its aesthetic excellence, rather than its commercial considerations. Sanabria, on the other hand, advocates the borrowing from other cultures (as rock artists borrowed from Latin music) and incorporation of these experiences to create new avenues of growth. He feels this would result in a national demand for Latin music.

He would also like to see a reversal in the trend of booking practices of upper East Side clubs. It is felt that Anglo audiences can be "turned on," and it is a major function of Latin N.Y. magazine to provide realistic, positive images of where Latin artists and their music are at. A step in the right direction will be accomplished May 4 with the Latin Music Awards poll sponsored by Latin N.Y. magazine at the Beacon Theater in New York.

Therefore, to achieve "Latin Recognition," the Latin music industry itself has to become unified, with in-

(Continued on page 42)

Billboard SPECIAL SURVEY for Week Ending 3/22/75

## Billboard Hot Latin LPs™

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### IN TEXAS

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

### IN LOS ANGELES

1	VICENTE FERNANDEZ El Idolito de Mexico, Caytronics 1420	8	CELIA & JOHNNY Quimbara, Vaya, XVS-31
2	ANGELICA MARIA Angelica Maria, Sonido Internacional SI-8009	9	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
3	CHAYLTO VALDEZ Tu Sigues Siendo El Mismo, Musimex 5080	10	AMALIA MENDOZA Yo Lo Comprendo, GAS 4064
4	CAMILO SESTO Camilo Sesto, Pranto Pts-1011	11	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
5	JUAN TORRES A Borinquen, Musart 1640	12	LOS BABYS Como Sufro, Peerless 1769
6	FELIPE ARRIACA El Nuevo Idolito de La Cancion, Caytronics 1415	13	SONIA LOPEZ Voz Sentimiento Y Amor, Caytronics 1416
7	LOS HUMILDES Un Pobre No Mas, Fama 524	14	LOS DIABLOS Lo Nuevo de Los Diablos, Averno 1001
		15	BANDA MACHO La Noche Que Murio Chicago CIT-7106

## Latin Scene

MIAMI

Gentro Espanol lining up top acts to follow smash business done by Blanca Rosa Gil (Fania Intl.), such as Nelson Ned (RCA), Luisa Maria Guell (Gema), and the news that Willie Colon (Fania) has reorganized his band means a booking there too. . . . The companies producing the bulk of the up-tempo dance music (salsa) report an upsurge in business in the Miami area. In particular, Fania and its sister labels, Tico-Alegre, Velvet and Caytronics salsa are way over last year's figures.

Chirino's long awaited LP (Gema) due out with the single "Africa" released first. . . . WQBA-AM is presenting super-star Camilo Sesto in concert at Miami Beach Auditorium April 4.

## CALIENTE RECORDS

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# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	7	(Hey Won't You Play) <b>ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> B.J. Thomas, ABC 12054 (Press/Tree, BMI)
2	4	7	<b>EMOTION</b> Helen Reddy, Capitol 4021 (Warner Bros., ASCAP)
3	2	8	<b>HAVE YOU NEVER BEEN MELLOW</b> Olivia Newton-John, MCA 40349 (ATV, BMI)
4	5	7	<b>MY BOY</b> Elvis Presley, RCA 10191 (Colgems, ASCAP)
5	7	9	<b>LOVIN' YOU</b> Minnie Riperton, Epic 8-50057 (Columbia) (Dickie Bird, BMI)
6	1	8	<b>I'VE BEEN THIS WAY BEFORE</b> Neil Diamond, Columbia 3-10084 (Stonebridge, ASCAP)
7	9	6	<b>WALKING IN RHYTHM</b> Blackbyrds, Fantasy 736 (Blackbyrd, BMI)
8	6	10	<b>POETRY MAN</b> Phoebe Snow, Shelter 40353 (MCA) (Tarka, ASCAP)
9	12	5	<b>I WANNA LEARN A LOVE SONG</b> Harry Chapin, Elektra 45236 (Story Songs, ASCAP)
10	8	11	<b>NEVER LET HER GO</b> David Gates, Elektra 45223 (Kipahulu, ASCAP)
11	15	5	<b>HOT SAUCE</b> Jan Davis Guitar, Ranwood 1015 (Laurabob, BMI)
12	11	6	<b>NO LOVE IN THE ROOM</b> 5th Dimension, Arista 0101 (Tiny Tiger/Balloon, ASCAP)
13	10	13	<b>LONELY PEOPLE</b> America, Warner Bros. 8048 (Warner Bros., ASCAP)
14	30	3	<b>THE LAST FAREWELL</b> Roger Whitaker, RCA 50030 (Arcola, BMI)
15	13	12	<b>I'M A WOMAN</b> Maria Muldaur, Reprise 1319 (Yellow Dog, ASCAP)
16	19	8	<b>EASTWARD</b> Letterman, Capitol 4005 (Yarone, ASCAP)
17	14	11	<b>NIGHTINGALE</b> Carole King, Ode 66106 (A&M) (Colgems, ASCAP)
18	35	2	<b>IT'S A MIRACLE</b> Barry Manilow, Arista 0108 (Kamikazi, BMI)
19	26	5	<b>EVERYBODY WANTS TO FIND A BLUEBIRD</b> Randy Edelman, 20th Century 2155 (Irving/Piano Picker, BMI)
20	16	13	<b>SWEET SURRENDER</b> John Denver, RCA 10148 (Walt Disney, ASCAP)
21	25	9	<b>FRONT PAGE RAG</b> Billy May, MCA 40352 (Duchess, BMI)
22	24	6	<b>PART OF THE PLAN</b> Dan Fogelberg, Epic 8-50055 (Columbia) (Hickory Grove, ASCAP)
23	17	16	<b>LIKE A SUNDAY MORNING</b> Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
24	21	15	<b>BEST OF MY LOVE</b> Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
25	31	3	<b>HARRY TRUMAN</b> Chicago, Columbia 3-10092 (Laminations/Big Elk, ASCAP)
26	28	4	<b>YOU ARE SO BEAUTIFUL</b> Joe Cocker, A&M 1641 (Almo/Preston, ASCAP/Irving/WEP, BMI)
27	18	7	<b>MY ELUSIVE DREAMS</b> Charlie Rich, Epic 8-50064 (Columbia) (Tree, BMI)
28	33	3	<b>WHO'S SORRY NOW</b> Marie Osmond, Kolob 14786 (MGM) (Mills, ASCAP)
29	22	11	<b>I'LL STILL LOVE YOU</b> Jim Weatherly, Buddah 444 (Keca, ASCAP)
30	36	3	<b>SORRY DOESN'T ALWAYS MAKE IT RIGHT</b> Diana Ross, Motown 1335 (Jobete, ASCAP/Stone Diamond, BMI)
31	46	2	<b>HE DON'T LOVE YOU (Like I Love You)</b> Tony Orlando & Dawn, Elektra 45240 (Conrad, BMI)
32	29	7	<b>UP IN A PUFF OF SMOKE</b> Polly Brown, GTO 1002 (ABC) (Almo, ASCAP)
33	41	2	<b>YOU'RE A PART OF ME</b> Susan Jacks, Mercury 73649 (Phonogram) (Chappell/Brown Shoes, ASCAP)
34	32	10	<b>WE MAY NEVER LOVE LIKE THIS AGAIN</b> Maureen McGovern, 20th Century 2158 (Fox Fanfare/Warner-Tamerlane, BMI/20th Century/Warner Bros., ASCAP)
35	50	2	<b>BEER BARREL POLKA</b> Bobby Vinton, ABC 12056 (Shapiro/Bernstein, ASCAP)
36	43	2	<b>LIVE YOUR LIFE BEFORE YOU DIE</b> Pointer Sisters, ABC/Blue Thumb 262 (Polo Grounds, BMI)
37	NEW ENTRY		<b>DON'T TELL ME GOODNIGHT</b> Lobo, Big Tree 16033 (Atlantic) (Famous, ASCAP)
38	39	5	<b>BLACK WATER</b> Doobie Brothers, Warner Bros. 8062 (Landowne/Warner Bros., ASCAP)
39	37	5	<b>ALL OUR DREAMS ARE COMING TRUE</b> Gene Page, Atlantic 3247 (My Baby's Arch/Sumertree, ASCAP)
40	42	4	<b>SATIN SOUL</b> Love Unlimited Orchestra, 20th Century 2162 (Sa-Vette/January, BMI)
41	23	8	<b>THANKS FOR THE SMILES</b> Charlie Ross, Big Tree 16025 (Atlantic) (House Of Gold, BMI)
42	44	4	<b>RUNAWAY</b> Charlie Kulis, Playboy 6023 (Vicki, BMI)
43	NEW ENTRY		<b>I DON'T LIKE TO SLEEP ALONE</b> Paul Anka, United Artists 615 (Spanka, BMI)
44	NEW ENTRY		<b>THE IMMIGRANT</b> Neil Sedaka, Rocket 40370 (MCA) (Don Kirshner, BMI/Kirshner, ASCAP)
45	47	3	<b>PICK UP THE PIECES</b> Average White Band, Atlantic 3229 (AWB, BMI)
46	49	2	<b>BEFORE THE NEXT TEARDROP FALLS</b> Freddie Fender, ABC/Dot 17540 (Fingerlake, BMI)
47	40	4	<b>LOVE FINDS ITS OWN WAY</b> Gladys Knight & The Pips, Buddah 453 (Keca, ASCAP)
48	NEW ENTRY		<b>AMIE</b> Pure Prairie League, RCA 10184 (McKenzie/Dunbar, BMI)
49	NEW ENTRY		<b>99 MILES FROM L.A.</b> Albert Hammond, Mums 8-6037 (Columbia) (Landers-Roberts/April/Casa David, ASCAP)
50	45	4	<b>I HAVE A DREAM</b> Donny Osmond, Kolob 14781 (MGM) (First Central/The Kids, BMI)

MARCH 22, 1975, BILLBOARD

# Classical

## Karajan Talks On Recordings Of Schonberg, Berg & Webern Works

By HERBERT VON KARAJAN

When I started work as the music director of the Berlin Philharmonic Orchestra, I mapped out a fairly exact program, which was to be put into effect over a span of years, should a kindly fate allow me to remain in this post for long enough. At first, this was a matter of getting to understand one another so that the exchange of opinions could lead to a community of interest between us.

For this purpose, it was necessary that we should go through the repertoire afresh. This happened during the first tour of America, and during the years which followed. The playing together, the "hearing together" of every detail gradually came to be taken for granted. Only when this stage had been reached could one go about rehearsing pieces of this degree of difficulty; only after we had reached this degree of unity... after about 15 years.

I had always had a special relationship to the so-called Vienna School, simply because I studied at the time in Vienna, and indeed with Anton von Webern. I very well remember a university or workers' concert at which he conducted his own works. A tremendous row broke out. I was in the middle of all this! And what was clear to me from the start was: inadequate performance cannot carry conviction with the public. One of the characteristics of the Vienna School, and particularly of Schonberg, is that they make demands which can only very seldom be fulfilled. To begin with the difficulties of instrumentation: Schonberg, for example, did not hesitate to assemble a group of players of top woodwinds and then to demand of them a triple pianissimo in the highest possible notes. That's really completely pointless, because everybody knows that such a thing is quite impossible. This demand from the composer is enormous. And in addition, five parts should be heard even during the tutti.

I thought this over very carefully and said to myself that one would need a disproportionate amount of time. That was about six years ago. Since then we've been playing the Schonberg "Variations" and differ-

### Cleveland In 1st Latin America Tour; Florida Set

NEW YORK—The Cleveland Orchestra makes its first tour of Latin America in April and May. Concerts will be given in Mexico, Nicaragua, Venezuela, Brazil and Argentina. Concerts will also be given in Florida en route home to Cleveland. All 15 concerts will be given under the direction of Lorin Maazel, the Orchestra's Music Director.

The tour is sponsored in part by the Cultural Presentations Program of the United States Department of State.

Concerts will be given in the following cities: Mexico City, Managua, Caracas, Rio de Janeiro, Sao Paulo, Buenos Aires, Miami, Miami Beach, Fort Lauderdale, Orlando.

The repertoire for the tour includes Barber's "The School for Scandal" overture, Bartok's "The Miraculous Mandarin" Suite, Berg's three pieces for orchestra, Brahms' Symphony No. 1, Debussy's "Iberia" from "Images," Ives' "Three Places in New England," Mozart's Symphony No. 29, Sibelius' Symphony No. 1, and Tchaikovsky's Symphony No. 5.

ent pieces by Webern at subscription and youth concerts, and so at least, familiarity with the notes has slowly grown.

Do you know how many rehearsals are given to orchestras and conductors, even at festivals? Three or four. If one accepts that, then one makes allowance for the fact that this is by no means ideal. Because I have an orchestra "of my own" and can plan for the whole year, we can arrange our work so that the orchestra, without getting tired, can really get to grips with these works. Ninety percent of the musicians are adjusted visually to the notes, and don't hear what is being played on all sides of them. That comes only when the players' own parts have become so imprinted in their minds that they can raise their eyes from the scores.

You will never achieve a true pianissimo from an orchestra as long as the musicians must be looking down at these. At the moment when they can concentrate on the music, it comes automatically, and with great depth of expression. These are matters of style at which we've been working for many years. All this had to happen first before we could record works by members of the Vienna School.

A completely new recording technique was used, which can also be applied for quadrophony. In our recording it was possible to realize Schonberg's ideas and intentions, which can clearly be discerned from a reading of the score, in a way which would never be possible in a concert hall. True, acoustically excellent halls exist, but Schonberg's demands are simply abnormally high. They can only be met with a recording technique which matches them. For example, we played every variation with the orchestra arranged differently, so that we succeeded in obtaining the right orchestral presence for each of them. And I can assure you that the resulting sound is of a completely new kind.

What I said about Schonberg's "Variations" also applies to Alban Berg's "Three Pieces for Orchestra," which have haunted me for almost 20 years. They were an enormous presentiment of the misery into which the world was plunging; Berg wrote the work on the eve of the Great War. It shocks me anew each time, and it too is a tremendously difficult work. Yet the Berlin Philharmonic is able to play it as if it was by Mozart.

At our many rehearsals I repeated this again and again: "Gentlemen, a dissonance is a tension and a consonance is therefore the necessary and corresponding relaxation. But neither of them, tension or relaxation, can be ugly, because then they no longer constitute music any more." I have in mind this nonsense, which one is always hearing, that I want to "smooth off the rough edges." One can only smooth off rough edges where roughness consists of a note being played unprofessionally, i.e., when it is unclear, untidy, and unattractive.

In our work together we have often rehearsed the correct intonation for hours on end. The tension too should be a thing of beauty. The musical content must be clean and pure. Webern is an example of this. It is frequently asserted that he was very cold. Yet I've often seen him conducting, and I didn't find him so cold at all. On the contrary: his commitment was immense. Perhaps,

though, one point should be mentioned: in his later years he became much more abstract, more introvert.

The "Passacaglia," his Op. 1, which is also included in this set, is a musical work of great passion. I see no reason for performing it as anything else. The works appear on the records in the order in which they were composed. We first meet Webern with the "Passacaglia" and leave him with the "Symphony." What a contrast! Webern's "Symphony" is a work which I first came to understand during the rehearsals.

From the sound point of view, the recordings of the Schonberg works have enthralled me most. I envisaged, namely, an imaginary sound which was never to be heard in concert halls. Only since we made the recordings have I known that this sound exists, not only in the realm of the imagination, but also in acoustic reality. It merely requires a most complicated system of mixings. This process fascinated me because, as I said, the Schonberg "Variations" was the piece with which I had to struggle most. Emotionally, though, pride of place goes to Alban Berg's "Three Pieces for Orchestra," which stirs me tremendously.

## Melodiya Releases

MOSCOW—Melodiya has moved into 1975 with several classical releases to be introduced through the retail network soon. A four-record set entitled "The Art of Lev Oborin" features the well-known pianist in a program of Rachmaninoff, Mozart, Beethoven, Chopin, Liszt and Brahms. To mark the 70th birthday anniversary of veteran Soviet composer Dmitri Kabalevsky, there is a multi-album set featuring his music. Three initial disks from the package, "Kabalevsky For Children," "Preludes" and "The Art Of Kabalevsky" have already been released.

The first stereo issue of Shostakovich's "Ten Poems For Mixed Chorus to Lyrics by Revolutionary Poets," recorded by the USSR Academic Russian Chorus under A. Sveshnikov last year is ready for distribution. A recording of Mozart's "Idoemenei" opera will be presented on disk for the first time in Russia. Melodiya's artists and repertoire board has just accepted a full stereo recording of Aram Khachaturian's ballet, "Spartakus" for release this year.

## WNYC Series Salutes Women

NEW YORK—A half-hour broadcast series of interviews with women musicians premiered on WNYC-AM on March 9. Dubbed "Overture to Women," the program is scheduled to run each Sunday.

Violist Karen Phillips, co-managing editor of the Consolidated Artists Newsletter and one of the Outstanding Young Women of America for 1972, hosts the series.

"Overture to Women" is intended to salute those women performers, conductors, and composers who have made outstanding contributions in the field of music. It will also educate the struggling musician in effecting a career in music.

Future guests on Miss Phillips' broadcast will be Victoria Bond, Gita Steiner, Netty Simons, Tona Scherchen, and Joan Pateraud.

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# Soul Sauce

## WVON Fem Up Ladder To VP Spot

By JEAN WILLIAMS

LOS ANGELES—Bernadine Washington, vice president of WVON, Chicago, has come through the ranks to gain the position she now holds. Starting in radio as the advertising representative for a fashion manufacturer soon led her to the position of women's director for WVON.

She says that there are numerous ways of breaking into the radio industry, but it's not very easy for a woman.

"I have never been given anything without asking for it," she says. "When I heard that WVON was considering forming a merchandising department, I merely went in and asked for a position within that department. Because of my background, they asked me to head the project." From head of merchandising she went on to become assistant to the president of WVON, and now, vice president of the station.

Ms. Washington is the first woman to hold the post of vice president at the station, and in addition to her demanding schedule at WVON, she is chairwoman for Operation Push family affairs.

★ ★ ★

I hear that Motown Record's superstar Marvin Gaye is contemplating throwing his hat into the boxing arena as a promoter.

★ ★ ★

Producer/recording artist Johnny Bristol is recuperating in Cedars Of Lebanon Hospital in Los Angeles following neck surgery.

★ ★ ★

TK artist George McCrae recently received a platinum record for "Rock Your Baby" and Betty Wright is working with producers Willie Clark, Casey and Finch on her fifth album. Just released is "Where Is The Love" from her current "Danger High Voltage" album on Alston.

★ ★ ★

Philadelphia-based Broadcast Enterprises Network Inc., parent company of WGIV, Charlotte, will shortly announce the acquisition of three more radio stations. . . The Spinners recorded material for a live album at the Latin Casino in New Jersey. . . Linda Creed of the nationally known writing/producing team of Thom Bell and Linda Creed makes her singing debut on the Spinners' new album. Bell recently won the Grammy award for producer of the year.

★ ★ ★

Remember . . . we're in communications, so let's communicate.

## Hendrix Tome From Schroeder

NEW YORK—The "Jimi Hendrix Anthology," a comprehensive songbook containing 74 Hendrix tunes, has been issued by the A. Schroeder International music publishing group. Included are some compositions only recently discovered and never recorded or previously offered in print.

The illustrated, 192-page tome is distributed by Cimino Publications.

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 3/22/75

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	3	7	SHINING STAR—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10090 (Sagittafire, ASCAP)	33	25	18	PICK UP THE PIECES—Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)	68	65	14	PARTY IS A GROOVY THING—People's Choice (S. Brunson), TSOP 8-4759 (Columbia) (Mighty Three, BMI)	
	2	1	SUPERNATURAL THING, Part 1—Ben E. King (P. Grant, G. Guthrie), Atlantic 3241 (Music Montage, BMI)	34	27	13	YOU'RE AS RIGHT AS RAIN—Nancy Wilson (T. Bell, L. Creed), Capitol 3973 (Assorted/Bellboy, BMI)	69	67	7	LET THE GOOD TIMES ROLL—Garland Green (A. Smith, P. Boyd), Spring 151 (Polydor) (Gaucho/Belinda/Lecan, BMI)	
★	4	7	SHOESHINE BOY—Eddie Kendricks (H. Booker, L. Allen), Tamla 54257 (Motown) (Stone Diamond, BMI)	35	29	12	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)	70	76	4	TOUCH ME BABY (Reach Out For Your Love)—Tamiko Jones (J. Bristol), Arista 0110 (Bushka, ASCAP)	
★	5	9	LOVIN' YOU—Minnie Riperton (M. Riperton, D. Rudolph), Epic 8-50057 (Columbia) (DickieBird, BMI)	36	43	11	THE BERTHA BUTT BOOGIE—Jimmy Castor (J. Castor, J. Pruitt), Atlantic 3232 (Jimpire, BMI)	★	87	2	SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (M. White, J. Lind), Columbia 3-10103 (Sagittafire, BMI)	
	5	6	REMEMBER WHAT I TOLD YOU TO FORGET—Tavares (D. Lambert, B. Potter), Capitol 4010 (ABC/Dunhill, BMI)	★	46	5	SWING YOUR DADDY—Jim Gilstrap (K. Nolan), Roxbury 2005 (Kenny Nolan/Heart's Delight, BMI)	72	80	6	COME ON DOWN (Get Your Head Out Of The Clouds)—Greg Perry (L. Perry, K. Davis, M. Cowert), Casablanca 817 (Cafe American/Peabody & Co., ASCAP)	
★	12	6	LOVE FINDS ITS OWN WAY—Gladys Knight & The Pips (J. Weatherly), Buddah 453 (Keca, ASCAP)	38	32	13	I GET LIFTED—George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	★	73	2	LOVE HAS FOUND ITS WAY TO ME—Blue Magic (B. Eli, A. Waldman), Atco 7014 (WMOT/Friday's Child, BMI)	
★	7	10	WALKING IN RHYTHM—Blackbyrds (B. Perry), Fantasy 736 (Blackbyrd, BMI)	39	36	14	TOBY/THAT'S HOW LONG—Chi-Lites (E. Record, B. Acklin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/Tamerlane, BMI)	74	79	4	THERE'S ANOTHER IN MY LIFE—Philip Mitchell (P. Mitchell, B. Clements), Event 223 (Polydor) (Muscle Shoats, BMI)	
★	8	11	DANCE THE KUNG FU—Carl Douglas (C. Douglas, Budda), 20th Century 2168 (Carren/Woolfson, MCPS)	41	33	10	MOTHER'S SON—Curtis Mayfield (C. Mayfield), Curtom 2006 (Buddah) (Camad, BMI)	★	88	2	BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3562 (Columbia) (Mighty Three, BMI)	
★	9	18	L-O-V-E (Love)—Al Green (A. Green, W. Mitchell, M. Hodges), Hi 2282 (London) (Jec/Al Green, BMI)	★	53	5	CHANGES (Messin' With My Mind)—Vernon Burch (V. Burch) United Artists 587 (Unart, BMI)	★	91	3	GET DOWN—Kay Gees (R. Bell, Kay Gees), Gang 1323 (PIP) (Delightful/Gang, BMI)	
★	10	14	ONCE YOU GET STARTED—Rufus (G. Christopher), ABC 12066 (Sufur, ASCAP)	43	34	15	DON'T CHA LOVE IT—Miracles (F. Perren, C. Yarian), Tamla 54256 (Motown) (Jobete, ASCAP)	★	77	69	10	THE JONESES (Part 1)—S.O.U.L. (L. Lovett), Musicor 1500 (Arista, ASCAP)
★	11	15	CRY TO ME—Loleata Holloway (S. Dees, D. Camon), Aware 047 (GRC)	★	55	6	BUMP ME BABY, Part 1—Dooley Silverspoon (S. Casella), Cotton 636 (Arista) (Springfield, ASCAP)	78	83	4	HOMEWRECKER—Tyronne Davis (S. Dees, D. Camon, T. Davis), Dakar 4541 (Brunswick) (Moon Song, BMI)	
	12	2	EXPRESS—B.T. Express (B.T. Express), Roadshow 7001 (Scepter) (Triple-O/Jeff-Mar, BMI)	45	38	20	I BELONG TO YOU—Lowe Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI)	★	79	NEW ENTRY	GET DOWN, GET DOWN (Get On The Floor)—Joe Simon (R. Gerald, J. Simon), Spring 156 (Polydor) (Gaucho/Belinda, BMI)	
★	13	6	MY LITTLE LADY—Bloodstone (C. McCormick), London 1061 (Crystal Jukebox, BMI)	46	50	6	STOMP & BUCK DANCE—Crusaders (W. Henderson), ABC/Blue Thumb 261 (Four Knights, BMI)	80	84	5	SPECIAL LOVING—Barbara Acklin (Henderson, Joseph, Green), Capitol 4013 (Eight-Nine, BMI/Will-Rock, ASCAP)	
★	14	7	SMOKIN' ROOM—Carl Carlton (D. Bellfield), ABC 12059 (American Broadcasting, ASCAP)	47	51	6	MIGHTY CLOUD OF JOY—Mighty Clouds Of Joy (D. Crawford), ABC/Dunhill 15025 (American Broadcasting/DaAnn, ASCAP)	81	82	6	I JUST CAN'T SAY GOODBYE—Philly Devotions (J. Davis), Columbia 3-10076 (Brywek/John Davis, ASCAP)	
	15	17	LOVE CORPORATION—Hues Corporation (W. Holmes), RCA 10200 (Jimi Lane/Ensign, BMI)	48	54	7	WILL WE EVER COME TOGETHER—Black Ivory (R. John, M. Gately), Buddah 443 (Buddah/Jobete, ASCAP)	82	86	3	FUN HOUSE—Bobbi Humphrey (M. Ragin, T. McFadden, F. Wilson), Blue Note 592 (United Artists) (Jobete, ASCAP/Stone Diamond, BMI)	
	16	7	I AM LOVE, Part 1 & 2—Jackson 5 (M. Larson, J. Mane, D. Fencelone, R. Rancifer), Motown 1310 (Jobete, ASCAP/Stone Diamond, BMI)	49	31	12	LOVE IS A FIVE LETTER WORD—Jimmy Witherspoon (G. Barge), Capitol 3998 (Chevis, BMI)	★	93	4	I BETCHA DIDN'T KNOW THAT—Frederick Knight (F. Knight, S. Dees), Truth 3216 (Stax) (Moonsong, BMI)	
★	17	8	SHAME, SHAME, SHAME—Shirley & Company (S. Robinson), Vibration 532 (All Platinum) (Gambi, BMI)	★	66	3	I DIDN'T KNOW—Three Degrees (B. Sigler, J. Lang), Philadelphia International 8-3561 (Columbia) (Mighty Three, BMI)	84	73	16	GET DANCIN'—Disco Tex & The Sex-O-Lettes (B. Crewe, K. Nolan), Chelsea 3004 (Hearts Delight, BMI/Kenny Nolan/Coral Rock, ASCAP)	
★	18	4	LIVING A LITTLE, LAUGHING A LITTLE—Spinners (T. Bell, L. Creed), Atlantic 3252 (Mighty Three, BMI)	★	68	3	GET READY FOR THE GET DOWN—Willie Hutch (W. Hutch), Motown 1339 (Jobete, ASCAP)	85	90	3	HEAVEN RIGHT HERE ON EARTH—Natural Four (J. Reeves, I. Hutson), Curtom 0101 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	
	19	21	YOU AND YOUR BABY BLUES—Solomon Burke (Chess 2159) (Chess/Janus)	52	39	15	RHYME TYME PEOPLE—Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI)	★	86	NEW ENTRY	MAKIN' LOVE—Fred Wesley & The New JR's (J. Brown, F. Wesley), People 651 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	
	20	20	WITH EVERYTHING I FEEL IN ME—Aretha Franklin (C. Franklin), Atlantic 3249 (Alghan/Pundit, BMI)	53	41	13	LOVE, DON'T GO THROUGH NO CHANGES ON ME—Sister Sledge (P. Grant, G. Guthrie), Atco 457008 (Music Montage/Atco, BMI)	87	92	2	LOVE WON'T LET ME WAIT—Major Harris (B. Eli, V. Barrett), Atlantic 3248 (Mighty Three/Friday's Child/WMOT, BMI)	
	21	9	SUPER DUPER LOVE Pt. 1—Sugar Billy (W. Garner), Fast Track 2501 (Mainstream) (Fartelli, BMI)	54	42	16	BELIEVE HALF OF WHAT YOU SEE (And None Of What You Hear)—Leon Haywood (L. Haywood), 20th Century 2146 (Jim-Edd, BMI)	88	94	3	HIJACK—Herbie Mann (Atlantic 3246) (Dunbar, BMI)	
★	22	5	REALITY—James Brown (J. Brown, S. Wesley, G. Wesley), Polydor 14268 (Dynatone/Belinda/Unichappell, BMI)	★	70	4	TAKE IT AWAY FROM HIM (Put It On Me)—Paul Kelly (P. Kelly), Warner Bros. 8067 (Tree, BMI)	89	78	8	GIVE ME YOUR BEST SHOT BABY Part 1—Ebb Tide (F. Fioravanti, P. Rakes), Sound Gems 100 (Melomega, ASCAP/Philmeia, BMI)	
	23	26	SATIN SOUL—Love Unlimited Orchestra (B. White), 20th Century 2162 (Sa-Vette/January, BMI)	56	56	8	INSPIRATION INFORMATION—Shuggie Otis (S. Otis), Epic 8-50054 (Columbia) (Off The Wall, BMI)	★	90	NEW ENTRY	ROLLING DOWN A MOUNTAINSIDE—Main Ingredient (J.D. Hilliard, L. Ware), RCA 10224 (Better-Half, ASCAP)	
	24	13	STAR ON A TV SHOW—Stylistics (H. Peretti, L. Creatore, G. Weiss), Avco 4649 (Avco, ASCAP)	57	45	14	MIDNIGHT SKY Part 1—Isley Bros. (R. Isley, D. Isley, R. Isley, M. Isley, C. Jasper, E. Isley), T-Neck 8-2255 (Columbia)	91	95	2	RED HOT MOMMA—Funkadelic (D. Worrel, C. Clinton, E. Hazel), 20th Century/Westbound 5000 (Gold Forever, BMI)	
	25	16	LADY MARMALADE—LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tanny Boy/Kenny Nolan, ASCAP)	★	71	4	ALL BECAUSE OF YOU—Leroy Hutson (L. Hutson), Curtom 0100 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	92	96	3	YOU'RE THE SONG (I've Always Wanted To Sing)—Timmie Thomas (T. Thomas, S. McConney), Glades 1723 (TK) (Sherlyn, BMI)	
★	26	4	ONE BEAUTIFUL DAY—Ecstasy, Passion & Pain (Mystro, Lyric), Roulette 7163 (Big Seven/Steals Bros., BMI)	60	62	6	BABY THAT'S BACKATCHA—Smokey Robinson (W. Robinson), Tamla 54258 (Motown) (Bertram, ASCAP)	93	97	2	SWEETER—Major Lance (G. Jackson, W. Henderson, C. Davis), Playboy 6020 (Dakar, BMI)	
	27	22	FEEL THE NEED—Graham Central Station (A. Tilman), Warner Bros. 8061 (Bridgeport, BMI)	61	52	16	DEEPER AND DEEPER—Bobby Wilson (R. Wilson, V. Bullock), Buddah 449 (Kama Sutra/Mafundi, BMI)	94	100	2	I DO LOVE MY LADY—Haze (Thomas, Johnson, Johnson, Lopez, Powers, Green) ASI 202 (Tektra, BMI)	
★	28	3	WHAT AM I GONNA DO—Barry White (B. White), 20th Century 2177 (Sa-Vette/January, BMI)	62	60	14	DOCTOR'S ORDERS—Carol Douglas (G. Stephens, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP)	95	98	2	BEND ME—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8070 (Nick-O-Vat, ASCAP)	
	29	24	FIRE—Ohio Players (J. Williams, C. Satchel, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI)	63	58	10	NEVER CAN SAY GOODBYE—Gloria Gaynor (C. Davis), MGM 14748 (Jobete, ASCAP)	★	96	NEW ENTRY	ROCKIN CHAIR—Gwen McCrae (C. Reid, W. Clarke) Ca' 1996 (TK) (Sherlyn, BMI)	
★	30	4	WE'RE ALMOST THERE—Michael Jackson (B. Holland, E. Holland), Motown 1341 (Gold Forever/Stone Diamond, BMI)	★	85	2	WANNA BE WHERE YOU ARE—Zulema (A. Ross, L. Ware), RCA 10116 (Stein & Van Stock, ASCAP)	97	NEW ENTRY	IT ONLY HURTS FOR A LITTLE WHILE—Notations (G. Dickerson, H. Sandifer, R. Thomas), Gemigo 103 (Gemigo/Trina, BMI)		
	31	35	I'LL BE HOLDING ON—Al Downing (A. Downing, L. Quinn, A. Smith), Chess 2158 (Chess/Janus) (Heavy/Elbomo/Diagonal, BMI)	65	72	7	LET THE GOOD TIMES ROLL EVERYDAY—Little Beaver (W. Hale, W. Clarke), Cat 1995 (TK) (Sherlyn, BMI)	★	98	NEW ENTRY	I'VE ALWAYS HAD YOU—Bennie Tray (B. Terrell), De-Lite 1566 (PIP) (Delightful/Music In Motion, BMI)	
★	32	48	SHAKEY GROUND—Temptations (J. Bowen, E. Hazel, A. Boyd), Gordy 7142 (Motown) (Jobete, ASCAP)	66	61	10	THE BOTTLE (La Botella)—Bataan (G. Scott-Heron), SoSoul 8701 (Brouhaha, BMI)	★	99	NEW ENTRY	DYNAMITE—Bazuka (T. Camilo), A&M 1666 (Tonob, BMI)	
				67	75	5	THE RAP/IF LOVING YOU IS WRONG—Millie Jackson (M. Jackson/H. Banks, R. Jackson, C. Hampton), Spring 155 (Polydor) (East/Memphis/Ciondike, BMI)	★	100	NEW ENTRY	REMEMBER THE RAIN—21st Century (M. Smith), RCA 10201 (Kizzie, ASCAP)	
							MIGRATION—Creative Source (J. Thomas, M. Stokes) Sussex 632 (Interior, BMI)					

# Watson Dares To Ignore Trends

## Philly Groove Chief Subscribes To Diversification

By JEAN WILLIAMS

LOS ANGELES—Stan Watson, owner of Philly Groove Records in Philadelphia, has managed to lift eyebrows with his diversified music styles. He does not specialize in a particular area, or play follow the leader with musical trends.

Watson believes that a company should have groups that can cover a

## Mandrill Blends Offbeat Sounds Into Viable Band

LOS ANGELES—"It's time for an academic turnaround in music, and our experimental approach to it sets us apart from many groups," says Claude "Coffee" Cave, keyboard player with Mandrill.

Coffee, an 11-year classical music student, along with the three Wilson brothers, Dr. Ric Wilson M.D., Carlos Wilson and Lou Wilson and Andre Locke, Brian Allison and Tommy Trujillo form Mandrill.

"If we are going to be a lasting entity in the business, we must be involved in the aspects of music and business," says Coffee.

"We want to be in control of our destiny, therefore, we must share in the business end of the industry," adds Ric. "The word is show business, two words, and to be a successful group, both words must seriously be applied."

"Being in control of your destiny does not mean the exclusion of others. It's about people working together for the same goal," injects Coffee.

They have plans for exploring music from a visual level. They feel that people will become more involved with music if they can move into the movie industry with an innovative idea for scoring, which includes reversing the trend of scoring for a film in favor of adding visual effects to fit the music. In that way, the music will direct what is happening.

"In our music, the heavy influence of rock, jazz, Latin and classical is in evidence due to our varied backgrounds," says Coffee, adding: "experimenting is a vital part of what makes us happen. We make instruments from anything that is available, such as plain bottles consisting

(Continued on page 62)

## RCA BAGS RIGHTS TO B'WAY SHOW

NEW YORK—RCA Records has acquired the rights to the original cast album of the Broadway musical "Shenandoah," and is rush-releasing the album for this month.

An unusual angle is that the session was financed and produced by the composer, Gary Geld, co-author-lyricist Peter Udell and producer-director Philip Rose. The show's major investor, Louis K. Sher, also contributed finances to the session.

The play opened inauspiciously at the Goodspeed Opera House in East Haddam, Conn., but is now creating growing audience response.

The show stars John Cullum and features Donna Theodore, Penelope Milford, Joel Higgins and Gordon Halliday. The album will also be available on cartridge and cassettes.

wide range of musical tastes, from hard rock to soft, gentle tunes, and by doing so capture audiences of all ages.

He cites a number of groups in his organization as a clarification point. The Soul Experience, an r&b group with jazz overtones; the First Choice, a Top 40 pop and disco oriented group, with others that cover blues, pop and rock.

Watson says that the trend is to disco, and he realizes that in order to stay in business, he must adhere to some portion of the going trend. Therefore, on each album, he offers a variety of musical pleasure aimed at this audience.

He does not feel the need for an entire disco organization, but, he says, "I am in favor of discos because they are nightclubs that also deal with teenagers, and teenagers derive a great deal of pleasure and a sense of freedom by being a member of the disco set."

"Since dancing is the predominant feature of the discotheques, and people are eager to relieve their daily tensions, the swing toward that type of entertainment is sweeping the country."

"The discotheque does not usually feature live entertainment, therefore the minimal admission fee leaves the door open to teenagers."

Few adults buy r&b records, says Watson, therefore, many record companies gear their merchandising program to the teen market. "But I realize that although the teenagers

tend to spend the better portion of dollars invested in records, it is the adults that give them that revenue. And I must keep in mind that the over 30 person also listens to records. Of course in that particular market the albums are likely to sell first, so I prefer having tunes from the albums aired that are geared to the adult audience, and anything that I feel will be a hit single will be directed to the teenagers.

"The music has changed significantly. There was a time when the high voiced ballad singer would sell a million records, but not today. They must come with tunes that have an up-swing beat whether it's pop, blues, r&b or jazz."

Watson sees FM stations surpassing AM in terms of breaking records. He says, "At one time, in order to get an r&b record played, or anything short of jazz and hard rock, you had to deal with the AM stations. But now, with FM coming into the total spectrum, it is to the advantage of the record companies to deal with FM."

"Teenagers tend to listen to AM stations out of habit, but even that is changing. With the wide scope of advertising on FM dealing with the day to day environment of teens, they are drawing more young adults into the fold."

Watson's musicians generally write their own material, however, he does utilize songs sent to him by established nationally known songwriters as well as newcomers.

## LP SERIES REVIEW

# Arista's 7 Jazz Packages New To U.S. Enthusiasts

NEW YORK—One of the most important releases of jazz product in recent years has been put out by Arista Records—The European-based Freedom jazz series. The first seven LPs contain performances by Randy Weston, Albert Ayler, Marion Brown, Gato Barbieri and Dollar Brand, Cecil Taylor, Roswell Rudd and Charles Tolliver. This is the first time these recordings have been released in the U.S. and it has been extremely difficult to get most of them even through import channels.

The Weston, Taylor and Rudd albums are brand new and like the rest of the records, the list of sidemen is impressive.

Coordinator for project is Steve Backer, one of the men behind the success of Impulse Records, and he says Arista has a three-year deal with Alan Bates of Freedom.

"In the next few years, we will release all of the good material in the Freedom catalog, and between five and seven records will be put out each quarter," Backer says. "The catalog is vast and includes some of the truly great musicians in classic performances."

The Cecil Taylor solo LP was recorded live at the 1974 Montreux Festival and is the first effort by this pianist to get major distribution in more than eight years.

The Randy Weston LP, "Silent Tongues," was also recorded at Montreux and it ably displays the style that has made him a popular exponent of African-based jazz. Weston has always been ahead of his time and this pick-up band, including Billy Harper on tenor and flute, is a definite plus factor. Harper played on his last album and the two

of them are good as a team. Bassist William Allen, drummer Don Moye and conga-percussionist Steve Berrios round out the group. Each of the three cuts is interesting, but it is his "Tribute To Duke Ellington" that is particularly touching.

The Roswell Rudd album "Flexible Flyer," like the Taylor album is his first effort in six years to gain major distribution. This LP by the trombonist features the vocal stylings of Sheila Jordan and pianist Rod O'Brinen.

The Albert Ayler LP "Vibrations" will be a welcome release, since this late-great saxophonist developed a sizable following before he died in 1970. Recorded in 1964 with some of the cream of the new-guard like trumpeter Don Cherry, bassist Gary Peacock and drummer Sonny Murray, Ayler is at his best in a series of six original compositions.

The Marion Brown LP "Porto Novo" is a brilliant display of improvisational jazz by one of the more prolific alto saxmen around. The Dutch rhythm section of bass and drums nicely follows the interesting sounds of Brown and the total effort is one of amazement.

The Gato Barbieri and Dollar Brand LP "Confluence," showcasing tenorist Barbieri and pianist-cellic Brand indicates Third World is alive and well on this effort.

The Charles Tolliver trumpet LP "Paper Man" features Herbie Hancock, Ron Carter, Gary Bartz and Joe Chambers.

Packaging is uniform with some beautiful cover art including a shot of the featured artist. Each package has a light feel to it and all of them, except the Taylor LP, feature some highly informative liner notes.

# Billboard Soul LPs

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★	This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week			TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
				★	★	★					
★	3	16		★	32	37	.18	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612			
	2	2	17		33	35	5	THE THREE DEGREES Philadelphia International KZ 32406 (Columbia)			
	3	1	13		34			NEW ENTRY	★	34	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280
	4	6	12		35	50	33	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)			
★	5	7	5		36	41	8	URBAN RENEWAL Tower Of Power, Warner Bros. BS 2834			
★	6	10	6		37	40	5	THE DYNAMIC SUPERIORS Motown M6 82251			
★	7	11	19		38			NEW ENTRY	★	38	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
★	8	4	12		39	44	28	CAN'T GET ENOUGH Barry White, 20th Century T-444			
★	9	12	7		40	46	2	THEN CAME YOU Dionne Warwick, Warner Bros. BS 2846			
★	10	14	6		41			NEW ENTRY	★	41	GREATEST HITS Kool & The Gang, De-Lite DEP 2015 (PIP)
★	11	13	7		42	42	3	LOVE'S THE THING Barbara Mason, Buddah BDS 5628			
★	12	17	7		43	24	8	WOMAN TO WOMAN Shirley Brown, Truth TRS 4206 (Stax)			
★	13	5	8		44	28	16	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317			
★	14	9	13		45			NEW ENTRY	★	45	THE SUGAR MAN Stanley Turrentine, CTI 6052 S1 (Motown)
★	15	20	26		46	47	3	I'LL BE YOUR SUNSHINE Vernon Burch, United Artists UA-LA342-G			
★	16	8	14		47			NEW ENTRY	★	47	MARK OF THE BEAST Willie Hutch, Motown M6-815 S1
★	17	21	18		48	49	4	GREATEST HITS Vol. 2 Delis, Cadet CA 60036 (Chess/Janus)			
★	18	15	16		49			NEW ENTRY	★	49	THE CAROL DOUGLAS ALBUM Midland International BKL1-0931 (RCA)
★	19	26	11		50	51	3	MY WAY Major Harris, Atlantic SD 18119			
★	20	30	3		51	52	18	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465			
★	21	25	7		52	58	2	GREATEST HITS Whispers, Janus CXS 7013 (Chess/Janus)			
★	22	23	4		53	54	3	GREATEST HITS Funkadelics, Westbound WB 1004 (Chess/Janus)			
★	23	27	4		54	33	6	LOVE IS A FIVE LETTER WORD Jimmy Witherspoon, Capitol ST 11360			
★	24	39	2		55	56	4	BUTT OF COURSE Jimmy Castor Bunch, Atlantic SD 18124			
★	25	31	4		56	57	3	CIRCLE OF LOVE Sister Sledge, Atco SD 36-105			
	26	29	22		57	45	6	BUS STOP Olive Sain, Abet 406 (Nashboro)			
	27	22	10		58			NEW ENTRY	★	58	SO MUCH IN LOVE Three Degrees, Roulette R 3015
	28	16	17		59			NEW ENTRY	★	59	CAUGHT IN THE ACT Commodores, Motown M6-820 S1
	29	32	4		60	48	6	I'LL BE YOUR EVERYTHING Percy Sledge, Capricorn CP 0147 (Warner Bros.)			

MARCH 22, 1975, BILLBOARD

## George Jones Unshutters Possum Holler Nightclub

NASHVILLE—Epic artist George Jones, in a "recent decision," has gone fully into the nightclub business here, opening his Possum Holler spot in the heart of Printer's Alley.

Jones formerly operated a similar such club, located in the rear of the old Grand Ole Opry House. The location later was leased by WSM for Opry offices.

The singer, now split from his wife, Tammy Wynette, has opened

## Slim Summers' Talent Agency Opens In Nash.

NASHVILLE—Formation of a new talent agency here by a long-time racetrack judge and concessionaire has been announced by Slim Summers.

Known as the Old Drum Talent Agency, Summers has set up offices adjoining those of ABC-Dot artist Ray Griff, who has become affiliated with the agency. Also on the roster is RCA's Hank Lochlin.

Summers, a native of Philadelphia, said that other "big names" would be added, but that the agency would be kept small enough to provide personal service. "We want to keep it on a very personal basis," he says.

After service as a judge at the Keystone Race Track in Philadelphia, Summers became operator of concessions for Donna Fargo, Mel Tillis and then promoter Keith Fowler.

"It's not as though I'm new to the music business," he says. "I've been around and know a good many people."

In addition to moving to the Old Drum agency, Griff, one of the most accomplished writers in the business, has retained Joe Walker as his personal manager.

the new location at the site of the old Circus, a Printer's Alley landmark. It will be managed by Shug Baggett.

The Possum Holler seats 600, including a celebrity lounge for 125. Jones plans to perform there himself a minimum of 10 weeks per year. The rest of the time there will be a house band seven nights a week, and "name" artists will be booked in "if their price is right," according to Quinnie Acuff, who is handling the promotion of the club.

The club's hours will be 11 a.m. to 3 a.m. There will be nothing but country music in the location. The house band will be a group other than his own musicians, recently organized. The original Jones Boys went with Miss Wynette when they separated. Jones and Miss Wynette also formerly owned amusement and entertainment parks in Florida and Texas.

## 250 Honor Jack Stapp At Nashville Encore Banquet

NASHVILLE—Jack Stapp, president of Tree International, Dial Records and other entities, was honored here last Tuesday (11) as the recipient of the Encore Award of the Communication Arts Council.

Strapp's lifetime friend, television personality Bert Parks, was master of ceremonies for the event, held at the Richland Country Club before 250 guests who contributed to a scholarship fund in Stapp's name.

## 2 Bluegrass Fests Planned In Kansas

OLATHE, Kan.—Two bluegrass festivals are set for the Jayhawk state in the coming months. The Early Spring Festival will be held here at Whispering Downs Arena April 4-6 while the Paola third annual Bluegrass Festival is scheduled for June 13-16 at nearby Paola, Kan.

## Historic Mansion Bought By Riley

NASHVILLE—Country artist Jeannie C. Riley has purchased one of the area's more historic antebellum homes near here for a price in excess of \$500,000.

Miss Riley will take possession of the property, once used as a Civil War hospital, July 1. The actual purchase price was \$550,000. The estate includes the historical Harrison House and 180 acres of land located in the Franklin area, site of one of the fiercest battles of the war. The house was built in 1838, and is said to be typical of a Southern plantation home.

In addition to being used as a hospital, the home also served as a command post for Gen. John Hood and housed several Confederate officers.

Miss Riley had her biggest hit, "Harper Valley PTA," several years ago.

## 60 Labels Serviced By 2 Indie Distribs

By BILL WILLIAMS

NASHVILLE—Two independent Nashville distributors are servicing more than 60 labels and solving the dilemma of the small company unable to get distribution on its own.

The two firms, Nationwide Sound and International Record Distribution Assoc. (IRDA) are working with some 50 distributors nationwide, along with one-stops and rackers.

More than 80 percent of the total distribution through the two firms deals with country product.

The older of the two is Nationwide Sound, started more than three years ago by Joe Gibson, former executive with Chart Records. Working with his wife, Betty, who handles the promotion of the records, the firm is distributing for 18 country labels, two soul and one pop. Some six of these are on a regular release schedule, while the others are non-continuous, and may be geared either toward national airplay and sales or toward a breakout in a regional market.

In those three years, according to Gibson, Nationwide Sound has managed 58 charted records. The highest of these was a Top five single for Narvel Felts on Cinnamon, a company not currently in existence. Felts has recently moved to ABC-Dot.

Gibson says the greatest number of his labels come from Texas, although they are spread all over the nation.

In addition to his 26 full line distributors, he deals directly with one-stops in some markets, and with the racks, circumventing the distributor.

Although IRDA has been in operation for only six months, it has made strong inroads, and utilizes a separate approach to its product.

Owned jointly by Mike Shepard, formerly with Monument and Warner Bros., and Hank Levine, who has been involved with orchestration, arrangement, and other creative facets of the business, it currently has 40 clients and has turned down another 40.

It, too, has set up 25 distributors, all of them with both longevity and good reputation, most of whom have worked with Shepard over a period of 18 years.

"We take only viable product," Shepard explains. "It has to be something well produced, although Levine will mix and master some of

what is brought in here to give it the quality it needs."

Pointing out that "name" artists are turning to this form of distribution, he notes that Marty Robbins has just started a label for his son, and will use IRDA for distributing the product. He says that other artists, many of whom have enjoyed good sales over the years but have been pared from major labels, are making the transition to this independent system. Two of the latest, he says, are Murray Kollum and Penny DeHaven.

Because of Shepard's experience in the business, he says he gets exceptional air play. The most difficult task is to get it all at the same time, however, and to coordinate this with retail sales. His concentration initially is on about eight major markets, the obvious ones such as Atlanta, Dallas, Houston, etc.

This is the IRDA system. "We press 2,000 records initially," Shepard explains. "We mail 1,500 of these to meaningful stations culled from the Country Music Assn. list. Then we send the balance (500) to distributors, based upon the strength of the market. We follow this with phones, mailers, and trips. Naturally Billboard is on our initial mailing list for review."

The trips to which Shepard refers, ranging from two to three times a year for each, go like this: Memphis, Jackson, Miss.; New Orleans, Beaumont, Houston, Dallas, San Antonio and San Angelo. The next to Louisville, Cincinnati, Detroit, Cleveland, Akron, Youngstown and then the southern swing back. Finally, Washington, New York, Boston and a circular return to headquarters here. In these swings, he calls upon every station, every distributor and the one-stops.

"Secondary markets are extremely important to an independent," Shepard says. "They frequently are ignored by the majors, but not by us."

Only when a station in a given market goes on a record does IRDA ship product in. "We won't overship under any condition," he notes, "and we only ship on orders. There is no need, unless we get a sudden hit, to put out huge quantities of product, which is why our return factor is only about 10 percent."

IRDA is not in the business of building an artist for a major label to lease. In fact, the contract insists that the record, no matter how well it does, may not be sold or leased to a major, and stipulates further that if the record goes into the Top 100 in the Billboard chart, that artist and/or label is obligated to give IRDA the follow-up.

"We want to realize a profit both off the initial hit and the follow-up," Shepard notes.

The pie is broken up in these approximate pieces. The distributor receives 50 cents, the manufacturer or label gets 22-cents, IRDA gets 10 cents off the top, and the record cost (including sleeve) is about 18 cents.

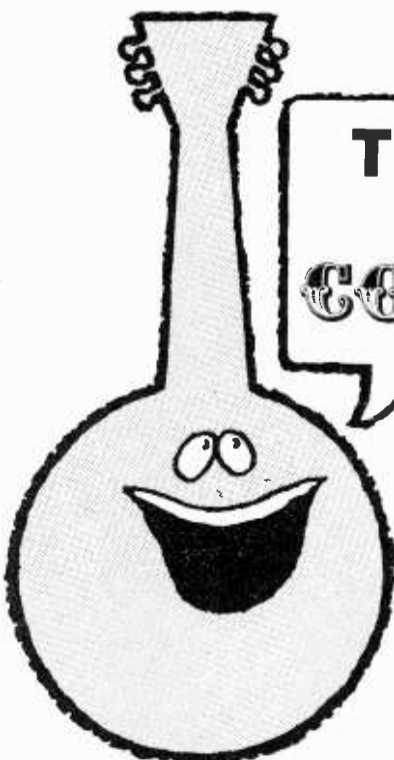
The firm is enjoying some repeat business even though the records have not yet been charted. "They have faith in the way we operate," Shepard explains.

IRDA has just added Quality as a distributor in Canada, and is in the process of setting up European distribution.

Still another former record manufacturer, Bill Harper, has moved from his River Records and started a similar firm in Memphis.

MARCH 22, 1975, BILLBOARD

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STAPP CITED—Jack Stapp, right, president of Tree International, receives the Encore Award from the Communication Arts Council. At left is Patti McCune, vice president of the CAC and coordinator of the show, and Bert Parks, master of ceremonies.

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY  
for Week Ending 3/22/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 2	1	4	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
★ 3	5	7	LINDA ON MY MIND—Conway Twitty, MCA 469
★ 4	3	4	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
★ 5	3	7	PROMISED LAND—Elvis Presley, RCA APL1-0873
★ 6	6	13	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
★ 7	12	3	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
★ 8	7	4	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
★ 9	8	7	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
★ 10	10	35	BACK HOME AGAIN—John Denver, RCA CPL1-0548
★ 11	11	18	LIKE OLD TIMES AGAIN—Ray Price, Myrrh 6538 (World/ABC)
★ 12	8	7	IT'S TIME TO PAY THE FIDDLER—Cal Smith, MCA 467
★ 13	14	14	THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
★ 14	17	3	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot D0SD 2015
★ 15	14	23	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
★ 16	32	2	OUT OF HAND—Gary Stewart, RCA APL1-0900
★ 17	16	20	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
★ 18	17	41	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
★ 19	28	2	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
★ 20	9	13	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
★ 21	24	5	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
★ 22	19	15	CITY LIGHTS—Mickey Gilley, Playboy PB 403
★ 23	20	14	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
★ 24	26	37	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
★ 25	18	13	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
★ 26	23	21	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-1012 (Phonogram)
★ 27	21	7	GREATEST HITS Vol. I—Billy "Crash" Craddock, ABC ABCD 850
★ 28	22	6	EVERY TIME I TURN ON THE RADIO/TALK TO ME OHIO—Bill Anderson, MCA 454
★ 29	31	17	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
★ 30	33	25	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
★ 31	43	2	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
★ 32	29	8	SONS OF THE MOTHERLAND—Statler Brothers, Mercury SRM-1-1019 (Phonogram)
★ 33	27	100	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
★ 34	37	2	GREATEST HITS—Tanya Tucker, Columbia KC 33355
★ 35	44	3	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
★ 36	NEW ENTRY		FREDDIE HART'S GREATEST HITS, Capitol ST 11347
★ 37	40	10	BARBI DOLL—Barbi Benton, Playboy PB 404
★ 38	NEW ENTRY		CRYSTAL GAYLE, United Artists UA-LA365
★ 39	39	3	I'M A BELIEVER—Tommy Overstreet, ABC/Dot D0SD 2016
★ 40	38	18	GREATEST HITS—Mel Tillis, MGM M3G 4970
★ 41	25	33	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS 602 (PIP)
★ 42	45	2	GEORGE, TAMMY & TINA—Epic KE 33351 (Columbia)
★ 43	35	29	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
★ 44	41	14	COUNTRY HEART 'N SOUL—Freddie Hart, Capitol ST 11353
★ 45	49	18	WOMAN TO WOMAN—Tammy Wynette, Epic KE 33246 (Columbia)
★ 46	NEW ENTRY		POOR SWEET BABY AND TEN MORE BILL ANDERSON SONGS—Jean Shepard, United Artists UA-LA363
★ 47	48	5	GOES TO THE MOVIES—Chet Atkins, RCA APL1-0845
★ 48	34	12	BREAK AWAY—Kris Kristofferson & Rita Coolidge, Monument PZ 33278 (Columbia)
★ 49	NEW ENTRY		BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
★ 50	47	4	THE WAY I LOSE MY MIND—Carl Smith, Hickory HR 4518 (MGM)
★ 51	30	6	PICKIN' GRASS & SINGING' COUNTRY—Osborne Brothers, MCA 465

★ Star Performer—LPs registering proportionate upward progress this week.

## Nashville Scene

By COLLEEN CLARK

Roy Head has just finished his first recording session for Shannon Records under direction of Mary Reeves and Bud Logan. . . . Freddy Weller is off on a two-week tour of Germany with concert stops in Frankfurt, Augsburg and Hanau. . . . Donna Fargo guesting on the Merv Griffin Show airing March 11. . . . Jean Shepard set for TV appearances on The Eddie Neath Show and Tom Ryan Show in New York March 21. . . . Zella Lehr, formerly a member of the "Hee Haw" cast, is appearing at the Stardust Lounge in Las Vegas. Miss Lehr has signed with Mega Records and her initial release now is being mailed. She originally gained recognition via "Tennessee Wig Walk" which she recorded nearly 20 years ago with Spade Cooley. . . . Jimmy Buffett composed the music for the new movie "Rancho Deluxe" just released. . . . Johnny Russell and Charlie McCoy to appear with the Statler Brothers for their sixth annual "Happy Birthday USA" held in their hometown of Staunton, Va., July 4th. . . . The Kendalls have signed a recording contract with United Artists Records under direction of Pete Drake Productions.

ABC/Dot recording artist Diana Trask "Star Of The Week" on KLAC radio in L.A. The seven day salute will spotlight her past releases, climaxed with the Diana Trask audiobiography, produced by the Diamond P. Co. and sponsored by Dot Records. . . . Roy Clark to make a guest appearance on "Sammy & Company," the new NBC 90 minute talk/variety show hosted by Sammy Davis Jr. . . . Dick Feller appeared at the Bottom Line in New York City last week. . . . Chet Atkins will join Arthur Fiedler and the Boston Pops Orchestra on tour of that orchestra's dates. . . . Loretta Lynn has taped a Shell Bicentennial 60-second "200 Years Ago Today" segment for CBS. She was delighted with the script she received as it concerned the Cherokee Indians and their role in American history. Loretta is part Cherokee. . . . Jerry Naylor, Melodyland recording artist, begins his 10th European tour. The 28-day engagement includes Naples, Venice, Island of Crete, Turkey and Germany. . . . Toni Ingraham, latest discovery of John Kelly, appearing in the Paddock at Royal Vista Inn, Hot Springs, Ark., is being held over two weeks and moved into the Derby Dinner Theater, the establishment's main room.

Playboy Records has just released the fourth consecutive single on Mickey Gilley, this one written by George Jones. Gilley is currently recording his third album. . . . Jamboree USA saluted Ohio for the third consecutive year last week. The salute is held annually to "show appreciation to the millions of Ohioans who have supported us," says Glenn Reeves, Executive Producer of Jamboree. USA. Several Ohio dignitaries were introduced to the Capitol Music Hall and WWVA radio audience from the Jamboree stage during the performance headlined by Porter Wagoner. Joining Porter were Ohio artists Junior Norman, Frank Necessary & The Stone Mountain Boys, Helen & Billy Scott and Marilyn Workman. . . . GRC recording artist Moe Bandy has just returned from a promotional tour launching his new album. . . . Frank Smith, trombone player for Danny Davis & The Nashville Brass, was killed in an automobile accident last week in Washington, D.C.

Elektra/Asylum's country division had its heaviest release schedule

last week with singles on Eddie Rabbitt, Even Stevens, Mickey Newbury, Tommy Cash and Henson Cargill. . . . Billy Smith, president of One Nites, Inc., a Nashville-based talent agency, has announced his renewed association with Brenda Lee. Smith will be responsible for all future career activities of the MCA recording artist. . . . JMT Records has signed Rita Canard to a recording contract and first release will be out immediately. . . . Chuck Glaser is improving in his battle with paralysis. . . . Josh Graves played at the Univ.



of Montana at an all-night festival that lasted 13 hours. . . . Barbara Fairchild now being produced by Billy Sherrill and no longer managed by Jerry Crutchfield. . . . Con Brio Records is releasing a single by Australian Country artist Reg Lindsay. The record was produced by one of Lindsay's ex-countrymen, Bill Walker. The signing of Lindsay for release in the U.S. and Canada was announced by Con Brio president, Kenny Rogers, whose label is distributed internationally by Ranwood Records.

## Grassers & Symphony Debut

MEMPHIS—A "musical precedent" will be set here Thursday (22) when a bluegrass group plays in concert with a symphony orchestra for the first time.

Edwin Hubbard, former musical director of NBC's "Dean Martin's Music Country," has formed a bluegrass group here, and will set the pace for the rare occasion.

Hubbard and his group have performed throughout the U.S. and Canada, playing mostly at backwoods bluegrass festivals. He praised the courage of the Memphis Symphony for this innovation. A native of Hot Springs, Ark., Hubbard was a jazz flutist, later a ragtime piano player, and holds a doctorate in jazz from North Texas State Univ.


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KTUF	<del>KIKK</del>	WUBE	WBAM
KLAK	KENR	WONE	WMC
KERE	<del>KNUZ</del>	<del>WMNI</del>	KXLR
KRAK	KDJW	WIRE	<del>WIVK</del>
KMAK	KHEY	WINN	WKDA
KNEW	KKYX	WHN	<del>WENO</del>
KWJJ	KBUC	WCOP	<del>WSM</del>
<del>KOYN</del>	KVET	WRCP	WWOK
KTCR	KRMD	WEET	WVOJ
KWMT	KVOO	WTVR	WQIK
<del>KOOO</del>	WTOD	<del>WSLC</del>	WHOO
WAXX	WDEE	WCMS	WUNI
KFGO	WEXL	<del>WPLO</del>	
<del>WHO</del>	WITL		
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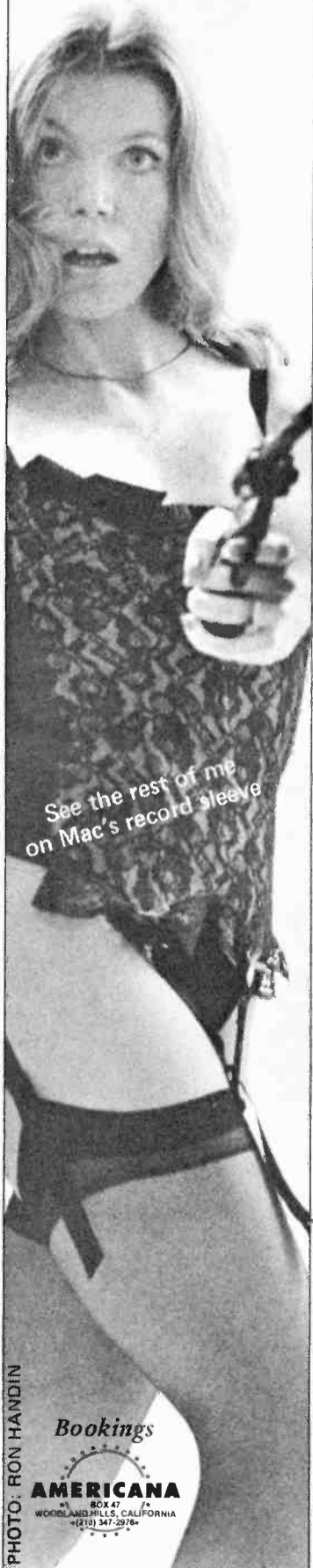
## In the company of hits

MARCH 22, 1975, BILLBOARD

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# Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 3/22/75

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

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	1	11	<b>BEFORE THE NEXT TEARDROP FALLS</b> —Freddie Fender (V. Keith, B. Peters), ABC/Dot 17540 (Shelby Singleton Music, BMI)	35	45	4	<b>ROLL ON BIG MAMA</b> —Joe Stampley (D. Darst), Epic 6 50078 (Columbia) (Al Gallico/Algee, BMI)	68	75	5	<b>LIFE'S LIKE POETRY</b> —Lefty Frizzell (M. Haggard), ABC 12061 (Shade Tree, BMI)
2	4	9	<b>THE BARGAIN STORE</b> —Dolly Parton (D. Parton), RCA 10164 (Owensboro, BMI)	36	37	8	<b>COVER ME</b> —Sammi Smith (W. Carson), Mega 1222 (PIP) (Road Bridge, BMI)	69	65	10	<b>I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)</b> —Price Mitchell & Jerri Kelly (Holland, Dozier, Holland), GRT 016 (Chess/Janus) (Jobete, BMI)
3	2	14	<b>I CAN'T HELP IT (If I'm Still In Love With You)</b> —Linda Ronstadt (H. Williams), Capitol 3990 (Fred Rose, BMI)	37	54	4	<b>I'D LIKE TO SLEEP 'TIL I GET OVER YOU</b> —Freddie Hart (R. Bowling), Capitol 4031 (Brougham Hall, BMI)	70	80	4	<b>A MAN NEEDS LOVE</b> —David Houston (N. Wilson, G. Richey, C. Taylor), Epic 8 50066 (Columbia) (Al Gallico/Algee, BMI)
4	5	8	<b>MY ELUSIVE DREAMS</b> —Charlie Rich (C. Putnam, B. Sherrill), Epic 8 50064 (Columbia) (Tree, BMI)	38	40	7	<b>PROUD OF YOU BABY</b> —Bob Luman (B. Sherrill, N. Wilson), Epic 8 50065 (Columbia) (Algee, BMI)	71	78	6	<b>BUT I DO</b> —Del Reeves (R. Guldry, P. Gayton), United Artists 593 (Arc, BMI)
5	12	7	<b>I JUST CAN'T GET HER OUT OF MY MIND</b> —Johnny Rodriguez (L. Gatlin), Mercury 73659 (Phonogram) (First Generation, BMI)	39	42	5	<b>I GOT A LOT OF HURTIN' DONE TODAY</b> —Connie Smith (W. Shafer), Columbia 3-10086 (Acuff-Rose, BMI)	72	82	3	<b>HURT</b> —Connie Cato (J. Crane, A. Jacobs), Capitol 4035 (Miller, ASCAP)
6	7	9	<b>A LITTLE BIT SOUTH OF SASKATOON</b> —Sunny James (C. Smith, S. James), Columbia 3-10072 (Marson, BMI)	40	51	5	<b>THE TIP OF MY FINGERS</b> —Jean Shepard (B. Anderson), United Artists 591 (Tree/Champion, BMI)	73	94	2	<b>BACK IN HUNTSVILLE AGAIN</b> —Bobby Bare (R. Bowling, F. Hart), RCA 10223 (Brougham Hall & Hortline, BMI)
7	9	8	<b>HAVE YOU NEVER BEEN MELLOW</b> —Olivia Newton-John (J. Farrar), MCA 40349 (ATV, BMI)	41	50	5	<b>(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG</b> —B.J. Thomas (C. Moman, L. Butler), ABC 12054 (Press/Tree, BMI)	74	NEW ENTRY		<b>DON'T ANYBODY MAKE LOVE AT HOME ANYMORE</b> —Moe Bandy (D. Frazier), GRC 2055 (Acuff-Rose, BMI)
8	11	7	<b>ROSES AND LOVE SONGS</b> —Ray Price (J. Weatherly), Myrrh 150 (ABC) (Kecca, ASCAP)	42	13	14	<b>RAINY DAY WOMAN/HELP THE COWBOY SING THE BLUES</b> —Waylon Jennings (W. Jennings), RCA 10142 (Baron, BMI)	75	89	2	<b>BRASS BUCKLES</b> —Barbi Benton (B. Borchers, M. Vickery), Playboy 6032 (Tree, BMI)
9	10	11	<b>WRITE ME A LETTER</b> —Bobby G. Rice (T. Martin, W. Meskell), GRT 014 (Chess/Janus) (Fox Fanfare/Cakewalk, BMI)	43	19	16	<b>IT'S TIME TO PAY THE FIDDLER</b> —Cal Smith (D. Wayne, W. Haynes), MCA 40335 (Coal Miners, BMI)	76	86	3	<b>COMIN' HOME TO YOU</b> —Jerry Wallace (K. Bach, J. Lane), MGM 14788 (Four Tay, BMI)
10	6	13	<b>LOVING YOU WILL NEVER GROW OLD</b> —Lois Johnson (D. Silver), 20th Century 2151 (Hank Williams Jr., BMI)	44	25	12	<b>YOU ARE THE ONE</b> —Mel Tillis & Sherry Bryce (K. Westberry, H. Habour), MGM 14776 (Sawgrass, BMI)	77	79	7	<b>CLEAN YOUR OWN TABLES</b> —Stoney Edwards (C. Taylor), Capitol 4015 (Blackwood/Back Road, BMI)
11	15	6	<b>IT DO FEEL GOOD</b> —Donna Fargo (D. Fargo), ABC/Dot 17541 (Prima Donna, BMI)	45	62	3	<b>HE TURNS IT INTO LOVE AGAIN</b> —Lynn Anderson (M. Kellum, G. Sutton, L. Cheshier), Columbia 3-10101 (Rodeo Cowboy, BMI)	78	83	3	<b>CHARLEY IS MY NAME</b> —Johnny Duncan (J. Duncan), Columbia 3-10085 (Otter Creek, BMI)
12	17	6	<b>ALWAYS WANTING YOU</b> —Merle Haggard (M. Haggard), Capitol 4027 (Shady Tree, BMI)	46	32	10	<b>LIFE</b> —Marty Robbins (M. Robbins), MCA 40342 (Mariposa, BMI)	79	81	7	<b>HOW COME IT TOOK SO LONG (To Say Goodbye)</b> —Dave Dudley (R. Rogers, J. Dudley, J. Key), United Artists 585 (Newkeys, BMI)
13	20	6	<b>THE PILL</b> —Loretta Lynn (L. Allen, D. McHan, T.D. Bayless), MCA 40358 (Coal Miners/Guaranty, BMI)	47	52	4	<b>WHO'S SORRY NOW</b> —Marie Osmond (Synder, Kalmann, Ruby), Koloib 14785 (MGM) (Mills, ASCAP)	80	NEW ENTRY		<b>WORD GAMES</b> —Billy Walker (G. Graham), RCA 10205 (Show Biz, BMI)
14	16	7	<b>MY BOY</b> —Elvis Presley (B. Martin, P. Coulter, C. Francois, J.P. Boutayre), RCA 10191 (Colgems, ASCAP)	48	58	6	<b>I'M NOT LISA</b> —Jessi Colter (J. Colter), Capitol 4009 (Baron, BMI)	81	85	5	<b>IN THE MISTY MOONLIGHT</b> —George Morgan (C. Walker), 4 Star 5-1001 (4-Star, BMI)
15	18	8	<b>I'LL STILL LOVE YOU</b> —Jim Weatherly (J. Weatherly), Buddah 444 (Kecca, ASCAP)	49	35	15	<b>THE TIES THAT BIND</b> —Don Williams (V. Coso, C. Otis), ABC/Dot 17531 (New York Times Music/Eden Music, BMI)	82	NEW ENTRY		<b>MISTY</b> —Ray Stevens (E. Garner, J. Burke), Barnaby 614 (Chess/Janus) (Vernon, ASCAP)
16	3	11	<b>LINDA ON MY MIND</b> —Conway Twitty (C. Twitty), MCA 40339 (Twitty Bird, BMI)	50	60	4	<b>MATHILDA</b> —Donny King (Khouri, Thierry), Warner Bros. 8074 (Longhorn, BMI)	83	88	2	<b>ONE STEP</b> —Bobby Harden (S. Pippin, L. Keith), United Artists 597 (Windchime, BMI)
17	8	10	<b>PENNY</b> —Joe Stampley (G. Lane, S. Davis), ABC/Dot 17537 (Al Gallico, BMI)	51	55	5	<b>WONDER WHEN MY BABY'S COMIN' HOME</b> —Barbara Mandrell (K. Goell, A. Kent), Columbia 3-10082 (Great Foreign Songs/Arthur Kent/Galleon, ASCAP)	84	90	4	<b>WHILE THE FEELINGS GOOD</b> —Mike Lunford (R. Bowling), Gusto 124 (Brougham Hall, BMI)
18	21	10	<b>SOULFUL WOMAN</b> —Kenny O'Dell (K. O'Dell), Capricorn 0219 (Warner Bros.) (House Of Gold, BMI)	52	57	6	<b>CHAINS</b> —Buddy Alan (G. Goffin, C. King), Capitol 4019 (Screen Gems/Columbia, BMI)	85	87	5	<b>RIGHT OR LEFT ON OAK</b> —Molly Bee (C. William, J. Nixon), Granite 515 (Attache, BMI)
19	23	8	<b>BEST WAY I KNOW HIM</b> —Mel Tillis & Statesiders (J. Chesnut), MGM 14782 (Passkey, BMI)	53	63	4	<b>SMOKEY MOUNTAIN MEMORIES</b> —Mel Street (Conley, Devereaux), GRT 017 (Chess/Janus) (Blue Moon, ASCAP)	86	91	3	<b>IF THAT'S WHAT IT TAKES</b> —Ray Griff (R. Griff), ABC/Dot 17542 (Blue Echo, ASCAP)
20	26	8	<b>DON'T LET THE GOOD TIMES FOOL YOU</b> —Melba Montgomery (G.S. Paxton, R. Helfard), Elektra 45229 (Acoustic, BMI)	54	69	3	<b>SHE'S ACTING SINGLE (I'm Drinkin' Doubles)</b> —Gary Stewart (W. Carson), RCA 10222 (Rose Bridge, JMI)	87	92	3	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> —Bobby Wright (G. Ray), ABC 12062 (Contention, SESAC)
21	22	11	<b>OH BOY</b> —Diana Trask (T. Romeo), ABC/Dot 17536 (Wherefore, BMI)	55	41	12	<b>SWEET SURRENDER</b> —John Denver (J. Denver), RCA 10148 (Walt Disney, ASCAP)	88	NEW ENTRY		<b>THESE DAYS (I Barely Get By)</b> —George Jones (G. Jones, T. Wynnelle), Epic 8 50088 (Columbia) (Altam, BMI)
22	24	11	<b>LEAVE IT UP TO ME</b> —Billy Larkin (E. Conley), Bryan 1010 (Blue Moon, ASCAP)	56	46	14	<b>I CARE/SNEAKY SNAKES</b> —Tom T. Hall (T.T. Hall), Mercury 73641 (Phonogram) (Hallnote, BMI)	89	96	3	<b>IT'S ONLY A BARROOM</b> —Nick Nixon (E. Stevens, E. Rabbitt), Mercury 73654 (Phonogram) (Deb Dave/Briarpatch, BMI)
23	28	7	<b>I STILL FEEL THE SAME ABOUT YOU</b> —Bill Anderson (B. Anderson), MCA 40351 (Stallion, BMI)	57	68	4	<b>LOVING YOU BEATS ALL I'VE EVER SEEN</b> —Johnny Paycheck (J. Paycheck), Epic 8 50073 (Columbia) (Copperhead, BMI)	90	95	2	<b>SWEET COUNTRY MUSIC</b> —Ruby Falls (C. Fields, D. Ris), 50 States 31 (NSD) (Music Craftshop/Sandburn, ASCAP)
24	30	6	<b>(You Make Me Want To Be) A MOTHER</b> —Tammy Wynette (B. Sherrill, N. Wilson), Epic 8 50071 (Columbia) (Algee, BMI)	58	43	16	<b>WOLF CREEK PASS</b> —C.W. McCall (W. Fries, L.S. Davis), MGM 14764 (American Gramophone, SESAC)	91	NEW ENTRY		<b>MERRY-GO-ROUND</b> —Hank Snow (R.L. Floyd), RCA 10225 (Four Tay, BMI)
25	27	10	<b>JUST LIKE YOUR DADDY</b> —Jeanne Pruett (H. Adrain), MCA 40340 (Pick-A-Bit, BMI)	59	48	10	<b>I'LL SING FOR YOU</b> —Don Gibson (B. Bond), Hickory 338 (MGM) (Acuff-Rose, BMI)	92	NEW ENTRY		<b>FORGIVE &amp; FORGET</b> —Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45237 (Briar Patch/Deb Dave, BMI)
26	31	6	<b>HE TOOK ME FOR A RIDE</b> —La Costa (Taylor, Wilson, Tackitt), Capitol 4022 (Al Gallico/Algee, BMI)	60	77	2	<b>WINDOW UP ABOVE</b> —Mickey Gilley (G. Jones), Playboy 6031 (Glad, BMI)	93	98	2	<b>THE BEST IN ME</b> —Jody Miller (D. Hall), Epic 8 50079 (Columbia) (Algee, BMI)
27	33	8	<b>BLANKET ON THE GROUND</b> —Billie Jo Spears (Roger Bowling), United Artists 584 (United Artists, BMI)	61	64	7	<b>NASHVILLE</b> —Hoyt Axton (H. Axton), A&M 1657 (Lady Jane, BMI)	94	NEW ENTRY		<b>THE ONE I SING MY LOVE SONGS TO</b> —Tommy Cash (W. Holyfield), Elektra 45241 (Jack, BMI)
28	34	5	<b>STILL THINK 'BOUT YOU</b> —Billy "Crash" Craddock (J. Christopher, B. Wood), ABC 12068 (Chriswood/Easy Nine, BMI)	62	66	4	<b>ALL AMERICAN GIRL</b> —Staller Brothers (D. Reid, H. Reid), Mercury 73665 (Phonogram) (American Cowboy, BMI)	95	67	9	<b>THE WAY I LOSE MY MIND</b> —Carl Smith (D. Frazier, S.D. Shafer), Hickory 337 (MGM) (Acuff-Rose, BMI)
29	29	9	<b>MA MA DON'T 'LOW</b> —Hank Thompson (H. Thompson), ABC/Dot 17535 (Brazos Valley, BMI)	63	49	10	<b>JANUARY JONES</b> —Johnny Carver (R. Bourke), ABC 12052 (Chappell, ASCAP)	96	99	2	<b>HER MEMORY'S GONNA KILL ME</b> —Jim Alley (R. Bowling, J. Alley), Avco 606 (Brougham Hall, BMI)
30	14	13	<b>WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF</b> —Little David Wilkins (D. Wilkins, T. Marshall), MCA 40345 (Emerald Isle/Battleground, BMI)	64	59	17	<b>DEVIL IN THE BOTTLE</b> —T.G. Shepard (B. David), Melodyland 6002 (Motown) (Dunbar, SESAC)	97	97	2	<b>CAT'S IN THE CRADLE</b> —Compton Brothers (H. Chapin, S. Chapin), ABC/Dot 17538 (Story Songs, ASCAP)
31	36	9	<b>LONELY MEN, LONELY WOMEN</b> —Connie Eaton (B. Dees), ABC/Dunhill 15022 (Hill & Range, BMI)	65	84	2	<b>TOO LATE TO WORRY, TOO BLUE TO CRY</b> —Ronnie Milsap (A. Dexter), RCA 10228 (Hill & Range/Elvis Presley/Noma, BMI)	98	NEW ENTRY		<b>YOU CAN'T FOLLOW WHERE HE'S BEEN</b> —Debra Barber (J. Gilreth, D. Walls), RCA 10190 (Al Gallico/Algee, BMI)
32	38	9	<b>IS THIS ALL THERE IS TO A HONKY TONK?</b> —Jerry Naylor (B. Duncan, D. Lee), Melodyland 6003 (Motown) (Brother Karl's/Mandina, BMI)	66	61	8	<b>I FOUGHT THE LAW</b> —Sam Neely (S. Curtis), A&M 1651 (Acuff-Rose, BMI)	99	NEW ENTRY		<b>MAKING BELIEVE</b> —Debi Hawkins (J. Work, R. Reid, J. Hobson), Warner Bros. 8076 (Acuff-Rose, BMI)
33	39	6	<b>UPROAR</b> —Anne Murray (P. Grady), Capitol 4025 (Tessa/Jolly Cheeks, BMI)	67	74	5	<b>SING A LOVE SONG, PORTER WAGONER</b> —Mike Wells (L. Darrell), Playboy 6029 (Excellorec, BMI)	100	NEW ENTRY		<b>SHE WORSHIPPED ME</b> —Red Steagle (G. Sutton), Capitol 4042 (Rodeo Cowboy, BMI)
34	44	5	<b>I CAN STILL HEAR THE MUSIC IN THE RESTROOM</b> —Jerry Lee Lewis (T.T. Hall), Mercury 73661 (Phonogram) (Hallnote, BMI)								



**This week  
the biggest city in America  
is Epic Nashville.**



**BILLBOARD**

3/15	3/22	
5*	4*	"MY ELUSIVE DREAMS," CHARLIE RICH 8-50064
30*	24*	"(YOU MAKE ME WANT TO BE) A MOTHER," TAMMY WYNETTE 8-50071
40*	38	"PROUD OF YOU BABY," BOB LUMAN 8-50065
45*	35*	"ROLL ON BIG MAMA," JOE STAMPLEY 8-50075
68*	57*	"LOVING YOU BEATS ALL I'VE EVER SEEN," JOHNNY PAYCHECK 8-50073
80*	70*	"A MAN NEEDS LOVE," DAVID HOUSTON 8-50066
	88*	"THESE DAYS (I BARELY GET BY)," GEORGE JONES 8-50088
98	93	"THE BEST IN ME," JODY MILLER 8-50079
<b>JUST SHIPPED!</b>		"FROM BARROOMS TO BEDROOMS," DAVID WILLS 8-50090

**EPIC NASHVILLE**

THERE'S A WHOLE CITY BEHIND  
EVERY RECORD WE MAKE.

# Billboard FM Action

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- 1 **DAVID BOWIE, YOUNG AMERICANS, RCA:** KMET, KWST, WABX, WIOT, CJOM, WMMR, WKTK, WOUR, CHUM, WQFM, KSHE, KZTW, WMMS, WBAB, WLIR, KGB, WORJ, WZZQ, KBPI, KLKL, KZEL, KTYD, KSML, WQIV, KSAW, WQSR, WHCN, KZAP
- 2 **JIMI HENDRIX, CRASH LANDING, Reprise:** KMET, KLKL, WLIR, WNEW, WABX, WIOT, WVVS, WBRU, CJOM, WMMR, WKTK, WOUR, WQFM, KZEW, WRAS, WBAB, WORJ, WZZQ, KBPI, KZEL, KLBJ, KMYR, KSML, KSN, WQSR, WHCN, KZAP
- 3 **JESSE COLIN YOUNG, SONG BIRD, Warner Brothers:** KWST, KZEL, WLIR, WABX, WIOT, WVVS, WBRU, CJOM, WMMR, WKTK, WOUR, CHUM, WQFM, KSHE, WORJ, WZZQ, KBPI, KLKL, KUBJ, KTYD, KMYR, KSML, WQIV, KSN, WSDM, KZAP
- 4 **ALICE COOPER, WELCOME TO MY NIGHTMARE, Atlantic:** WBAB, KMET, KLKL, WVVS, WMMR, WOUR, WLIR, WMMS, KSHE, WNEW, WABX, WIOT, WBRU, CJOM, WKTK, CHUM, WQFM, KZEW, WRAS, KGB, WORJ, WZZQ, KLBJ, KSN, KZAP
- 5 **LON & DEREK VAN EATON, WHO DO YOU OUT DO, A&M:** KLKL, KMYR, KSML, KZAP, WMMR, WSDM, KBPI, WRAS, KZEL, CJOM, WMMS, WLIR, WIOT, WQFM, KSN, KMET, WPLR, WAER, KOME, WABX, WOUR, CHUM, KSHE
- 6 **KEITH MOON, TWO SIDES OF THE MOON, MCA:** KBPI, WMMS, WPLR, WABX, WIOT, WMMR, WKTK, WOUR, WQFM, KSHE, KZEW, WLIR, WORJ, KLKL, KZEL, KMYR, KSML, KWST, KSN, WHCN, KZAP
- 7 **YES, YESTERDAYS, Atlantic:** WBAB, KBPI, KWST, KLKL, WRAS, WMMR, WZZQ, WLIR, WOUR, WMMS, KSHE, WNEW, WABX, WIOT, WBRU, WQFM, KZEW, KLBJ, KOTR, KMYR
- 8 **JANIS IAN, BETWEEN THE LINES, Columbia:** WRAS, WNEW, KBPI, WORJ, KLKL, KTYD, KZEL, WMMR, WLIR, WPLR, WAER, WSDM, WIOT, WOUR, WQFM, KSHE, WBAB, WZZQ, KWST
- 9 **ARGENT, CIRCUS, Epic:** WMMS, WZMP, KWSI, WRAS, WLIR, WAER, WBRU, WIOT, KSN, KOME, KZAP, WABX, WVVS, WMMR, WOUR, WBAB, CJOM
- 10 **HOLLIES, ANOTHER NIGHT, Epic:** KBPI, KWST, WRAS, WMMR, WLIR, WQFM, WNEW, WIOT, WSDM, KZAP, WABX, WBRU, CJOM, WKIK, WOUR, WBAB, WQSR
- 11 **ORLEANS, LET THERE BE MUSIC, Asylum:** KMYR, KZEL, WABX, WOUR, WLIR, WMMR, KSHE, WNEW, WAER, WBRU, WIOT, KZAP, WKIK, WQFM, WRAS, WBAB, WQSR
- 12 **KANSAS, SONG FOR AMERICA, Kirshner:** WMMR, WZMF, WLIR, WQFM, KSHE, WIOT, WABX, WVVS, CJOM, CHUM, WRAS, WBAB, KZEL, WHCN, KZAP
- 13 **BOB MARLEY/AND THE WHALERS, NATTY BREAD, Island:** WDRJ, KTYD, KZEL, WOUR, WMMS, WAER, KSN, KSML, WABX, WIOT, WBRU, WLIR, WHON, KZAP
- 14 **KEITH & DONNA GODCHEAUX, KEITH & DONNA, Round Records:** WBRU, WMMS, KZAP, WOUR, KTYD, KMYR, KFMY, KSML, WAER, KOME, KBPI, WBAB, WQSR
- 15 **SKY KING, SECRET SAUCE, Columbia:** KZAP, WIOT, WABX, WORJ, KTYD, WAER, WZZQ, WVVS, WLIR, WBAB, WOUR, KOME
- 16 **VASSAR CLEMENTS, Mercury:** WABX, WRAS, WOUR, KCFR, KWST, KTYD, KZEL, WAER, KSML, WBAB, KMYR
- 17 **PETER FRAMPTON, A&M:** CJOM, WKTK, WMMS, WLIR, KBPI, KLKL, KSML, KWST, WQIV, KSN, WABX
- 18 **JOURNEY, Columbia:** KWST, WABX, WIOT, WVVS, KLKL, KTYD, KSML, WQIV, KSN, WHCN, KZAP
- 19 **ALPHONSE MOUZON, MIND TRANSPLANT, Blue Note:** KSML, KZEL, KCFR, WMMS, WAER, WIOT, WABX, WMMR, WOUR, KLKL, WQIV
- 20 **ROYAL PHILHARMONIC ORCH./MIKE OLDFIELD, DAVID BEDFORD, ORCHESTRAL TUBULAR BELLS, Virgin:** WLIR, WMMR, WIOT, WAER, KLBJ, WPLR, WSDM, WRAS, WABX, KMYR, KPBY
- 21 **RUSS BALLARD, Epic:** WABX, WBAB, WORJ, WLIR, WMMR, CJOM, WIOT, WRAS, WOUR, KWST
- 22 **BAREFOOT JERRY, YOU CAN'T GET OFF WITH YOUR SHOES ON, Monument:** KWST, WOUR, WLIR, WQFM, WAER, WIOT, KSN, KSML, WRAS, WQIV
- 23 **LARRY CORYELL, THE RESTFUL MIND, Vanguard:** WMMS, WPLR, WAER, WIOT, WBRU, WRAS, KZEL, KOFR, KMYR, KWST
- 24 **LES VARIATIONS, CAFE DE PAI PARIS, Buddah:** WHIR, WNEW, WABX, WQFM, KSHE, WAER, KZEL, KSML, WHCN
- 25 **DONALD BYRD, STEPPING INTO TOMORROW, Blue Note:** KLBJ, KZEL, WOUR, WPLR, WAER, WABX, WQIV, WSDM
- 26 **NEIL MERRYWEATHER, KRYPTONITE, Mercury:** KOME, KFMY, WRAS, WMMS, KMET, WIOT, KZAP, KZEW
- 27 **ORCHESTRA LUNA, Epic:** KZAP, KCFR, WBRU, WMMR, WAER, WABX, WOUR, WQSR
- 28 **RORY BLOCK, Victor:** WIOT, WORJ, WMMS, WOUR, KSHE, KTYD, WQIV
- 29 **DRUICK & LORANGE, E.A.R.:** WIOT, WMMS, WORJ, CJOM, WOUR, WRAS, WQIV
- 30 **JUSTIN HAYWOOD & JOHN LODGE, BLUE JAYS, Threshold:** WRAS, WMMS, WLIR, KBPI, WQIV, KWST, WHCN
- 31 **KEITH JARRETT, DEATH AND THE FLOWER, ABC:** WPLR, WQFM, WAER, WIOT, KFMY, WBRU, KCFR
- 32 **MICKY NEWBERRY, LOVERS, Electra:** KTYD, WOUR, WQFM, WNEW, KOME, KZAP, WZZQ
- 33 **LONNIE LISTON SMITH/COSMIC ECHOES, EXPANSIONS, Flying Fish:** KTYD, WAER, WBRU, WIOT, KSML, KZAP, WABX

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

- ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack; 2, 3, 5, 6, 7, 9, 12, 14, 15, 19
- ATLANTA, GA.: WRAS-FM, Jim Morrison; 2, 4, 5, 7, 8, 9, 10, 14, 15, 17, 18, 21
- AUSTIN, TEXAS: KLBJ-FM, Greg Thomas; 2, 3, 4, 7, 14, 17
- BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 4, 7, 8, 9, 10, 12, 13, 14, 15
- BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 3, 4, 6, 9, 14
- CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 2, 3, 5, 8, 9, 14, 17, 19, 21
- CLEVELAND, OHIO: WMMS-FM, John Gorman; 1, 2, 4, 5, 6, 7, 9, 11, 12, 14, 15, 17, 18, 19, 20
- DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 2, 4, 6, 7, 17, 19
- DENVER, COLO.: KBPI-FM, Jean Valdez; 1, 2, 3, 5, 6, 7, 8, 9, 12, 14, 18, 20, 21
- DENVER, COLO.: KCFR-FM, Bob Stecker; 7, 14, 15, 17, 18, 21
- DETROIT, MICH.: WABX-FM, Jim Sotet; 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 13, 14, 15, 16, 17, 18, 19, 21
- DETROIT, MICH.: CJOM-FM, Bill Robertson; 1, 2, 3, 4, 5, 9, 10, 14, 15, 18
- EUGENE, ORE.: KFMY-FM, Randy Chase; 12, 14, 17, 18, 19
- EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 2, 3, 5, 6, 8, 9, 10, 11, 14, 15, 16, 17, 21
- HARTFORD, CONN.: WHCN-FM, Paul Payton; 1, 2, 6, 10, 11, 14, 16, 18, 20
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 18, 19, 20, 21
- HOUSTON, TEXAS: KLOI-FM, Jim Hillity; 1, 2, 3, 4, 5, 6, 7, 8, 14
- JACKSON, MISS.: WZZQ-FM, Keith Carter; 1, 2, 3, 4, 7, 8, 13, 18
- KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford; 1, 2, 3, 5, 6, 11, 12, 14, 15, 16, 18, 20, 21
- LOS ANGELES, CA.: KMET-FM, Joe Collins; 1, 2, 4, 5, 17
- LOS ANGELES, CA.: KWST-FM, David Perry; 1, 3, 6, 7, 8, 9, 14, 15, 18, 20, 21
- MILWAUKEE, WIS.: WZMF-FM, John Houghton; 2, 9, 10
- MILWAUKEE, WIS.: WQFM-FM, Mark Biflinski; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 15, 16, 18, 19
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 2, 5, 6, 8, 14, 15, 17, 18, 19
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 2, 4, 7, 8, 9, 16, 18
- NEW YORK, N.Y.: WQIV-FM, Karjan Joe Streicher; 1, 3, 14, 15, 17, 18, 21
- ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 6, 8, 11, 13, 15, 18, 19, 20
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 14, 15, 17
- PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 2, 3, 4, 7, 9, 11, 12, 15, 17, 18, 19
- SACRAMENTO, CA.: KZAP-FM, Robert Williams; 1, 2, 3, 4, 5, 6, 9, 10, 11, 12, 13, 14, 17, 18, 19
- SAN DIEGO, CA.: KGB-FM, Art Schroeder; 1, 4
- SAN FRANCISCO, CA.: KSN-FM, Bonnie Simmons; 1, 2, 3, 4, 5, 6, 9, 11, 14, 15
- SAN JOSE, CA.: KOMF-FM, Ed Romig; 2, 5, 9, 12, 13, 17, 18
- SANTA BARBARA, CA.: KTYD-FM, Laurie Cobb; 1, 3, 8, 11, 12, 13, 14, 18, 20, 21
- ST. LOUIS, MO.: KSHF-FM, Shelly Grafman; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 16, 18, 21
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 18, 19, 21
- SYRACUSE, N.Y.: WAER-FM, George Gilbert; 2, 5, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21
- TAMPA, FLA.: WQSR-FM, Mark Beltaire; 1, 2, 9, 12, 17
- TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 17, 18, 19, 20, 21
- TORONTO, CANADA: CHUM-FM, Benjy Karch; 1, 3, 4, 5, 10
- VALDOSTA, GA.: WVVS-FM, Scott Crane; 2, 3, 4, 9, 10, 13, 14, 20

# Disco Action

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By TOM MOULTON

NEW YORK—The complete vocal version of "Soul Train" by the Three Degrees (TSOP) will be on their new "International" LP. The selection has never been commercially available. Another strong disco cut on the album is "Lovin' Cup."

"Free Man" by South Shore Commission (Scepter) will be available in two weeks. There is a part one (short version) and a part two extended version with two building breaks. Length of the longer side is over five minutes. The California group cut the record in Philadelphia with Bunny Sigler producing.

Frankie Valli's "Swearin' To God" is getting very good response from some of the local DJs. Both Michael Cappello and Bobby (DJ) Guttadaro of Le Jardin report that their audiences have been reacting favorably to the cut, off of Valli's recently released Private Stock album. The cut is 10:09 in length, and even cut down for a single version the number seems strong enough for solid disco acceptance. Several local DJs would probably prefer the shorter version, if made available.

Van McCoy's new "Disco Baby" LP will be out in three weeks on the AVCO label. It contains

both current disco hits and new material. The LP features McCoy's band, the Soul City Symphony, and tends to be more pop music oriented than disco-soul sounding. Strong cuts on the album include "Spanish Boogie," The New York Hustle, and his version of "Hey Girl Come And Get It," which he originally arranged for the Stylistics. The LP will get a lot of play here because of McCoy's large following in the discos. In fact, most disk jockeys will buy McCoy product without even listening to it, as long as his name is on it.

"Sweet Norma Jones" by Spice, and Sound Gems Records, a Philadelphia label, has been creating some noise there. The record has been out for four weeks now and it's just beginning to get play in the New York market. It's a medium tempo soul record with a strong lead vocal by Bunny Davis.

"Dedicated To Philadelphia," the name of the LP by Crystal Grass, on the French Phillips label is now available in Canada. London Records (Canada only) has acquired distribution rights. The disk is still on the French label with a special London Records import sticker on it. Polydor has the U.S. rights to the album, and, at

present, plans to release only the disco hit "Crystal World" as a single. The one cut on the LP that is creating the excitement is "Love To Dance This One With You." It's the French answer to TSOP. Downstairs Records here managed to get a few copies from Canada and sold them right out.

The tune from the score of the Broadway musical "Wiz," "Ease On Down The Road," has been generating solid disco response locally. It's performed by the group Consumer Report and is on the fledgling Wing and a Prayer label. While test pressings were used to create action at the club level, the label is now gearing itself to release commercial copies. Principles of the new company, Harold Wheeler and Steve Scheaffer, are currently talking to potential distributors.

Simon Soussan, owner of the Hollywood-based production company Soul Galore, is looking for a U.S. label deal. Four recently completed numbers have already been picked up by U.K. label Black Magic. Soussan says that the British market has been his main staple, but that now he's interested in expanding his activities to include the U.S. disco scene. Artists in his stable include Sherry Fox, Paula Roussel and the Sharonettes.

Downstairs Records (New York)	By Audience Response (Top 15)	UNCLE SAM'S DISCO (By Audience Response)
<b>This Week</b>	<b>This Week</b>	<b>This Week</b>
1 <b>HELPLESSLY</b> —Moment Of Truth—Roulette (Disco-Mix)	1 <b>BAD LUCK</b> —Harold Melvin And The Bluenotes—Phila. Intl.	<b>HOUSTON, Tex.</b>
2 <b>WHAT AM I GONNA DO WITH YOU</b> —Barry White—20th Century	2 <b>WHERE IS THE LOVE</b> —Betty Wright—Alston	1 <b>LADY MARMALADE</b> —Labelle—Epic
3 <b>SAVE ME</b> —Silver Convention—Midland International	3 <b>HELPLESSLY</b> —Moment Of Truth—Roulette (Disco-Mix)	2 <b>EXPRESS</b> —BT Express—Roadshow
4 <b>LOOK, BUT DON'T TOUCH</b> —Donny Beaumont—Mercury	4 <b>HIJACK</b> —Herbie Mann—Atlantic	3 <b>HIJACK</b> —Herbie Mann—Atlantic
5 <b>RUN AND HIDE</b> —The Philadelphia Flyers—Casablanca	5 <b>CRYSTAL WORLD</b> —Crystal Grass (Not available in U.S.) French import	4 <b>PICK UP THE PIECES</b> —AWB—Atlantic
6 <b>BAD LUCK</b> —Harold Melvin And The Bluenotes—Phila. Intl.	6 <b>HONEY BEE, NEVER CAN SAY GOODBYE, REACH OUT</b> —Gloria Gaynor—MGM (LP)	5 <b>FIRE</b> —Ohio Players—Phonogram
7 <b>OH, BABY</b> —H.O.T.—Innovations 2	7 <b>PROTECT OUR LOVE/PAIN RELIEVER</b> —Sister Sledge—ATCO (LP only)	<b>DETROIT, Mich.</b>
8 <b>HIGHWAY DRIVER</b> —Randy Pie—Polydor	8 <b>GLASS HOUSE</b> —The Temptations—Gordy (LP only)	1 <b>FIRE</b> —Ohio Players—Phonogram
9 <b>FOOTSTEPS IN THE SHADOWS</b> —Jimmy Jackson—Buddah	9 <b>I JUST CAN'T SAY GOODBYE</b> —Philly Devotions—Columbia	2 <b>BLACK WATER</b> —Doobie Brothers—Warner Bros.
10 <b>BOBBY AND MARIA</b> —Isis—Buddah	10 <b>SAVE ME, AGAIN</b> —Silver Convention—Midland International	3 <b>PICK UP THE PIECES</b> —AWB—Atlantic
11 <b>NEFERTITI</b> —Wisdom—Adelia	11 <b>E-MAN BOOGIE</b> —Jimmy Castor Bunch—Atlantic (LP only)	4 <b>STRUTTER</b> —Kiss—Casablanca
12 <b>IT'S A MIRACLE</b> —Barry Manilow—Arista	12 <b>AND YOU CALL THAT LOVE</b> —Vernon Burch—UA (LP only)	5 <b>ROLL OVER BETHOVEN</b> —Electric Light Orchestra—UA
13 <b>CALL ME YOUR ANYTHING MAN</b> —Bobby Moore—Hot Line	13 <b>LOVE IS EVERYWHERE</b> —City Limits—TSOP	<b>LINCOLN, Neb.</b>
14 <b>DYNAMITE</b> —Tony Camillo's Bazuka—A&M	14 <b>SHAME, SHAME, SHAME</b> —Shirley And Company—Vibration	1 <b>PICK UP THE PIECES</b> —AWB—Atlantic
15 <b>I WAS BORN THIS WAY</b> —Valentino—Gaiee	15 <b>LOVE CORPORATION</b> —Hues Corporation—RCA	2 <b>GET DANCIN'</b> —Disco-Tex—Chelsea
<b>Melody Song Shops (Brooklyn, Queens, Long Island)</b>	<b>Colony Records (New York)</b>	3 <b>DO IT TILL YOU'RE SATISFIED</b> —BT Express—Roadshow
<b>This Week</b>	<b>This Week</b>	4 <b>MACHINE GUN</b> —Commandors—Motown
1 <b>HAPPY FEELING/AFRICANO</b> —Earth, Wind And Fire—Columbia (LP only)	1 <b>BAD LUCK</b> —Harold Melvin And The Bluenotes—Phila. Intl.	5 <b>DON'T CALL US</b> —Sugar Loaf—Claridge
2 <b>BAD LUCK</b> —Harold Melvin And The Bluenotes—Phila. Intl.	2 <b>HELPLESSLY</b> —Moment Of Truth—Roulette (Disco-Mix)	<b>DES MOINES, Iowa</b>
3 <b>ONCE YOU GET STARTED</b> —Rufus—ABC	3 <b>WHERE IS THE LOVE</b> —Betty Wright—Alston (LP)	1 <b>ROLL ON DOWN THE HIGHWAY</b> —Bachman Turner—Phonogram
4 <b>WHAT AM I GONNA DO WITH YOU</b> —Barry White—20th Century	4 <b>SAVE ME</b> —Silver Convention—Midland International	2 <b>FIRE</b> —Ohio Players—Phonogram
5 <b>EARTHQUAKE SHAKE/SPACED OUT</b> —Undisputed Truth—Gordy (LP only)	5 <b>NEFERTITI</b> —Wisdom—Adelia	3 <b>WHEN I A KID</b> —Demis Rousos—Big Tree
6 <b>E-MAN BOOGIE</b> —Jimmy Castor Bunch—Atlantic (LP only)	6 <b>AND YOU CALL THAT LOVE</b> —Vernon Burch—UA (LP only)	4 <b>GET DANCIN'</b> —Disco-Tex—Chelsea
7 <b>LOVE IS EVERYWHERE</b> —City Limits—TSOP	7 <b>I'LL NEVER BE THE SAME</b> —Chapter Three—New Moon	5 <b>EXPRESS</b> —BT Express—Roadshow
8 <b>L-O-V-E (Love)</b> —Al Green—Hi	8 <b>LOVE CORPORATION</b> —The Hues Corporation—RCA	<b>MINNEAPOLIS, Minn.</b>
9 <b>NEFERTITI</b> —Wisdom—Adelia	9 <b>LOOK, BUT DON'T TOUCH</b> —Donny Beaumont—Mercury	1 <b>FIRE</b> —Ohio Players—Phonogram
10 <b>MY LITTLE LADY</b> —Bloodstone—London	10 <b>I WAS BORN THIS WAY</b> —Valentino—Gaiee	2 <b>PICK UP THE PIECES</b> —AWB—Atlantic
11 <b>HIJACK</b> —Herbie Mann—Atlantic	11 <b>RUN AND HIDE</b> —The Philadelphia Flyers—Casablanca	3 <b>DON'T CALL US</b> —Sugar Loaf—Claridge
12 <b>SAVE ME</b> —Silver Convention—Midland International	12 <b>I JUST CAN'T SAY GOODBYE</b> —Philly Devotions—Columbia	4 <b>LADY MARMALADE</b> —Labelle—Epic
13 <b>LOVE FREEZE</b> —The First Choice—Philly Groove	13 <b>ONE BEAUTIFUL DAY</b> —Ecstasy, Passion And Pain—Roulette	5 <b>SHAME, SHAME, SHAME</b> —Shirley & Company—Vibration
14 <b>DISCO QUEEN</b> —Hot Chocolate—Big Tree (LP only)	14 <b>LOVE IS EVERYWHERE</b> —City Limits—TSOP	<b>SYRACUSE, N.Y.</b>
15 <b>HELPLESSLY</b> —Moment Of Truth—Roulette (Disco-Mix)	15 <b>MY LITTLE LADY</b> —Bloodstone—London	1 <b>PICK UP THE PIECES</b> —AWB—Atlantic

## Latin Music Ignored By Academy

Continued from page 33  
 creased Latin membership and active participation at NARAS meetings by Latin and non-Latin artists (such as the support of rock musi-

cian Stephen Stills). There should be promotion by record companies and radio stations as well as appearances at major concerts, network TV, etc. When this successful merger is

fulfilled, there can be increased Latin categories at the Grammy Awards such as: Best Arranger, Best Engineer, Best Album Cover, Best Album Notes, etc.

# “THIS TIME AROUND, THE LADY LETS GO WITH EVERYTHING SHE HAS”

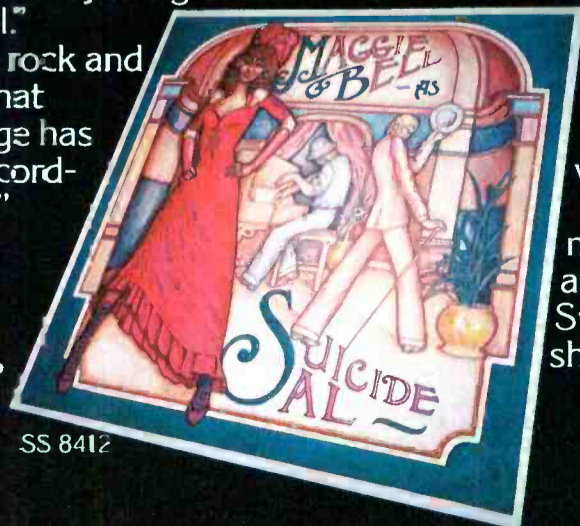
Barbara Charone,  
*Sounds*



Even in England, where Maggie Bell has recently won the *Melody Maker* poll for “Best Female Singer” for an unprecedented third year in a row, there is rejoicing over her new album, “Suicide Sal.”

For the first time, the rock and roll energy and magic that Maggie projects on stage has been captured in the recording studio. “Suicide Sal,” leaves no doubt that Maggie is the queen of rock and roll.

Recorded in England,



SS 8412

“Suicide Sal,” features Jimmy Page’s guitar on two tracks and includes two songs written by the fantastic songwriters in Bad Company.

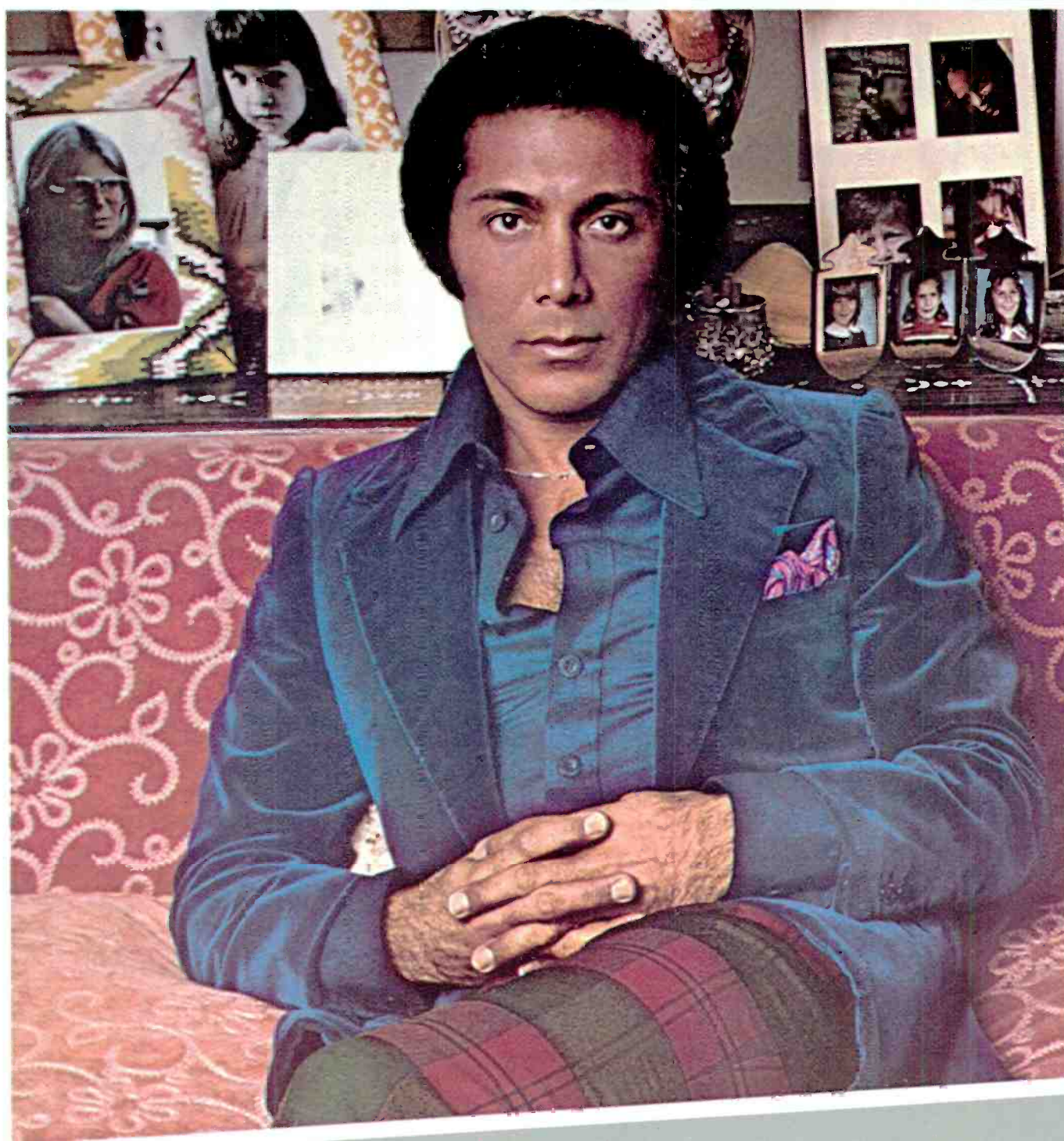
The title track, written by Maggie herself is an instant classic and her interpretation of Leo Sayer’s ballad “In My Life,” was called by the composer, “the most incredible version.”

Maggie Bell has always promised much. On “Suicide Sal,” her first album on Swan Song, she delivers.



PAUL ANKA

Feelings



**Feelings...**  
**A new album from Paul Anka**  
**Destined to become a classic**  
**on United Artists Records & Tapes**



abc Records<sup>TM</sup>

congratulates

# The Pointer Sisters



©NARAS

Best country vocal performance by a group for their single

## Fairytale

# Legrand's 'Many Sides' Emerge Michel Recording a Variety Of Styles For Gryphon

By ELIOT TIEGEL

LOS ANGELES—The “many sides” of Michel Legrand are starting to emerge via his production firm, Gryphon and its distribution through RCA.

Legrand's first LP for the firm, featuring a hard-driving jazz quintet, has hit Billboard's jazz chart and is currently 33. His next LP will be a large orchestral effort in a more pop-ish vein with a third LP of vocals set for later release.

Legrand describes an upcoming Lena Horne LP as “very funky but not r&b.” He wrote the charts for her—a first in his career. The music is by such contemporary composers as Jim Croce and Paul Williams plus several new works by Legrand.

“Nobody wanted to record her,” he says, “but I'm sure there is a huge market for her. We used a huge rhythm section, 16 voices, some brass and some strings.”

Legrand is confident about this singer “who nobody wanted to

record” after seeing his own small group jazz LP—cut initially just for himself—gain national sales acceptance.

Additional LPs in the first 10-title release this year will showcase reedman Phil Woods (who plays on the chart rising “Michel Legrand Recorded Live At Jimmy's”); pianist Harold Wheeler (one of the partners in the firm with Legrand, Nat Shapiro and Norman Schwartz); Michel's sister Christiane and a new girl singer whose name he can't recall.

The composer-arranger-pianist's next LP out in May or June has him engulfed in a large orchestral setting. It was cut in London and the material reprises many of his recent compositions. He calls it a pop LP but jazz oriented.

The Phil Woods was also cut in London and features an 18-minute suite Legrand wrote for him. “I hate the word suite,” Legrand says. “It's

so pretentious.” The flip side includes some of his works including “Windmills Of Your Mind.”

For the vocal LP, he will write some works with the Bergmans, tunes he says will be “personal statements.” The LP will be cut in New York.

The Harold Wheeler LP showcases the pianist with strings in an r&b setting.

Monday (17) Legrand is scheduled to be in Paris overseeing the session with his sister and four other voices (no instrumental backing). She was formerly with the Swingle Singers.

Legrand says he decided to form his own production company after years of being told what to do. “I was always told to do commercial things,” he says, adding that he left Bell when Clive Davis came in.

Legrand is delighted that the public is discovering his jazz ability (“it's something I cannot live without”) since many people only think of him as a romantic type composer for films and TV. He is cutting down his screen activities, he says, after doing about 50 movies. “I was accepting too many assignments,” he admits.

This spring he will be doing lots of concerts in the U.S. and last Saturday (15) worked with Sarah Vaughan and the Los Angeles Philharmonic at the Music Center.

A recent Carnegie Hall gig had him working with a jazz quintet and a classical string quartet and this is the setup he plans using at the St. Regis Hotel in Manhattan when he does three weeks there starting April 15.

He thinks it's delightful that he a Frenchman opens the Antibes Jazz Festival June 23, with an American group comprised of Grady Tate, Ron Carter and Joe Beck.

During his recording career he has been released on Columbia, Mercury, MGM and Bell. He finds the condition of not having to ask permission to record pleasing. “That's over,” he says with a smile. “I've done that for years.”

## UCLA Typical Of Burgeoning Jazz On Campus

LOS ANGELES—The renaissance of jazz around the country can be felt at UCLA where a jazz concert series has been drawing exceptionally well.

Jazz at UCLA is nothing new. But the Fine Arts Productions department which books programs for the general public and students, reports there is a marked increase in attendance at this year's jazz concerts, mainly due to student interest.

The opening concert with the Thad Jones-Mel Lewis Band in January sold out the 1,892-seat Royce Hall. Two concerts by Two Generations Of Brubeck produced a sell-out for the first show at 7:30 and a 1,300-seat house for a 10 p.m. show. “The 7:30 did better because of the students,” reflects Dick Houdek of the Fine Arts office.

Five days before the L.A. Four appeared Sunday (16) there was a 1,200-ticket advance and for a Cal Tjader show on April 20, 800 seats had been sold as of early last week.

The L.A. Four consists of Laurindo Almeida, Ray Brown, Bud Shank and Shelly Manne.

Ed Harris, director of Fine Arts Productions, books the jazz series.

(Continued on page 78)

APRIL 4-5 IN L.A.

## Jazz Group Sets Meeting In Sheraton Univ. Hotel

LOS ANGELES—The first meeting to discuss the formation of an international jazz association has been shifted to the Sheraton Universal Hotel, not the Ambassador as was previously stated. The formative meeting takes place Friday and Saturday, April 4-5 at the hotel adjacent to Universal Studios.

Paul Tanner, interim executive director, reports that he, Bob Summers, Hal Cook and Monk Montgomery have all received enthusiastic comments from persons around the country and overseas. The four comprise the group working to bring interested parties together.

“People who have read about the organization have contacted us asking how they can help,” Tanner says. Among the persons indicating interest in the organization are Jim Conkling, Dave Axelrod, John Levy, Leonard Feather, Bob Thiele, Ralph Kaffel, Bob Krasnow, Ray Avery, Mundell Lowe, Leon Breeden, Rus Sanjek, Norm Weiser, Willard Alexander, Bob Hickox, Ira Sabin, Bob Lee, Robert Curnow, Mike Hennessey, Bobby Weiss, Dick Grove, Charlie Lourie, Pat Willard, Howard Rumsey, Mike Stewart and Bruce Thurlby, Earl Horowitz, Leigh Kammen, Monto Kay, Leo Cheslak and Harry Abramm.

Los Angeles, KJAZ in San Francisco and WRVR in New York plan to attend the groundbreaking session as will representatives of BMI, Chappell Music, Fantasy, UA, the Willard Alexander Agency and Columbia House.

Response has also been received from Atlantic and CTI, the Denver Post and KCET, the local public television station.

The organizing group will meet to form committees to handle ways and means, membership, fund raising activities and a host of other topics.

One key interest will be to map a program whereby radio stations will be contacted to begin programming jazz in all major markets.

Membership would be open to professionals in 14 work categories: artist, artist manager, composer, educator, performing rights society, print media, music publisher, radio/TV management, radio/TV personality, record company, record merchandiser, talent agency, talent buyer-club owner and international.

The projected staff for the organization would include an executive director and secretary. Membership fees would be \$15 per year for an individual plus \$500 for a company.

Interested persons should contact Paul Tanner, care of Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

## They're Hungry For Jazz In Vegas; Book Festival

LAS VEGAS—“People are hungry for jazz and we're hungry to give it to them.”

That was the statement made by Frank Gagliardi, director of the University of Nevada, Las Vegas, Jazz Band and Ensemble in advance of the second annual jazz festival at the college March 14-16.

The festival featured five college bands, the hit recording group Supersax and an all-star band of well-known Las Vegas musicians.

The three-day festival began with an 8 p.m. free concert in the university's Bayley Theater featuring top college bands from Monterey Peninsula College, Mesa Junior College in Arizona and Arizona State Univ.

The festival continued the next day with a free concert featuring a jazz band from Chaffey College in Southern California and the Jimmy Guinn-Walt Blanton Jazz Arrangers Showcase.

On the third day the festival climaxed with a free 2 p.m. concert featuring some of the Las Vegas Strip's top hotel musicians under the direction of Gagliardi. The Rick Davis quartet will also appear.

The festival is presented by the university's music department.

# Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	13	<b>SUN GODDESS</b> Ramsey Lewis, Columbia KC 33194
2	2	18	<b>BAD BENSON</b> George Benson, CTI 6045 S1 (Motown)
3	4	20	<b>SOUTHERN COMFORT</b> Crusaders, ABC/Blue Thumb BTSY-9002:2
4	8	11	<b>STANLEY CLARKE</b> Nemperor NE 431 (Atlantic)
5	5	7	<b>MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY</b> Gil Scott-Heron & Brian Jackson, Arista A 4030
6	9	22	<b>PIECES OF DREAMS</b> Stanley Turrentine, Fantasy F-9465
7	3	15	<b>FLYING START</b> Blackbyrds, Fantasy F-9472
8	6	15	<b>SATIN DOLL</b> Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)
9	12	13	<b>THE BADDEST HUBBARD</b> Freddie Hubbard, CTI 6047S1 (Motown)
10	7	24	<b>THRUST</b> Herbie Hancock, Columbia PC 32965
11	38	3	<b>THE SUGAR MAN</b> Stanley Turrentine, CTI 6052 S1 (Motown)
12	32	3	<b>MISTER MAGIC</b> Grover Washington Jr., Kudu KU 20 S1 (Motown)
13	13	13	<b>TOTAL ECLIPSE</b> Billy Cobham, Atlantic SD 18121
14	10	13	<b>GET UP WITH IT</b> Miles Davis, Columbia KG 33236
15	11	15	<b>THE BADDEST TURRENTINE</b> Stanley Turrentine, CTI 6048S1 (Motown)
16	15	42	<b>BODY HEAT</b> Quincy Jones, A&M SP 3617
17	14	31	<b>ONE</b> Bob James, CTI 6043 (Motown)
18	16	11	<b>STORIES TO TELL</b> Flora Purim, Milestone M-9058 (Fantasy)
19	18	24	<b>WHERE HAVE I KNOWN YOU BEFORE</b> Return To Forever Featuring Chick Corea, Polydor PD 6509
20	17	24	<b>IS IT IN</b> Eddie Harris, Atlantic SD 1659
21	22	39	<b>WINTER IN AMERICA</b> Gil-Scott Heron & Brian Jackson, Strata-East 19742
22	34	3	<b>CAPTAIN MARVEL</b> Stan Getz, Columbia KC 32706
23	20	47	<b>LAND OF MAKE BELIEVE</b> Chuck Mangione, Mercury SRM-1-684 (Phonogram)
24	25	13	<b>ANOTHER BEGINNING</b> Les McCann, Atlantic SD 1666
25	30	3	<b>PHOEBE SNOW</b> Shelter SR 2109 (MCA)
26	19	15	<b>FEEL</b> George Duke, BASF/MPS MC 25355
27	NEW ENTRY		<b>SPANISH BLUE</b> Ron Carter, CTI 6051 S1 (Motown)
28	24	15	<b>POTPOURI</b> Thad Jones & Mel Lewis, Philadelphia International KZ 33152 (Columbia)
29	27	67	<b>HEAD HUNTERS</b> Herbie Hancock, Columbia KC 32731
30	NEW ENTRY		<b>CANNED FUNK</b> Joe Farrell, CTI 6053 S1 (Motown)
31	31	7	<b>SHE WAS TOO GOOD TO ME</b> Chet Baker, CTI 6050 S1 (Motown)
32	NEW ENTRY		<b>DEATH AND THE FLOWER</b> Keith Jarrett, ABC/Impulse ASD 9301
33	36	3	<b>RECORDED LIVE AT JIMMY'S</b> Michel Legrand, Gryphon BGL1-0850 (RCA)
34	23	22	<b>ECHOES OF A FRIEND</b> McCoy Tyner, Milestone 9055 (Fantasy)
35	NEW ENTRY		<b>PLAYS BIRD WITH STRINGS</b> Supersax, Capitol ST 11371
36	28	7	<b>IN CONCERT VOLUME II</b> CTI 6049 S1 (Motown)
37	NEW ENTRY		<b>MINGUS AT CARNEGIE HALL</b> Charles Mingus, Atlantic SD 1667
38	NEW ENTRY		<b>ALTERNATE TAKES</b> John Coltrane, Atlantic SD 1668
39	33	7	<b>GREATEST HITS</b> Gene Ammons, Prestige P 10084 (Fantasy)
40	37	5	<b>SARAH VAUGHAN &amp; JIMMY ROLLS QUINTET</b> Mainstream MRL 404

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## Motorola Prepares

• Continued from page 1

raphonic Radio Committee), an EIA-sponsored body following close to two years of evaluations.

During the early period of testing and evaluation, Motorola was also in the race, but later withdrew its own system in order to avoid what one official called "perpetuation of the great confusion surrounding the different technologies."

Company executives see the early development of a Motorola-brand discrete 4-channel car radio as a natural extension of the firm's operations, as Motorola is committed to the support of discrete 4-channel broadcasts.

The move is also designed to help spur other manufacturers to "get behind the discrete 4-channel broadcast concept and help make it a success."

Behind the scenes, Motorola is also pushing the manufacture of 4-channel receivers with discrete FM reception capabilities for the mass consumer market, as a major supplier of IC (integrated circuit) modules.

Motorola phased out its own consumer audio products division more than a year ago, but the company remains a major manufacturer and private label supplier of a comprehensive line of home audio equipment, including 4-channel products. Its facilities for this purpose are located in Japan.

Company officials claim that it is unlikely Motorola will reintroduce a Motorola brand line of home audio equipment following the sanctioning of a discrete FM broadcast standard. However, they do not rule out the possibility of a new equipment line, under a different name, backed either directly or indirectly by the company.

Meanwhile, certification of re-

(Continued on page 50)

## DEPARTMENT STORE PROMO Allentown Expo Ups Sales 119%



BSR Mid-Atlantic rep Barry Furman, center, shows turntable, while Hess audio buyer Bill Smith looks on.

ALLENTOWN, Pa.—An estimated 75,000 visitors attending a nine-day Sight & Sound Expo, staged by Hess's department store here last month, were reportedly responsible for galvanizing sales of audio products to 119 percent above the same period last year, according to Gerald Mandel, executive vice president.

The exposition, followed closely on the heels of Hess's equally successful rebate program that re-

funded anywhere from \$2 to \$100 to the shop's customers (Billboard, March 1). It presented products and technological advice from such companies as General Electric, Pansonic, Sony, Scott, BSR, Fisher, Zenith, RCA and Soundesign, as well as software and accessories from Scotch, Memorex and Fidelitone.

The Sight & Sound Expo, one of a continuing series of mini-exhibitions highlighting various product departments at Hess, featured 25

participating manufacturers, and offered visitors an opportunity to meet and talk with factory experts, as well as a chance to buy the highlighted products at attractive discount prices.

Mandel explained that the Expo, which will be repeated, was staged as a vehicle to bring the consumer in direct contact with the manufacturer. "Judging from the encouraging comments we have received

(Continued on page 50)



Sight & Sound—Bob Hook, eastern Pennsylvania Panasonic sales manager, shows prototype "Rhythm Box" (left); Mini record/tape department was installed on floor of Expo (center); Fidelitone rep Carl Jacoby demos new disk washer.



Hess photos

## GE To Sell Clarion Autosound

By RADCLIFFE JOE

SYRACUSE, N.Y.—The General Electric Co. has entered the car stereo market (as predicted exclusively in Billboard, Jan. 18) through a recently concluded distribution agreement with the Clarion Corp. of America.

GE will distribute in this country, on a non-exclusive basis, 11 autosound products carrying the Clarion brand name. The line, which includes both in-dash and under-dash products in cassette and 8-track configurations, will be marketed nationally through GE's audio electronics dept.

Although no one at GE would confirm it, the distribution pact with Clarion is seen as an experimental project by GE designed to give it a feel for the still lucrative autosound market. The project may well be the forerunner of a GE brand-named line of car stereos.

Meanwhile, Clarion will continue its own marketing of the line through its 60 or so distributors. According to Jerry Adler, Clarion's national sales coordinator, there have so far been no objections to the distribution pact with GE by Clarion distributors.

In fact, Adler insists that "everyone" is happy about the agreement as it offers "an excellent opportunity for the line to build national brand awareness."

Paul Van Orden, GE general manager, audio electronics, explains that a growing number of requests by the firm's distributors and retailers for autosound products, prompted the move into this field.

Following closely on the recent disclosure that GE was phasing out of the compact stereo and portable phonograph business (Billboard, March 1), the timing of the firm's

(Continued on page 50)

## DENIED BY BASF

### Unisette Tape System A ?

NEW YORK—BASF of Germany maintains that its revolutionary Unisette ¼-inch tape system will be commercially available in Europe this year, despite rumors of delays among equipment manufacturers and cancellations of some public demonstrations scheduled by Studer of Switzerland and Aiwa of Japan.

According to BASF officials, production of a Unisette player is continuing on schedule by a number of hardware companies in Switzerland, Norway and Germany. Revox, Nordisk and Rink have been named among those companies aiming at a late 1975 delivery of its system.

Meanwhile, no explanation has been forthcoming as to why Studer, which reportedly had been in the forefront of Unisette system manufacturers, cancelled its planned demonstrations at the recent AES show in London and the upcoming NAB show in Las Vegas.

If Unisette does come to market on schedule it may cause a confrontation over patent rights between Philips of Holland and BASF. Although neither company openly admits it, it is understood that certain parts of the Unisette mechanism may infringe patents now held by Philips.

BASF claims that it has held discussions with Philips on the possi-

bility of a joint-manufacturing pact for Unisette. However, Philips categorically denies this, arguing that the development of Unisette is not the correct solution to the problem of achieving better cassette sound quality.

Philips officials stress that they have no plans to market any cassette-type audio tape that utilizes ¼-inch tape as does BASF's Unisette. The company also would not commit itself as to what steps it would take if the Unisette system does infringe its patents. Officials would only say if there is a problem it would be looked into when Unisette comes to market.

Meanwhile, industry speculation is that if Unisette does infringe on Philips patents, and BASF is unable to work out a joint-venture agreement with the Dutch giant, it would probably take the alternate route and look for a means of producing Unisette under specifications that would not conflict with Philips.

Unisette, first reported exclusively in Billboard (June 22, 1974), utilizes a ¼-inch tape of recording studio quality to achieve open-reel performance. The unit has no working parts, depends entirely on the hardware for all transports, and can achieve tape speeds of 1½, 3¼ or 7½ ips.

## Aiko And Aiko Long-Term Trade, Distribution Pact

CHICAGO—A new long-term trade and distribution agreement that will be effective through 1980 has been negotiated between Aiko Corp. of Broadview, Ill., and Aiko Co. Ltd. of Japan, a major supplier of the U.S. company's cassette products.

The meeting was attended by Masanida Ikejiri, president of Aiko Co. Ltd., Yoram Millman, vice-president and general manager, Aiko Corp. and Irving Kryss, president of Aiko Corp.

Aiko Corp. an independent distributor of the Japanese cassette product, will be showing new product under its own house brand, Evadin, at the June CES.

The U.S. firm had considered a change of name to Evadin to avoid confusion with the Japanese firm, but the idea has been abandoned. The confusion occurred when the Japanese firm filed a petition in Tokyo for corporate rehabilitation in December, a situation that has since been rectified, according to Frank Dolik, national advertising and public relations manager for Aiko Corp. (Billboard, Dec. 14, 1974).

## MORE THAN 60 EXHIBIT

### British AES Convention A Success With 850 There

By ADAM WHITE

LONDON—The Audio Engineering Society's 50th convention, March 3-7 at the Cunard International Hotel, appears to have been the substantial success its organizers were predicting. The four-day program of technical sessions attracted more than 850 delegates, and the accompanying exhibition by 60-plus specialist audio equipment manufacturers and service contractors pulled in more than 1,000 visitors.

There were significant contingents from Scandinavia, particularly Sweden, and Germany, as well as a high attendance from British quarters, with personnel from broadcasting firms as much in evidence as those from recording studio circles. The U.S. contingent, however, was "smaller than we were led to expect," according to John Maunder, a member of the convention organizing team and an executive of Shure Electronics U.K.

Although Maunder believes that economic worries may have been partly responsible, few of the hardware companies present admitted to any real concern. "We were somewhat relieved to find that business is going ahead much as before," ob-

served Keith Roberts, sales controller of Dolby Laboratories, although he agreed that the U.S. contingent was light. "From what we can tell, studios still seem prepared to invest," he continued. "This year's AES event has certainly been very successful for us in that regard, and I also know a number of people who believe it has been one of the best for some time."

Tom Bermingham of 3M U.K. was equally upbeat in his comments about the convention as a barometer of the studio industry's well-being. "I've seen no evidence of economic troubles in the recording business," he said. "We've had a greater number of visitors in London than at last year's AES event in Copenhagen. The whole atmosphere here seemed busier, in fact." As well as its own products, 3M also represents Automated Processes Inc. in Britain.

Another firm pleased with the results of the AES event was Ampex, which used it to showcase equipment from Burwen Laboratories, Burlington, Mass.—for which it has acquired worldwide distribution rights outside the U.S.—in addition to

(Continued on page 51)



# Whole New Game: Vidisks

## MCA Execs Explore Their Potential

By EARL PAIGE

*(EDITORIAL NOTE: On the eve of the first East Coast invitational demonstrations of the MCA and Philips videodisk system at New York's Hotel Pierre (17-21), this first interview with new MCA Disco-Vision programming head Norman Glenn, division president Jack Findlater and assistant David Lipton is a good "backgrounder.")*

LOS ANGELES—The rack jobber will be deeply involved in the videodisk and in this type of merchandise he will not live and die by the charts.

FINDLATER: The videodisk will have the broadest-based distribution ever conceived by man, I guess. Because that's what this is, a mass consumer product.

BILLBOARD: You see a tremendous pre-sold factor in terms of consumer exposure don't you?

FINDLATER: Certainly. Consider that the wife goes in and she sees 'American Graffiti,' 'The Sting,' 'Airport,' 'Love Story,' 'Sound of Music' whatever it may be, she knows pretty well what it is. Or take this new original material, they all know who Jack Webb is (he has a disk on advising children about drugs) or who Robert Young is (a disk on health) so there is already prior exposure.

BILLBOARD: How do you see your programming mix shaping up?



FINDLATER

# \$1 Mil Akai Promo

• Continued from page 3

U.S. tastes considered." (An acoustical engineer from Japan has been in Akai's Compton facility for four weeks finalizing expansion of Akai's speakers.)

Following a market research program designed by new advertising/public relations agency Cunningham & Walsh and pinpointing the 18-34 male consumer customer, Phillips says a key element in Akai's new marketing program is guaranteeing dealer display and sell through.

Thus, a thoroughly detailed display program is in effect and will be promoted with dealer meetings in 10 key markets (another way Akai is zeroing—"we are not going to spread ourselves thin," says Jay Menduke, audio products marketing manager, in making the kickoff Playboy Club presentation here).

Key element in the dealer display plan is being able to purchase on 180-day invoice with 5 percent discount for payment within that 180 days shelf show models in Akai's three categories: receivers, tape decks, speakers.

A massive advertising sales promotion campaign begins Monday (17) in print, on radio and TV (Akai's first bid on the tube). There is a three configuration demo tape being readied too. In the 10 key markets, consumers will vote on their favorite recording acts with consumer winners (from a drawing) receiving a \$200 cassette deck (the store salesperson wins one too if he's named on the voter's ballot). A mystery shopper in each market hands out \$10 bills when a salesperson demos an Akai.

Background behind the blitz is that Akai has built up a solid reputa-

FINDLATER: There will be how-to's, how to fix a faucet, make a bed, feature films, there will be nostalgia, we have a whole W. C. Fields series, Marx Brothers, then there's comedies, horrors, what that mix is will depend on our ongoing marketing studies but we know there will be a wide, diverse repertoire (he kicked off history, hobby, education, dozens of categories).

BILLBOARD: In terms of charts on videodisks, you see a more persistent life than is so in audio?

GLENN: There is no parallel. I see a chart in terms of the New York Times best seller books list. I see a long, persistent life. We're talking about something people want to keep on a book shelf, it doesn't matter whether it sold this week or last.

BILLBOARD: Do you see two types of consumer motivation, a collector who wants more to own than possibly to use and then a user?

GLENN: We're just getting into our consumer research, but we're of the opinion that a collecting habit will be developed among people.

LIPTON: I often answer this by asking what do you do with a book after you've read it—you keep it.

GLENN: To continue with the book analogy, just as there is fiction and non-fiction, the non-fiction which you may go to more often... the fiction is still there for that time when you say, hey, I think I'll read that again and then you reread it. But the repeated use, I suspect, is going to come more from the non-fiction than the fiction.

BILLBOARD: You mentioned that you were at a friend's house and

tion technologically. "We are stronger in many more countries than we are in the U.S.," Phillips says, adding that Akai first became a familiar U.S. brand when thousands of service people bought Akai in PXs in the '50s.

Former vice president-general manager of Califone International (nee Califone Roberts), Phillips says Akai's role as manufacturer of the Roberts brand is carrying over but the carryover is "less and less," and that, really, it's no big deal. Akai (named after founder Saburo Akai) is out to build an entirely new image anyway.

Speaking to the video side, headed by Ward Brody, Phillips says Akai is "very impressed" with the potential of the videodisk and is watching this closely. Akai's video plans, though, are even more industrial oriented with a big effort underway in broadcasting. "We have over 50 stations doing news with our portable color system (22 pounds, \$7,000).

In this regard, Akai's technological isolation as the only 1/4-inch video recording backer makes no difference. Akai's market wants "high performance and light weight portability."

As to how far Akai will broaden its audio line, Phillips says "not every component is appropriate in every market." Thus, Akai's high end turntable in Canada does not mean Akai adds turntables here. Speakers do figure in expansion plans, because for one thing, it's a dealer door opener and customers often want a whole system from one brand, which is exactly Akai's strategy.

Akai's theme: "If you are going to get big, you gotta be good... We're good." Phillips believes this too.

noticed that a group of 12-year-olds were watching 'I Love Lucy' and that there is a whole new market for older features and series?

FINDLATER: When I characterized 'I Love Lucy' as old stuff, they said 'old'? The point is, it's not old to them. Wasserman said once, "there's no old product, just old people."

LIPTON: The classic example on that is the study MGM made on 'Gone With the Wind.' Every seven years a brand new audience, a tremendous audience.

BILLBOARD: You see also don't you the possibility of people wanting to see just specific scenes in great movies, and there is the addition this gives to filmmaking teaching, the freeze frame, the slow motion?

GLENN: Freeze frame, slow motion, random access.

FINDLATER: Of course there are vast possibilities in education and business as with our hand-held remote digital counter... with this, you spin a thumb wheel to the frame number you're searching for and the counter automatically locks on to that frame. There's about 53,000 frames. In a second or two, it'll latch on to what you want and freeze. Then you have slow motion, crawl, fast forward, fast rewind.

BILLBOARD: In terms of shooting new material for videodisk, can

(Continued on page 50)

## MIAMI ENDS AKAI PROMO

LOS ANGELES—Akai is dropping in four tape machines and two receivers during its 10-market dealer promotion winding up next week (24-26) at Philadelphia Marriott, New Carrollton (Md.) Sheraton-Lanham and Miami Playboy Club. Other meetings: San Francisco Playboy Club (13), Denver Playboy Club (17), Dallas Executive Inn (18), Houston Marriott (19), Boston Playboy Club (20).

Akai is stressing Dolby in the CS-34D (\$199.95) and GXC-39D (\$249.95) cassette decks. Two open reel models are GX-230D (\$499.95) and GX-270D (\$599.95). New receivers are AA-810B (\$250), claimed the only model in its class with dual process Dolby, and AA-810 (under \$200) without Dolby. All were previewed, but not priced, at pre-Winter CES showing (Billboard, Jan. 18).

# Solid Feedback From ITA Tucson Seminar

• Continued from page 1

general tenor of the program, which dealt directly with the nuts and bolts of both audio and video applications that are helping solve today's problems and will provide tomorrow's profits.

• Kevin O'Sullivan, executive vice president of the American Society for Training & Development (ASTD), spotlighted 12 success stories to graphically demonstrate how A/V is paying its way: Univ. of Arizona "microcampus" is successful off-campus TV continuing education program; Brigham Young Univ. math module videocassette series paid for themselves in two years; Granite School District, Salt Lake City, has 50,000 videocassettes in libraries serving 73 buildings using TV; FMC Corp. used videocassettes for successful Chinese government agency pitch; Intercontinental Tele-video helped U.S. advertiser sign Swiss actor for commercial using videocassette audition; GTE Service Corp. saved \$50,000 a year with 12 videotapes on engineering economics; AT&T uses video link for 20 operating companies from Training Center for Technical Education; Library of Congress decreased costs with move into tape for Talking Book Program for blind; Kaiser Aluminum cleared up high-speed equipment problem with slow-motion playback of VTR unit; Standard Oil (Ind.) used 12-minute vidtape to sell Amoco dealers on Metropolitan Life program.

• Bob Pfannkuch, Bell & Howell, and chairman of SMPTE videodisk committee, outlined some of the coming advances in videotape and disk, and satellite technology, pointing out some of key similarities and differences in leading vidisk con-

tenders, as well as potential for a viable home videotape market as well. He also touched on ENG—electronic

(Continued on page 51)

## 4 HONORED AT ITA CONCLAVE

TUCSON, Ariz.—The International Tape Assn. honored William Lear, pioneer of the 8-track cartridge system, with its 1975 Audio Achievement Award; Alex M. Poniatoff and Charles Ginsberg of Ampex, developers of TV recording on magnetic tape, with the 1975 Video Achievement Award, and Oscar Kusisto, Motorola Automotive Products, with a special plaque in recognition of his role as ITA co-founder and chairman for four years. Awards were presented at opening session of the group's March 2-6 fifth annual seminar.

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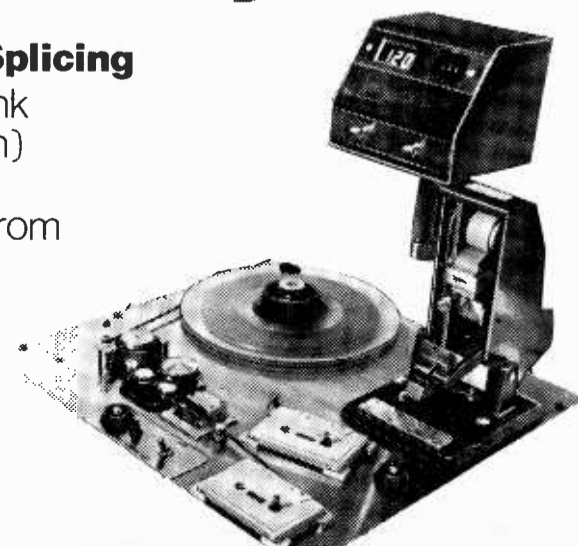
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## EMI May Liquidate Italian Co.

LONDON—Unless a purchaser can be found for its Italian Voxson subsidiary, EMI will put the company into voluntary liquidation April 1. And, a statement in EMI's half-year results reveals, it is likely that between \$25-\$35 million will have to be written off as an extraordinary item in this year's accounts.

EMI's troubles with Voxson, which manufactures radio, television and hi fi equipment, began 12 months after it acquired a 50 percent stake, later increased to 100 percent, in March 1971. In the following March, the founder, Signor Piccinnii died. After two years of breaking even at operating profit level, the company was seriously affected by a major recession in the Italian economy, coupled with high inflation.

Television's uncertain position, due to the government's indecision regarding the introduction of color, worsened and a slump in the motor industry affected sales of car radios and tape players. Some hi fi units were shown at the 1974 Summer Consumer Electronics Show in Chicago, with the general industry comment that the sound was good, but design was poor.

Voxson suffered particularly heavy losses in 1974's last six months, which continued this year. And the problem was affected by increased trade union demands on Voxson and a refusal to allow any reduction in level of employment.

Now EMI has advised the Italian government that in the absence of a sale to a third party, the company will go into voluntary liquidation at the beginning of April.



Panasonic photo

**UNREFUSABLE OFFER!**—Dalis Marketing, Long Island City, has "very aggressive selling approach" to Panasonic auto product sales in the distributor's "Great Getaway" '75 promotion. Seated in Dalis custom-built Silver Cloud Rolls are veep Bob Kuttruf, left, and president Herb Blumenfeld, flanked by sales organization armed with "persuaders."

## Rep Rap

At a recent corporate meeting of Wallace Electronic Sales, Inc., Morris Molsinger Jr. was named vice-president and Edward F. Healy was made secretary-treasurer. President is William C. Jaudon.

The firm is headquartered at 13902 N. Dale Mabry Hwy., Tampa, Fla. 33624.

Elmar Associates has added Fidelitone to its

EMI has guaranteed to repay all bank loans, but regards it as impossible to estimate the value of assets, including freehold premises. "against a background of threats of appropriation and factory occupation by the trade unions." Sales prospects are also said to have been damaged by the unions' hostile attitudes to prospective purchasers.

line of product, and will rep the new line from 3385 Thronwood Dr., Atlanta, Ga., 30340 (404) 938-2821.

Onkyo Sales Section, Mitsubishi Intl. Corp., is covering 10 midwestern states with the addition of three new midwest reps.

Mel Foster Technical Sales, Inc., Edina, Minn., covers Minn., N.D., S.D. and parts of Wis.; Roach-Spencer & Assoc., in Prairie Village, Kan., will bring Onkyo to Mo., Kan., Iowa, Neb. and parts of Illinois. Cooper Associates, in McMurray, Pa., will cover W. Va. and parts of Pa.

Wald Sound is setting up warehousing facilities in Patterson, N.J., and appointing additional reps in the east and midwest for its four lines of speakers.

Covering New York metro and N. N.J. will be Component Marketers, Inc. (CMI) in Montclair, N.J.; the six New England states will be handled by V. F. Sales, Inc., in Natick, Mass.; and in the Midwest, Amex Marketing, Inc., Chicago, will be Wald reps.

## MCA & Philips Show Videodisk

• Continued from page 49

you make other use of the film or tape master, say in other mediums?

GLENN: "It's entirely possible that we will make something for the disk and then have the educational division or someone else distribute into another market."

BILLBOARD: So you can come off film, off tape—

FINDLATER: We can come live off the air.

BILLBOARD: Then, of course, there are the radio implications.

FINDLATER: No needle, no surface noise, no wear out, tremendous separation—Kent Broadbent in our lab has said that in the case of the Los Angeles Symphony with 100 instruments, each instrument could have its own channel.

BILLBOARD: Getting back to programming for video, do you have to take into consideration the new developments in large screen projection?

GLENN: They integrate very well. There's no technical aspects for us because it's going to be the same ratio as the television screen. (Part II next week will cover program length, random access, changer need, entertainment competition.)

## Discrete 'Q' FM

• Continued from page 48

ceivers used in the NQRC tests is being made at McMartin Industries, Omaha. McMartin was instrumental in developing methods of measurement and special test equipment for the study.

## Car Stereo Motorola 'Sound Machine' New 8-T 'Step-Up' Line

FRANKLIN PARK, Ill.—Motorola will introduce a new "Sound Machine" line of 8-track car stereo players at its national distributors show scheduled to get underway Thursday (20) in Chicago.

The line, designed for "step up" selling, will include two in-dash and six under-dash models ranging in prices from \$29.95 to \$239, accord-

ing to Tom Carroll, national distributor sales manager, Motorola automotive sound products.

The "Sound Machines" boast such exclusive Motorola features as automatic eject, power boost and soft lighted tape dial, claims Carroll. The automatic eject mode kicks the cartridge out of the player when the car's ignition is switched off. He explains this protects the cartridges, often damaged when left in the player for extended periods.

Sound Machine's "power boost" feature is said to provide an increased frequency response and instant volume increase response.

Units in the new line, which is set for an April delivery, include the top-of-the-line model TF874 which will retail at about \$239; the TM316, with "power boost" function, and instant volume increase response, list-priced at \$49.95; TM 416, with most of features of the TM316, plus automatic eject mode and soft-

(Continued on page 51)

## GE/Clarion Deal

• Continued from page 48

announced car stereo involvement is seen as a move to reassure its accounts that it was not abandoning the audio electronics market entirely.

GE will market the car stereo line through catalog houses, appliance outlets, mass merchandisers, discount houses and radio shops. Specialty retailers handling car stereo on an exclusive or semi-exclusive basis will not be tapped at this time, as the GE distribution network does not extend to this area, according to Van Orden.

He lends further credence to the theory that GE will eventually market its own line of car stereo products when he acknowledges that the autosound market is strong and will continue to grow at about 12 percent a year over the next five years.

The products to be distributed include three 8-track stereo players, two 8-track tape/radio combinations, an automatic reverse cassette tape player, and an AM/FM multiplex cassette/radio combination. Four speaker units and seven custom in-dash installation kits are also available.

The car stereo units range in price from \$39.95 to \$153.93, with speaker prices from \$9.95 to \$24.95 a pair. Suggested list prices on the seven custom installation kits range from \$1.60 to \$6.15.

A one-year warranty on parts and labor will be available nationwide through Clarion's network of more than 300 authorized service centers.

The line will be promoted in-store through four point-of-purchase demo-displays that are available to dealers complete with wiring and control switches. According to Van Orden, the cost of the display can be applied against the retailer's cooperative advertising fund.

## Hess Sight & Sound Expo

• Continued from page 48

from both manufacturer and customer, I believe we have accomplished our objective," he says.

Mandel also disclosed that many manufacturers showed new products at the exposition in an effort to get direct consumer response. He claimed the feedback received was extremely beneficial.

Among the new products is a prototype of a Panasonic "Rhythm Box," a unique AM/FM radio system with modes that allow the listener to change the tempo of the music from its original format to a choice of rhythms including ballad, twist, fox trot, tango and waltz.

The unit also includes built-in synthesizing facilities for drums, cymbals and about four other instruments; inputs for mixing in external music sources such as guitar, other live instruments, or recorded music; and a 6½-inch speaker offer-

## Tape Duplicator

"Dull: How to recognize it and avoid it," is the theme of first northeast regional meeting/workshop of International Industrial TV Assn. (ITVA), Saturday (22) at Emerson College, Boston, regional director Herbert Wolff, New England Video Services, announced.

Speakers include Daniel Lounsbury, Emmy award winner and former producer of "Bell Telephone Hour" and "Your Hit Parade"; Donis Donis, acting chairman, Boston Univ. division of public communications, and Tom Anastasi, author of "Communicating for Results."

For information on attending, Wolff can be contacted at (617) 266-3700.

## New Tenna Speaker A True Mindblower

CLEVELAND—A car speaker with a built-in amplifier that boosts output to 39 watts RMS per speaker is now available from Tenna Corp.

The Mindblower, model PS-69RD, is packaged in a bright-colored youth-oriented self-sell carton, and is geared for easy customer installation. List is \$59.95 per pair.

ing full-bodied sound reproduction.

Panasonic has not yet decided whether it will market the system, and is taking it around the country to other shows similar to the Hess expo to monitor consumer response. No introductory price has been established.

In assessing the results of the show, Bill Smith, Hess's custom sound equipment buyer, believes the exposition has helped strengthen his company's position as a knowledgeable sight and sound retailer.

"We are giving the customer an extra shopping dimension . . . a chance to get the facts directly from the experts; and because of our strategy, custom sound sales have quadrupled over last year's figures," says Smith.

The firm also did a "runaway" business in blank and prerecorded tapes, and records during the show, according to Bruce Hiroto, Hess's record, tape and book buyer.

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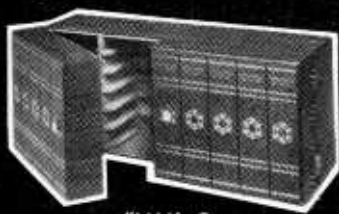
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## Buyers Rush To Florida Merch. Show

By SARA LANE

BAL HARBOUR, Fla.—Although less than a handful of consumer electronics firms were represented, the sagging economy wasn't apparent as a solid phalanx of buyers flocked to Larry Karel's semi-annual Florida Merchandise Show, March 8-10 at the Americana Hotel.

With a particular appeal to the growing South American and Caribbean markets, Karel hopes to get more audio firms represented at his next show, Oct. 25-27. "It will be a pre-Christmas buying show and we expect to do as well then as we do in March," he says. "We also will be concentrating on Latin America."

(Squelching rumors to the contrary, Karel says his Independent Housewares & Mass Merchandisers Exhibit (IHE) "is definitely on" for Jan. 11—Super Bowl Sunday—13 in the Conrad Hilton Continental Ballroom in Chicago, overlapping part of the National Housewares Manufacturers Assn. McCormick Place expo. The 1976 Winter Consumer Electronics Show will run Tuesday-Friday, Jan. 6-9. Reservations for both sets of dates were confirmed by the Hilton.)

At the Miami expo, Brooke Distributors and J&B Associates of Miami, one of the largest independent consumer electronics distributors/rep firms in the Southeast, was the only "true" hi fi company there.

Regional director Morton Lackritz noted it was the first show of its kind for his company, which usually gets involved only with hi fi expos. Firms represented included Solar Sound, JVC, Sony Superscope, Toshiba, Grundig and Phone Mate.

"We constantly hear how bad business is supposed to be and are a little shocked that ours is going so well," he says. "All last year and for the first quarter of 1975 our sales have been consistently ahead of previous periods. Our South American sales also are way up from a year ago—at least double. We generally sell through exporters here and our Atlanta branch."

Among popular audio items doing well at the show, according to Lackritz, were the Superscope stereo tape recorder/radio, listing for \$200, and Pioneer auto cassette/8-track units and home stereo systems. Solar Sound's "The Story Tales By Superscope" created interest. A "learn-to-read" series, the fairytale books with corresponding cassettes were offered in bilingual English/Spanish version with 12 titles available, and another dozen ready in May.

Ramson Trading, New York-based importer, reported brisk sales in Ramson's 2/4-channel AM/FM quad system with four speakers, retailing at \$169. President K.D. Ramsey says the economic slowdown in the U.S. is "making me concentrate on South American countries not affected by our economy. They have oil products, a sugar industry and good tourism business."

Matronics, Inc., Colorado Springs, repped by Ethel Miller (International Manufacturers Mart), drew good crowds for its colorful sound activated speakers, strobe and mood lights, and stereo systems. "The big item has been the stereo speakers with sound activators converting sound to light, giving listeners a constant rainbow of colors that pulse with the beat of the music," she explains.

## ITA Tucson Success

• Continued from page 49

news gathering—with the growing use of color vtr porta-paks by over 100 major TV newsrooms, now moving into teleproduction area via the time base corrector, taking play from film.

• Jack Findlater, MCA Diso-Vision, focused more on the technical/institutional applications of the Philips-MCA videodisk system as an improved information storage and retrieval system, calling it the "lowest cost read-only memory device offering more data for the dollar."

• Eric Porterfield, CBS Records, who helped set up the original Columbia 8-track and cassette duplicating system, outlined the basic design of a studio for in-house audio production, covering design, ambience and equipment. (By way of contrast, TEAC's Bill Cawfield told Billboard of the growing market for low-priced "home" studios built around hi fi components. The company sees a potential gold mine and as a result is expanding its line of mixers and adding mikes.)

• Dick Kraus of Simtek, who worked on the original Lear Jet 8-track system, recapped how Bill Lear had the concept of a viable consumer product, developed a valid market appraisal and a price to attract customers. He also emphasized that tape is the first personal retrieval/storage system developed since the Gutenberg printing press and the cost of raw tape and plastic haven't gone up as much as paper and ink in the last few years.

• Neal Hall, National Education Assn., focusing on getting out of audio what you put into it, drew the line on in-house production only if within the economics. In developing and producing products for sale on audio-tape (or video for that matter), the key is knowing what will transfer successfully from one medium to another. Questions to be answered are if it's informative, dramatic, enhanced by music or sound effects, tells a story, transfers from written text and most important—will somebody buy it?

• Dick Joy, Burroughs, detailed some of the problems in his 12 years of determining what communications needs are best suited for audio. The practical corporate problem comes down to evaluating what the end result will be, and what the customer (executive or division)

## AES Scores 'Hi' In London

• Continued from page 48

its own lines. Burwen hardware which attracted attention from AES visitors included a professional noise eliminator and three models of dynamic noise filters. According to Tony Shields of Ampex U.K. the latter equipment has even drawn the attention of London's New Scotland Yard, which is looking for an effective way of "cleaning up" police broadcasts.

The AES convention generated interest, too, for Westlake Audio's tie-up with British firm Scenic Sounds. A complete monitoring system was operating for the duration of the exhibition, specially "acoustavoiced" for the room in which it was installed. Westlake Audio via Scenic Sounds has just won a major contract for the acoustic redesign of the Manor, the Oxfordshire recording studio of Virgin Records.

Scenic Sounds also represents dbx noise reduction systems in Britain, and was featuring a display of equipment as well as playing dbx-encoded material to visitors at the AES exhibition. U.S. president Dave

wants to accomplish. The growing use of speech compression units that significantly aid the editing process—and cut tape costs as well—also was highlighted, with units available from Lexicon, Vocom, Magnetic Video, among others.

• Gerry Citron, Intercontinental Televideo, who handled OEM arrangements for the first Philips/Norelco Carry-Corder cassette unit in 1966, reviewed some of the new audio hardware developments, with an assist from TEAC's Cawfield. One key statement: audio is a very important part of video, and getting more attention.

• Joe Bellon, CBS News, touched on the key problem of successfully distributing a growing number of spoken-word audio (and very soon video) products to a home market that is musictape oriented. "Unless we come up with a lot of cassette consciousness raising," he emphasized, "we aren't going to realize this market potential." CBS News has a "Vital History" series it markets through Grolier, and Columbia Records special products just introduced "The CBS Sound Effects Library."

• Making tapes more interesting, informative and creative was discussed from different viewpoints by Jim Marshall, Development Digest; Stan Weisenfeld, Corning, and Ed Falasca, BED&O.

• Separate video workshop roundtables on 16 varied topics were moderated by a solid cross-section of industry and education users, including W.T. Grant, Exxon, State Farm, Texas Instruments, Coca-Cola, Xerox, Time-Life Multimedia, Public TV Library, IBM, Bell System, Arthur Young, Hewlett-Packard, 1st National Bank of Chicago, Standard Oil (Ind.) and Granite School District.

• Social highlights included addresses by Olympic champ (and former Chicago WAAF DJ) Jesse Owens, former presidential press secretary J.F. terHorst who gave his own insight to President Ford based on 25 years, Dr. Joyce Brothers' provocative analysis of male/female relationships, CBS News analyst Robert Pierpoint, and humorist Art Buchwald, who closed the seminar on a high (or low) note. Virginia Knauer, presidential consumer affairs spokeswoman, was detained in Washington, D.C., but sent taped greetings.

Blackmer is in London to discuss the possibility of dbx-encoding the soundtrack for the upcoming major rock movie, "Tommy."

A breakthrough in quadrasonic reproduction hardware which could hasten the introduction of 4-channel home reproducers was announced during the convention by CES Records vice president Stanley Kavan.

The device, a quad enhancer, was introduced in the U.S. at the Winter Consumer Electronics Show (Billboard, Jan. 11, 18), but was making its British debut. Cost is expected to be around \$23 when in full production, Kavan said. "This will enable stereo records to be played on quadrasonic equipment not only, as now, with full stereo compatibility, but with almost complete 4-channel effect, giving the sound a 270-degree surround. It also enables VHF stereo broadcasts to be used in the same way to achieve full quadrasonic sound."

Four-channel advances were also among the topics tackled in the AES technical sessions.

## Jukebox Programming

## Rhinehart a Liaison For Florida Coinmen

WINTER HAVEN, Fla.—A strong representation on legislative matters is of utmost importance to the operator, and is one of the reasons that any state associations are formed.

The Florida Amusement Merchandising Assn. has appointed a full-time liaison person, association executive director Robert S. Rhinehart, Jr., to be in direct touch with legislation in the state capitol of Tallahassee. The job of keeping up with proposed laws has almost tripled with the extension of the legislative sessions from April to December.

The service available to operators includes a hot line number: 904-222-2438. The extent of his services include:

- legislative reports mailed to members;
- a news letter discussing all proposed bills affecting the industry directly or indirectly;
- accurate and up-to-the-minute reports on the status of any bill during the session on request of any member;
- presentation of members views and problems to legislators at the proper times during a session;
- personal contact with state officials, boards, commissions, legislators, and department heads;
- attendance at public hearings before legislative committees;
- requests for members help when necessary in contacting or writing the legislators, or in making personal

appearances on a planned program;

—liaison between other association representatives, and enlistment of their help in sponsoring or opposing legislation.

## Sega Taking Over Seeburg's Pinballs

CHICAGO—Louis J. Nicastro, chairman of the board of Seeburg Industries, Inc., and David Rosen, chairman of the board of Sega Enterprises, Inc., a majority owned subsidiary of Gulf + Western Industries, Inc., announce an agreement in principle for Sega to acquire the pinball manufacturing operations of Seeburg's subsidiary, Williams Electronics, Inc.

Under the terms of the agreement in principle, Sega would assume the liabilities of Williams and the acquired distribution units, and approximately \$7,000,000 of Seeburg debt. Seeburg would receive a 20 percent equity position in the combined Sega-Williams operation, a loan of \$2,250,000 and all of the 416,148 shares of Seeburg Class A Capital Stock currently held by G + W.

The companies said that the transaction is subject to the execution of a definitive agreement, the approval of the boards of directors of both companies, and various other requirements including the consent of certain of Seeburg's bankers.

## NLBA Tags May As Natl Tavern Month For Coinmen

WASHINGTON, D.C.—Operators worried about lack of music play in bars can take advantage of a national promotion planned by the National Licensed Beverage Assn. for National Tavern Month, designated as May.

All promotion is aimed at depicting the important role the American tavern has played in the develop-

ment of our country, and includes suggested gimmicks, special drinks, sample newspaper ads and radio scripts for use by the tavern owner.

While much of the material relates to food and drink, some suggestions for participation by customers should bring jukebox-playing people into the corner bar.

Some of the suggestions include:

- where local regulations permit, re-create the "gaming" night popular in colonial taverns 200 years ago;
- hold talent contests and sing-alongs (old Mitch Miller records);
- have a dress-up night on themes such as hobo, gay nineties, '50s, western, colonial, with appropriate records on the jukebox;
- hold afternoon instruction and display in handicrafts for ladies, backed with MOR music.

Further information can be obtained through the NLBA, 1025 Vermont Avenue, N.W., Washington, D.C.

## Sound Machine

• Continued from page 50

lighted tape door, list-priced at \$59.95.

At \$99.95 is the top-of-the-line under-dash Sound Machine unit that features all the advanced technology of the TM416, plus an FM radio. Other units range from a basic 8-track player at \$29.95, to a number of in-dash units with AM/FM stereo radios and prices ranging from \$169 to \$179.

Carroll discloses that even though the Sound Machine line features no cassette equipment, the company does have long range plans for including this product. He explains that the line was launched exclusively with 8-track product because this was at present more in demand than automotive cassette players.

## Symposium Set For Swan Lake

NEW YORK—A symposium on industry problems conducted by operators, record manufacturers, one-stops and games manufacturers, will highlight the business program planned for the Music & Amusement Assn. Inc. convention and anniversary to be held May 16-18 at Stevensville Country Club, Swan Lake, N.Y. Also on the agenda are speakers from the New York City tax department to answer question on taxes.

Social events planned include cocktail parties, golf tournament, banquet on Saturday night, door prizes and gifts. The club provides children's activities, teen programs, and babysitting.

Rates are \$40 per day for an adult, and \$17 for each child. Reservations can be made through Ben Chicosky, managing director, Music & Amusement Assn. Inc., 250 W. 57th St., N.Y., N.Y. 10019. The convention site is 90 miles northwest of New York City.

The Assn. changed its name from Music Operators of New York to reflect the dual nature of its members in operating games as well as jukeboxes. It is the largest state trade association affiliated with the Music Operators of America.

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**DESIRES POSITION AS TOP 40 JOCK,** either AM or FM rock personality, at a small market station, any hours, state of California only. Moving to L.A. approx. April 1975. Caucasian, 24, school trained, 3rd phone endorsed. Tight board and very strong delivery. Some experience, but need additional experience and exposure. Hard worker, stable, great potential. Enjoy production, MC, and disco gigs. Also interested in hearing from management of newly or yet-to-be constructed/licensed stations in the process of hiring TOP 40 jocks, jocks due to leave TOP 40 stations, and from discotheques needing jocks. Non-returnable recent studio demo and letter air-mailed on the same day that replies are received. Your price. Need a break. "YES" to first offer. All replies strictly confidential. Write Mike Zipeto, P.O. Box 144, Annex Sta. P.O., Providence, R.I. 02901 mh22

PROMOTION OR MARKETING POSITION with record company wanted. Background in all phases of music and labels. Broadcasting, production, programming and sales knowledge also. Resume upon request. Chris Schaler, 7151 East Raymond St., Indianapolis, Ind. 46239. (317) 356-8398. mh22

**CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.**

**Talent In Action**

• Continued from page 33

The newly-crowned Grammy "country group" award winners put on a well-thought-out, slick, professional show. With their melodic voices they covered all types of music from jazz, blues and country to rhythm and blues, blended to perfection.

Starting off with Dizzy Gillespie's "Salt Peanuts," the trio soon had the audience foot stomping and handclapping. The showstopper was a rousing rendition of their hit "Yes I Can."

Although their mode of apparel and 1940s hairdos are campy, the Pointers are one of the most contemporary acts today. With their own brand of twirling, scarf-waving antics, the reed-slim trio took South Florida by storm in its first nightclub appearance here. SARA LANE

**FRANNIE GOLDE**  
*Bottom Line, New York*

Judging from Frannie Golde's March 6 performance it would be a bit premature to talk recording contracts just now, even though word is out that at least two major labels are eying her services.

If stage enthusiasm was a sole criteria, Ms. Golde would be in good stead, as she rocks, rolls and, in general, belts out song after song. Unfortunately, while the energy is there, originality and sustained excellence aren't, and it shows.

Backed by piano/bass/drum combo and accompanied by a female vocal trio, Ms. Golde worked her way through several numbers a la Janis Joplin, Tracy Nelson, Laura Nyro and a touch of the Pointer Sisters thrown in for good measure. Her pipes were more than adequate for the job but only, it seemed, in the higher ranges. Missing were many of the interpretative subtleties necessary for any given song, as well as for the success of an overall set. Material showcased also fell quite short, as it tended to be repetitive and somewhat surfacey.

Manhattan Transfer, who headlined the bill, were reviewed in this section recently.

**CHIP TAYLOR**  
*O'Lunney's, New York*

Chip Taylor is a rare person. As a songwriter he is equalled by few, but it is his performing side that is deserving of more recognition. He has a natural stage presence that makes everyone feel relaxed. While his songs have been performed masterfully by many top recording artists, Taylor's own approach to each Feb. 21 was captivating. The listener becomes immersed in his words.

Now, these comments can be thrown out at random to an assortment of other artists, but they really stick with him. His back-up group knows his songs backwards and forwards and can sing harmonies when needed.

Pianist Joe Renda, guitarist George Kiriakis and bassist Dave Kapell seem to enjoy playing with Taylor and were each given a chance to spark throughout his performance.

Each song was better than the next, but those that took first prize were "Son Of A Rotten Gambler," "I Read It in Rolling Stone," "The Coal Fields Of Shikshinny," "Gasoline," "Angel Of The Morning" and an amusing update of his classic, "Wild Thing." JIM FISHEL

**MILLIE JACKSON**  
*Barney Googles, New York*

If you don't know what the word funky means don't bother to look in a dictionary, just go and check out Millie Jackson. Her earthy erotic voice and her songs about clandestine love affairs are as funky as an order of barbecue chicken. In her Feb. 28 show she had the overflow crowd in the palm of her hand from the time she walked on the stage until the moment she left.

Unfortunately the band was not as good as it should be, but Ms. Jackson more than made up for this deficiency with her overpowering stage presence and her sexy conversation. Don't look for Millie Jackson to be playing for the 4H kids in Des Moines, her act is X-rated and oriented

**KEITH JARRETT QUARTET**  
*Avery Fisher Hall, New York*

Performing alone or with his quartet, pianist Keith Jarrett imprints his musical consciousness on audiences in a singular and spellbinding way.

Jarrett took time out just once March 2 to inform everyone they were hearing all new compositions. From there the set flowed uninterrupted, from theme to theme, as quartet members, Dewey Redman, Charlie Haden and Paul Motian permutated themselves with Jarrett, forming trios, duets or solos. The distinctiveness of Jarrett's approach to jazz becomes more readily apparent in his solo efforts. His playing has a delicacy that belies the fire and intensity that goes into producing it.

Besides being members of this quartet, bassist Haden and saxophonist Redman share common bonds in their long association with Ornette Coleman as well as being leaders and composers in their own right. There is no mistaking their contributions to the growth of Mr. Jarrett and the performance that evening. Drummer Paul Motian who has been with Jarrett since 1969 provided the proper timbre and rhythm at every turn. LAWRENCE FROST

MARCH 22, 1975, BILLBOARD

## 'Odessa File' Bows In U.K. As Talking Book

LONDON—The best-selling novel "The Odessa File" has been chosen for the first story-tape by a new talking-book company. Read by actor Patrick Allen, the first release will be backed here by television advertising.

Goodwin Talking Books, based in West London, has chosen the novel

## Infringement Rule In U.K.

LONDON—Advanced Recording, trading as Selectadisc of Nettingham, undertook in the High Court here not to infringe copyright in sound recording, held by Capitol Records, EMI and nine other recording companies.

The company also undertook not to convert any infringing recordings, including tapes, to its own use. It will also hand over all records and tapes embodying infringing material. However nothing in the undertaking applies to recordings in which Advanced Recording is not aware that copyright subsists.

The high court was told damages and costs had already been paid by Advanced Recording.

to launch a series of best-selling books on tape and future releases include novels by Sir Arthur Conan Doyle and Georges Simenon.

The condensed recordings come in two 50-minute tapes packed in a box representing the original hardback dust cover, and will retail for \$7.17. The "Odessa File" tapes are being launched this week through a series of half-minute TV commercials.

Graham Goodwin, managing director of the firm, says the idea of marketing books came to him when his father had a cataract operation, and after discovering the high listening figures for BBC Radio Four's series "A Book At Bedtime."

"I was appalled at how small a percentage of the public read more than three books a year—something like 8 percent. I realized there was a market, providing the tapes could be produced for about the cost of a hardback novel."

Second release will be one of Georges Simenon's Maigret stories, read by Rupert Davies. This will be followed by John Hawsworth's "Upstairs, Downstairs," read by Pete Murray, and next comes "The Moon's A Balloon," read by the author, actor David Niven.

## Dutch Pirate Stations In Dutch With Law

AMSTERDAM—The pirate radio stations which formerly operated from the Dutch coast cannot be defeated by law, it appears. With Radio Mi Amigo still broadcasting from the Radio Caroline ship anchored in the Thames estuary off the English coast, and plans for Radio Veronica to be back on the air within weeks, the Dutch and Belgian police are making fervent enquiries without too much success. The Radio Mi Amigo operations are now wholly run from Playa de Aro in Spain, but before all of the staff had evacuated the studios on a farm in the Dutch village of Oprakel, the hideout was raided by the Dutch, arresting two disk jockeys and two record company officials.

Mi Amigo is sure to gain popularity in Holland as one of the former Veronica disk jockeys, Stan Haag, now works on the station. He is not at present recording programs for the station from the studios in Playa de Aro, but is live on the ship.

The return of Veronica is mainly unsubstantiated rumor. Owners of Veronica are not part of this new venture, though they may rent or sell their ship to the organization. The V.O.O., the legal organization set up by the Veronica owners, the brothers Verwey, is still campaigning for a share of the air time on Hilversum 4, the new Dutch radio service. It is expected that the new Veronica will operate in the same way as Mi Amigo, with advertising and tenders possibly shared.

Record companies in the Netherlands are still very conscious of the success they achieved through Veronica, RNI and Mi Amigo, but their official statements say they will not supply records to the pirates. As in Britain with Radio Caroline, the official statement is far from the truth, with the majority of companies and agents supplying records and tapes.

## RCA Promo In U.K. Coinciding With Como Tour

LONDON—All available Perry Como product will be re-promoted via a special RCA marketing campaign, which has been timed to coincide with the singer's U.K. concert tour in April.

In addition, RCA is releasing a special compilation album of Como hits and also a new single, to tie-in with the promotion, and there are plans to build a BBC-TV documentary around the tour, which is the first Como has ever undertaken.

The new album, "Memories Are Made of Hits," will feature major items from Como's back-catalog recordings, which were not included on the recent four-album set, "The First 30 Years." The LP will be promoted by more than 500 window displays throughout the country and although the album will not be advertised in trade press, ads are being taken out in papers like Radio Times, Sun and Sunday Mirror.

The promotion will also extend to all Como's other available albums on RCA, including the box set, and the new single, "World Of Dreams."

Como starts his British tour on April 2 and will do seven provincial concerts and three London appearances. Plans are underway for the BBC to build up a semi-documentary around the concerts, particularly his Drury Lane appearance, and the program will be produced by Yvonne Littlewood.

RCA is rush-importing 10,000 copies of the new Lou Reed Live album, in a bid to beat the importers. Reed is due in London on March 24 and 25 for concert appearances and an RCA spokesman said that the album was being flown in from the States to prevent importers making a kill. He added that British production of it would commence almost immediately.

## Belt-Tightening In U.K. As Firm Cuts Staff; RSO \$\$ Dip

LONDON—The fingers of economic frost tightened on the British music industry this week with the first hint of spreading unemployment in the business. The most recent firm to announce staff cutbacks is British Lion, which has decided to pull out of management.

Five staff members, including Brian Adams, were given a month's notice, along with acts managed by Adams, including the JSD Band, Bill Barclay and others. British Lion is to retain Isotope for management—the band is currently enjoying considerable U.S. success—and is also to continue as a publishing company.

It was also revealed this week that the Robert Stigwood Group is having to make staff and other economies as a result of a severe drop in profits recorded for the year ended September 30, 1974.

A statement to shareholders reveals that profits fell from \$2,500,000 to \$1,860,000 in the year. However, the August forecast had been that the accounts would show a more stable situation.

The drop must be largely attributable to inflation since turnover for the company was slightly up, \$6,000,000 compared with \$5,830,000. The pre-tax profits represent a 26 percent drop.

The statement says: "Development expenditure commitments in

films, television and records made in late 1973 and early 1974 have now to be evaluated against the uncertain world economic climate of 1975. The directors, therefore, have considered it prudent to make specific provisions in line with today's rate of inflation. The directors have effected economies in the overall operation of the company."

Obviously, the company's economic future relies heavily on returns from investments made last year. The film premiere of "Tommy," a new musical "Jeeves" for the West End stage, the possibility of "Jesus Christ Superstar" being performed in Moscow and a new album by Eric Clapton are included.

## Swan a CBS Chart Buster

NEW YORK—Billy Swan's single, "I Can Help," currently on top of the charts of Europe's second largest radio network: Europe One, is the first CBS International artist to top any French hit parade.

Swan recently returned from an extensive two-week promotional tour, which CBS Records International executives are calling "one of the most successful projects we've handled."



ITALY BRANCH—Warner Bros. Music recently opened an Italian office. Heading the operation is Vittorio Somalvico, center. On left is Mel Bly, executive vice president Warner Bros. Music. Ed Silvers, president, WB Music, is on right. Ricordi, former licensee of Warner Bros. Music in this territory, will still handle accounting and administrative matters, but the promotion and exploitation and acquisition of new catalogs will be directed by Somalvico. During his recent stay in Los Angeles, many negotiations for American catalogs were begun, and announcements of these acquisitions will be made shortly.

## From The Music Capitals Of The World

### LONDON

Three record companies, Virgin, Chrysalis and Island, worked together to present the final concert at London's Rainbow Theatre and the show, including Richard and Linda Thompson, Jess Roden, John Martyn, Alvin Lee and the Kevin Coyne Band, was recorded for a Chrysalis album "At The End Of The Rainbow."

Alec Leslie Entertainments, service company associated with Island Records here, has obtained agency representation through Europe for U.S. acts Little Feat, Earth, Wind & Fire and John Sebastian. . . . Phenomenal demand for tickets for Frank Sinatra's two London concerts at the end of May, well over 50,000 applications already in for a total seating capacity of 7,500 each show at the Royal Albert Hall.

Phonogram using television advertising for the first time on a full-price catalog item to promote "The Best Of The Stylistics." . . . Claimed as the first X-certificate single: "Do It On Slow Motion" (Penny Farthing) has a large warning "X" printed on the label. . . . 20th Century's Randy Edelman here for promotion work and interviews. . . . And Charles Aznavour, recently voted "most elegant man in pop music," here for four-week stay of concerts and recording two English language albums.

Sporting tribute singles through Polydor to the Football League Cup-winners Aston Villa and to race horse Red Rum, who in appropriately "blew up" in his last race before release of the record. . . . Shooting schedule starts this summer on the movie version of "John Paul George Ringo . . . and Bert." . . . Gene Pitney in London to complete new album under direction of David Mackay.

Roger Greenaway attempting to repeat success he and Roger Cook had with the commercial version of the Coca-Cola jingle "I'd Like To Teach The World To Sing" (by the New Seekers) with a new jingle for Richard Shops, "Such A Pretty Thing," recorded by Paul Young for CBS. . . . Alan Price forming his own film and record production company, Jarro Productions, with his brother John. . . . New contracts, worldwide for five years, for Gary Glitter and the Glitter Band, leaving them with Bell in the U.K. and

Arista in the U.S., and a first U.S. tour fixed for later this year.

First permanent music festival site fixed for Reading, Berkshire, with the signing of a deal to present the National Jazz, Blues and Rock Festival there for the next three years. . . . Considerable activity to present top pop groups in summer shows at football grounds which otherwise are empty four months of the year, with Yes pacted for Stoke City's stadium. . . . Wings' drummer Jeff Britton, and England karate international, finally quit the McCartney band and is moving into Kung-Fu movie scene.

Month long tour for Love, from April 14, prior to further dates on the Continent. . . . "Tommy" movie premiere in London Wednesday (26) at the Leicester Square Theatre. . . . New album from Eric Clapton planned for Tuesday (25) release. . . . And an April 22 opening of the P.G. Wodehouse-inspired "Jeeves" musical, written by Andrew Lloyd Webber

(Continued on page 63)

## Dick James Market 2 U.S. Labels In U.K.

• Continued from page 3

to release between 20 and 30 albums a year from the catalog across the range from budget to mid and full-price. The first releases will be on May 1 and will be albums by Hendrix and Knight.

All the albums will be marketed as the DJM (Springboard International) Series. The newly formed DJM sales force, which becomes fully operational in May, will be placing special emphasis on the new line. The deal is a three-year exclusive U.K. contract.

A three-year exclusive deal for the U.K. and Eire with Michael Viner of Pride Records will also give DJM first releases in May, including singles from the New Censation, The Sylvers Family and the Incredible Bongo Band. Other artists to come to DJM from the deal include Klaus Voorman, whose new album, produced by Harry Nilsson and Ringo Starr, is scheduled for release here in the autumn. Managing director Stephen James plans to release a dozen albums a year from the Pride catalog.

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# THE ARIOLA-BENELUX STORY

When in the summer of 1969 the management of Ariola-Eurodisc GmbH decided to set up a local independent company for the Benelux countries in Holland, they could not have known that they were founding one of the most dynamic companies in the Dutch music industry.

The establishment in Holland, on Jan. 1, 1970, of an independent and self-supporting Ariola company was part of a European expansion plan worked out by Ariola's head office in Munich. The Benelux company was the first affiliate to be established outside the German speaking countries. And today, five years later, it is a highly successful company, a pillar of the Ariola group.

Ariola-Eurodisc Benelux B.V. started naturally, in a modest way. The initial staff of six young people found a small office in Haarlem, the center of the Dutch record industry. Together with CNR, the company which at that time distributed Ariola product, the new company took on the difficult task of battling with the strong competition of the larger Dutch companies. At that time nobody could have foreseen that five years later Ariola would become one of the most influential record companies in Holland.

The wide range of the total catalog today embraces the best rock, MOR and classical music available and a small but vital roster of Dutch artists. One of the attributes for which the Ariola company is rightly celebrated internationally is the effective and dynamic way it promotes the artists in the catalogs it represents. By Aug. 1, 1970, Ariola had concluded its first major deal, becoming the Dutch licensee of the important A&M catalog (including Ode and Sussex).

Says Bob Holwerda, the company's promotion manager for several years: "It's remarkable that one of the first singles we picked up and gave heavy promotion to was the Carpenters' 'Close To You.' Last year alone we sold more than a quarter of a million Carpenters albums."

One of the first big A&M successes in Holland for Ariola was the Flying Burrito Brothers. They were invited over for some concerts and to be presented with an award for the best pop album of the year, "Gilded Palace Of Sin." It was the beginning of what was to become a tremendous acceptance of their country rock style. They came back frequently for big tours and TV appearances, and they qualified for a gold record for the sales of the "Hot Burrito" album.

Another gratifying thing for the company in 1970 was that it had one of the biggest single hits of the year with the local production "Keep On Smiling" by James Lloyd.

The second year of Ariola's existence, 1971, began with a huge operetta campaign. Hundreds of operetta fans visited Vienna to celebrate the 90th birthday of the famous composer and conductor, Robert Stolz. They made the trip on the first Boeing 747 to go into service with KLM, which the King of Operetta christened "Donau." As part of the campaign the famous operetta duo Rudolf Schock and Margit Schramm toured Holland and Belgium for concerts and TV appearances.

On May 1, 1970, Ariola took another major step forward when it obtained the rights to the Island catalog. This helped Ariola a great deal to acquire its present day image.

In the summer of the same year a new style of music began to find its way into the Ariola hit parade: reggae. It brought a No. 1 hit for Dave and Ansel Collins and Greyhound. "Black And White" was the title, but eventually it had to make way at the top for another Ariola single—"Borriquito," a Spanish song by Peret which turned out to be one of the biggest hits of 1971 in Benelux. Later that year Peret came to Holland to be presented with a gold disk and to make several TV appearances, including the prestigious Grand Gala du Disque.

Lots of other acts visited Holland—Leon Russell did a 45-minute TV special, the Carpenters came to do a one-hour show for television, Sergio Mendes played several sell-out concerts, the Strawbs had a successful promotion tour and Humble Pie played a free concert in Amsterdam for about 50,000 people.

ELP was the first big Island act to tour Benelux, later followed by Amazing Blondel, Bronco and Mott The Hoople.

In 1971, too, Ariola achieved its first Edison awards—the most important awards in the Dutch record industry. They were won by Quincy Jones, Robert Stolz and Udo Juergens, who also made a very impressive tour through Holland.

Having had a highly successful 1971, Ariola looked set for an even bigger 1972—and so it proved. There was also a very satisfying development—the breakthrough of several local artists. The first of these successes was that of Debbie who had a hit with "Everybody Join Hands." Other successful Dutch artists, released on the A&M label, were Seemon & Ma-



Monty Lueftner, managing director of Ariola-Eurodisc GmbH in Germany, pictured on a visit to the Ariola Benelux offices, is shown around by Benelux managing director Wim Schipper.



Ariola staff producer Martin Duiser, center, pictured with Erik Bakker (left) of GTB Studios, and Wally Tax, Ariola's No. 1 local artist who scored four Top 20 hits last year.

rijke. They visited their native country to promote the single, "I Saw You" and their first A&M album, "Son Of America."

The first rock act to come out of the local Ariola stable was Mayfly and they were received with general approval. The press was very enthusiastic, both about the group's musical ability and the fine production work of staff producer Martin Duiser.

"That year," recalls Bob Holwerda, "we welcomed many important artists from abroad." From the States came Paul Williams and the Flying Burrito Brothers. The country rock band toured Holland and appeared in an excellent TV special.

At their Amsterdam concert Ariola recorded a live double album, the very last recording of the group.

From England came, among others, the Strawbs, Vinegar Joe, Jethro Tull, Fairport Convention and the Incredible String Band. And from Germany came Rudolf Schock, Tony Marshall and Udo Juergens.

On Sept. 22, the biggest promotion event ever organized by a Dutch record company took place in Amsterdam. It was called the Island Rock Festival. With the fantastic support of Island and Bronze Records, Ariola managed to present the following acts on one program: Claire Hamill, Smith, Perkins and Smith, Vinegar Joe, Sutherland Brothers and Quiver and Uriah Heep. An interesting prelude to the evening was the world premiere of the film, "Traffic'Live."

This happening attracted so many young pop enthusiasts that there were almost as many people outside the hall as there were inside. To tie in with the Festival, Ariola launched a dealer campaign—and the result was the establishment of Island as the No. 1 pop label, as confirmed by polls in all the Dutch music magazines. The Island Group of labels still holds this position.

Ariola's Edison Award winners in 1972 were Joe Cocker and Leon Russell for their "Mad Dogs & Englishmen" album; Carole King for "Tapestry" and Michel Colombier for "Wings." An important decision regarding the importation of records was taken this year—Ariola was one of the first Dutch companies to reduce the price of imported albums in order to combat the growing traffic in direct imports.

"Something had to be done," says Wim Schipper (who took over management of the company in April 1973), "particularly for the Island and A&M material, otherwise the direct importers would have had a real opportunity to take over a large part of the total turnover from Anglo-American pop repertoire in Benelux. The new reduced prices and our successful efforts to have new material released here simultaneously with the issue in the U.K. or USA—or even earlier—made our market position a much stronger one. When I took over as managing director in 1973, it was one of my first major tasks to carry on with this policy. And I was very pleased to see that our licensors were so willing to support us."

On the first day of 1973, a new distribution agreement was signed giving Inelco the right to handle the Ariola labels in Holland and Belgium. Today, after two years of cooperation, both partners—and the Benelux dealers—have every reason to be highly satisfied with this arrangement.

In its first three years of existence, Ariola's main goal had been to establish an illustrious image for the labels it represented and for their artists. Anton Witkamp was appointed manager of the label and promotion departments and became deputy manager of the company on Jan. 1, 1975. J.F. Rekvelt was appointed head of administration.

The first half of 1973 saw a major A&M campaign, "A & Must In Music," to tie in with the excellent new product available. Single and album hits were scored with acts like the Strawbs, Rick Wakeman, Nino Tempo & April Stevens, Bill Withers, Dillard & Clark and the "A&M Family Portrait" compilation.

"One of the best things that happened at that time," recalls Bob Holwerda, "was the very fast and total breakthrough of Stealers Wheel in Holland and Belgium—before they had really broken anywhere else. They had three hits in a row." Later that year, thanks to the excellent first album, the duo won an Edison Award.

Also that year many American, British and German acts came to Benelux for TV appearances and concerts. We saw the breakthrough of Roxy Music (Edison Award 1973), Uriah Heep and Billy Preston—particularly saleswise—and the year also put King Crimson, ELP and Traffic up where they belong in the Dutch pop business.

Udo Juergens once again demonstrated his expertise in a 45-minute live show on television; and Rudolf Schock and Margit Schramm made a big tour through the Benelux countries with their operetta show, "Ein Abend in Wien." Their double album of the same name achieved gold record status.

In November 1973, three Dutch acts were signed—Wally Tax, one of the first and biggest local pop artists as lead singer with the famous group, the Outsiders; Livin' Blues and Barbara Nielsen.

Produced by Ariola staffman Martin Duiser, Wally Tax scored four hits in a row and completed his first Ariola album.

Livin' Blues, a well-known blues band, will surely find their way back into the charts very soon, having changed their style toward a combination of pop and blues.

Says Wim Schipper: "My biggest wish now is to build up a strong roster of Dutch artists—a small group, but a heavy one."

Deputy manager Anton Witkamp adds: "Now is exactly the  
(Continued on page 59)



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# GIVING A&M THE STATUS IT DESERVES

On Aug. 1, 1970, Ariola-Eurodisc Benelux B.V. acquired its first foreign label—A&M Records Inc. (including the Ode and Sussex catalogs).

During the last four and a half years, Ariola has created a splendid label image for A&M—tasteful music, brilliant recordings and top artists. A must in music.

"The superb quality of A&M repertoire is now generally appreciated," says deputy manager Anton Witkamp. "But, of course, you need top acts to put this over to the record buyers—and A&M is particularly strong in this department. Herb Alpert and the Carpenters have helped us make a big impact on the MOR audiences; and the Flying Burrito Brothers and Billy Preston have made a great impression on the rock fans."

The first A&M success with Ariola was obtained through the Flying Burrito Brothers. The group's 1971 tour was a smash and their "Hot Burrito" album reached gold status. Over the past four years, most of the A&M artists have visited the Benelux countries for concerts and TV shows. This personal-appearance promotion by the artists and Ariola's backing on each visit started to pay off in 1973. After a string of A&M hit singles in the early years, 1973 saw three LP's qualify for gold disk awards—Joe Cocker's "Mad Dogs & Englishmen," Carole King's "Tapestry" on Ode and Ike & Tina Turner's "River Deep, Mountain High."

When in 1974 A&M top act the Carpenters finally broke in Benelux, managing director Wim Schipper was able to present the duo with two platinum disks—for "Now & Then" and "The Singles 1964-1973." Each album topped 100,000 sales. In addition the Carpenters' "Ticket To Ride" album and the fantastic "Tommy" double album on Ode, topped the golden 25,000 mark.

Says Anton Witkamp: "I feel we have finally given A&M the status the label deserves in Europe—it is a major American label with a fantastic roster of artists. I am sure A&M will be much bigger in the future, especially because of the activities of the British A&M offices, which have brought us such great acts as Rick Wakeman, Stealers Wheel, Supertramp, Chris de Burgh and Andy Fairweather-Low."



During the 1974 Carpenters tour which was the launching pad for the duo's fantastic success in Benelux, Ariola hosted a press reception for them at the Amsterdam Hilton. Picture shows l. to r., Karin and Richard Carpenter, managing director Wim Schipper and deputy managing director Anton Witkamp.

## A HOME FOR THE INDEPENDENTS

Being the biggest independent record company in Holland, Ariola-Eurodisc Benelux has become a home for a large number of independent labels from abroad.

Through A&M Records, the Ode, Firefly and Dark Horse labels are represented in the catalog; through Island Records,

Bronze and Rocket were acquired; and Ariola-Eurodisc, Germany, provided the Music and Jupiter labels.

During the past year contracts were signed with Manticore, Virgin, Santa Ponsa, Avco, Oval and Stallion. A very recent and important addition is Germany's No. 1 independent, Hansa Records.

Says Wim Schipper: "These companies really feel at ease with Ariola. Not only because we have broken acts for most of the labels, but also because Ariola has a similar attitude toward records and artists as they have. We have a fairly small staff, enabling us to make quick decisions and we put a very strong driving force behind every record we release."

Every visitor to the impressive Ariola offices in Haarlem knows for sure that he is with a record company! And anyone unaware of this feeling is very welcome to visit Wim Schipper's office. You will be amazed!



In December 1974, Ariola hosted a party for Magnet Records in Hilversum. Seen in the picture are Magnat managing director Michael Levy, Ariola managing director Wim Schipper, Magnat's Leslie Williamson, Magnet artists Zig Zag, Zenda Jacks and Alvin Stardust and some of the Ariola staff.

### CREDITS

Editorial direction Mike Hennessey, London bureau Chief, and sales direction by Andre de Vekey, regional publishing director, Billboard Publications, London. Special issues editor Earl Paige, Los Angeles. Art, Lee Lebowitz, New York.

## ORIGINAL APPROACH ESTABLISHES ISLAND AS A MAJOR LABEL

When Ariola Benelux took over Island's representation in the Dutch part of Benelux in May 1971, few people expected the overwhelming growth of the label that was to follow over the next three years.

However, according to Island label manager Evert Wilbrink, Ariola stirred up heavy publicity on Island acts and created a great deal of interest in the label. Even at the very beginning of the association between the two companies, Island's impact on the Dutch market, following the reorganization of Ariola's marketing policy, was tremendous.

Nevertheless the growth of Ariola's turnover from Island product was severely limited by the heavy traffic in direct imports. The different price levels between continental Europe and the UK made it very attractive for Dutch dealers to start importing UK product direct. Ariola's first move was to reduce its prices, but, over the years, the British prices have increased and with Ariola improving its service to the trade, the inflow of directly imported product has been reduced to a trickle.

"We definitely got the public hip to Island product when we

organized the Island Rock Festival in 1972," says Wilbrink. "This event was so original that we got full coverage in the press and on radio and TV. Dealers tied in with heavy window displays and the public reacted by voting Island the No. 1 pop label in the music magazine polls.

"It is hard to sustain a high-powered image like that, but we have succeeded."

Despite its success, the Island Rock Festival was not repeated. Financially it was a disaster, involving a total loss of \$15,000. "But," says Wilbrink, "we never regretted doing it. Later on we got back every penny—and more—through sales."

Of almost equal importance to the festival have been Ariola's more recent promotional efforts, such as innovative ways of advertising, stimulating tours by artists not yet fully accepted, super-rapid releases, and what could be called a feedback system between record company and press.

"Of course, the present situation owes a tremendous amount to the incredible help we have had from all the Island

(Continued on page 61)

### The Ariola-Benelux Story

• Continued from page 57

right time for us to concentrate on developing a strong roster of local artists because our promotion team (Teun de Reede who handles TV and Ron Mol who handles radio) now has tremendous experience. Also, since our company is highly regarded today because of our work on foreign labels, it should be possible for us to get a good chance here and abroad to exploit our local product."

This view is certainly shared by a&r manager Rob Pelle who is Ariola's full-time talent scout.

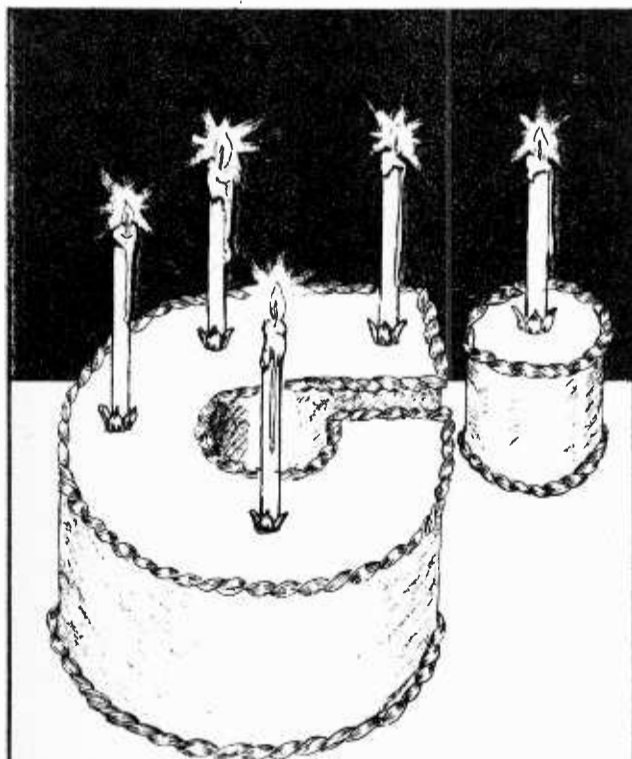
Ariola's fifth year of existence, 1974, proved to be the most successful of all. The company's turnover doubled. Says Wim Schipper: "Our plan is to jump from being the No. 7 Dutch company in terms of market share to the No. 4 spot. And this can only be possible with a responsible and dedicated team such as we have at Ariola."

The Carpenters were Ariola's biggest sellers last year. Their 1974 Benelux tour included four concerts, of which two were recorded for television, and an appearance in the Grand Gala du Disque.

Herb Alpert & The Tijuana Brass also visited Holland last year for concerts and a TV show and Ariola tied in with the tour the release of the album, "Herb Alpert in Europe." As in previous years many acts visited Holland for promotion, including Nino & April, the Incredible String Band, McGuinness Flint, Sutherland Brothers & Quiver and Stomu Yamash'ta.

Several new labels were acquired by Ariola in 1974. The German repertoire was enlarged by the Music and Jupiter labels, and from the U.K. the company welcomed Magnet, Bradley's and Stallion, and, through Island Records, Rocket and Virgin, together with the Watt and Oval labels. A&M Records brought in Dark Horse, the George Harrison label. And the company expects to acquire more labels in the near future.

Most of the new labels scored hits during their first year with Ariola. Although the young Ariola team—with an average age of under 30—has become a very aggressive and efficient promotion machine for Anglo-American music over the years, the German schlager music—which was the real basis of Ariola's existence five years ago—has not been forgotten. Ariola delivered most of the German artists for the big Schlager music festival and tied in with the release of a special sampler which achieved gold disk status—even before the festival was shown on TV.



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# PROMOTION IDEAS PAY OFF

Through Ariola-Eurodisc Benelux B.V., Holland and Belgium have proved to be the gateway to Europe for many British and American artists. Established acts like the Carpenters, Roxy Music, Leon Russell, Uriah Heep and Billy Preston had their first European success in the Benelux countries.

This was mainly due to well-planned promotion campaigns. Ariola's "A" campaigns have an extensive promotion schedule which effectively excludes every possible chance of failure.

The Ariola promotion department, headed by Anton Witkamp, comprises seven people, responsible for radio, TV and the press.

The press department, headed by Joan Lubbers, is located at the head office in Haarlem, while Teun de Reede (television) and Ronnie Mol (radio) have a separate office in "radio city"—Hilversum. Promotion in Belgium is handled by Ernie Moeyersons in Brussels.

Charts and playlists show the incredible penetration Ariola has achieved with radio stations, even though the playlists have become very tight since the offshore radio stations were closed down last year.

TV promotion man Teun de Reede joined Ariola early in 1974 after a long stint with Polydor. During the last year most of Ariola's major acts have had their own shows on television or have been starred in top-rated shows. As television is often the final push that it takes to break an act completely, the string of TV appearances by Ariola, Island and A&M artists have been of the utmost importance.

Says Teun de Reede: "The importance of television in this territory is sometimes underrated, especially by the United States. Since we have only two channels, a well-rated program can be watched by 50 percent of the population. Sometimes we miss scoring a hit because a film clip is not available. Even if we get fantastic airplay, we'll need a TV clip to complete the job!"

The press department at Ariola has introduced talk-ins and small dinner parties with artists as a more interesting alternative to official press conferences. These more or less private talks are much appreciated by both press and artists.

Says Witkamp: "We try to be as original and effective as possible in our approach."

This approach really paid off in 1974—resulting in five gold albums, two platinum albums and 42 chart entries.



Dressed in Ariola T shirts, a special artists relations team was established to take care of the 11 German Ariola artists who took part in the annual Schlager Festival show. L. to r.: Bob Holwerda, Joop Puype, Ronnie Mol, Anton Witkamp and Rob Pelle.

## THE ARABELLA PHILOSOPHY

Like most record companies, Ariola-Eurodisc Benelux has its own publishing offshoot. It is called Edition Arabella Benelux and its philosophy is that a publishing company, even though owned by a record company, should not be just a back-door income raiser for the record company. It should be a self-supporting and independent unit. This philosophy evolved from a discussion between Wim Schipper and Cees van Zijtveld of Intermusic B.V. The result was that by September 1974 a deal was concluded between Ariola and Intermusic whereby Intermusic became responsible not only for administering Edition Arabella Benelux but also for the exploitation and promotion of the catalog.

Now, after only four months of operation, it seems to be a very fertile marriage. A deal has been made with Stallion Music, London, by which Arabella has acquired this catalog for Europe, South Africa and South America. Arabella has also signed Ariola's top local artist, Wally Tax, as a staff writer.

Edition Arabella Benelux is located at Fred. van Eedenlaan 24, Hilversum, Holland. (Tel: (02150) 44140; telex: 43897).

### Original Approach Establishes Island

• Continued from page 59

acts, their managers, Island Artists, and Island's international men Phil Cooper and Tom Hayes," says Wilbrink.

Island has been instrumental in launching many artists who have brought a surprising new sound, and added an extra

dimension, to contemporary pop music. At the end of the sixties, Free, Spooky Tooth, Traffic and Jethro Tull came into focus. The flow of talent has continued with increasing intensity and has resulted only recently in sensational releases by Bad Company, Robert Palmer, Sparks, the Kiki Dee Band, the Wailers, Bryan Ferry and Roxy Music.

And established artists such as Uriah Heep and Cat Stevens have seen their sales reaching levels which could hardly be expected from such a small market as Holland.

July 1, 1974, was another milestone in the history of the cooperation between Ariola and the Island family of labels. On that day Ariola started selling product from Island, Bronze and Rocket in Belgium, as well as Holland.

"We felt by then," says Wilbrink, "that we had sufficient experience for us to be able to handle the product successfully in Belgium, even though Belgium is a much different market. We saw it as a rather conservative territory which might respond very well to bright new sales promotion ideas."

"And already, at this early stage, we have been proved right—following the rather unexpected entry of Gene Pitney and Kevin Ayers into the Belgian charts. We believe that within six months the Dutch situation regarding Island's prestige and popularity will be reflected in the Belgian sales figures. Already Sparks, Cat Stevens and Kiki Dee have scored massive hits—and we see these as signs of still more Belgian hits to come."

In future Ariola will continue to extend Island's impact on the Benelux market. Only recently the label's scope has been broadened into the singles field, emphasizing the fact that Island product can conquer the widest possible audience, while its impact on the album market continues to go from strength to strength.

Tours by Kiki Dee and Bad Company, intensive dealer campaigns and a special Island month are among Ariola's plans for the label this year. The Ariola team will continue to promote the impressive flow of Island product as aggressively and enthusiastically as possible in Benelux.

Sponsored by Ariola Benelux

MARCH 22, 1975, BILLBOARD



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to all at  
Ariola Eurodisc  
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5th Anniversary

from  
Stallion Records  
now at

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Telephone 734 9186  
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## Arcade/TV Drive 'Black Music' Clashing With K-Tel

LONDON—Arcade's television-led campaign for its new soul compilation album "Black Music" brings the company into direct competition with television merchandiser K-Tel, whose "Souled Out" album has just been released in similar style.

## Decca Ltd. Push On 'BlueJays'

LONDON — British Decca launched its sales promotion campaign here on behalf of "BlueJays," the new album on Threshold from Moody Blues members Justin Hayward and John Lodge.

The campaign includes television, radio and press advertising. Decca is shipping more than 50,000 copies of the disk to U.K. retailers, while aiming at sales of at least 150,000 during the first six or nine months on release.

John McCready, manager of Decca's popular marketing and promotion division, says: "We want to appeal to rock fans, of course, but we also feel that 'BlueJays' can appeal to broader audience. We feel they can fit into the Simon and Garfunkel market."

"BlueJays" was premiered in the U.S. on March 10 at New York's Carnegie Hall, but prior to that there had been no commercial airing of the album anywhere in the world.

Not only are the two disks competing for the same market, but both contain identical tracks by five acts—the Hues Corporation, the Tymes, the Trammps, the Staple Singers and Eddie Holman. "Souled Out" and "Black Music" each contain 20 tracks and retail for \$5.97, and \$7.17 for cassette and cartridge.

K-Tel managing director Ian Howard says that he feels such direct repertoire conflict was not a good thing. "It stands to hurt. Similar situations in the U.S. have proved that all it does is divide sales."

Arcade sales director Michael Levene agreed that clashes should be avoided if possible. "It's illogical. It doesn't make sense from our point of view, or that of dealers and record companies."

While admitting their dislike of conflict, both are optimistic about their respective companies' compilations. "We're in a competitive business," says Levene, "and success depends on who is out first and who has got the heaviest campaign." He expects sales of "Black Music" to run between 400,000 and 600,000 copies. "We're confident because we've already had red-hot reaction from retailers."

Howard confesses astonishment at the rate of sales for "Souled Out." "Especially as we haven't spent that much money on the campaign."

Both say their respective soul compilations have been planned for a long time. It is the first such album from Arcade, and the second from K-Tel.

## CTI Signs NYJQ —Japanese Tour

NEW YORK—CTI Records has announced the signing of The New York Jazz Quartet (Roland Hanna, Frank Wess, Ben Riley and Ron Carter).

The New York Jazz Quartet will embark on a tour of several Japanese cities, beginning Thursday (20). The group has often appeared in the greater New York area and San Francisco, usually billed as either the Frank Wess Quartet, the Ron Carter Quartet, or the New York Jazz Quartet.

While in Japan, a live recording is scheduled to take place for release in the U.S. on CTI.

## Weather Report European Tour

NEW YORK—For the latter half of March, Weather Report will tour the major cities of Europe, kicking off in Copenhagen on the 17th to be followed by Amsterdam (19), Hamburg (20), Paris (22-23), Brussels (24), Genoa (25), Turin (26), Toulouse (28), Bordeaux (29) as well as dates, to be set, for Barcelona and Madrid. While in Europe, Weather Report will stop off in London to appear on the weekly BBC television show "Old Grey Whistle Test."

The group will return to the States in time for the April release of their new Columbia Records album and a West Coast tour in May. All European appearances are being coordinated by Columbia Records International.

## International Turntable

Jack Boyce, formerly marketing manager of Pye Records, has been appointed marketing manager of RCA, U.K. Reporting to Boyce will be the creative services, promotion, pop product and tape product departments.

U.K. managing director Geoff Hannington will make further appointments in the marketing department in the near future.

And Lionel Burdge has been appointed a&r manager for RCA, having previously been manager of international repertoire. This move brings both international and U.K. a&r into one department. Other appointments announced at RCA make Brian Hall general sales manager and Terry Atkins national sales manager.

Anthea Joseph, until recently artist relations manager to the a&r department at EMI in London, has joined CBS as deputy to artist relations manager Derek Witt.

More promotions within the new Precision Tapes' sales force in the U.K. make Malcolm Jordan area manager for the West country along with John Simpson (area manager, Scotland), Stuart Grey (the North), Harry Holmes (Midlands) and Len Skinner (London). New West End of London representative is Lou Solomon.

Vivienne Thumpston, until recently general manager of the Sparta-Florida music-publishing group in London, has joined Tony Hall's Fresh Air Group: Fresh Air Records, Fresh Air Music and Brampton Music.

An accomplished lyricist, Vi-

viene Thumpston is assistant creative director for the three companies and will also have direct a&r responsibility to managing director Hall. Before becoming Hal Shaper's personal assistant at Sparta, she worked at the Performing Right Society, and was involved with Atlantic's magazine "Uptightandoutasight."

Tony Garland has been appointed professional manager of Barn Publishing, part of the Barn group of companies headed up by Slade (and former Jimi Hendrix) manager Chas Chandler. Garland was originally in the music industry with Mike Jeffrey and Chandler, working with Hendrix, but left for several years to continue medical studies at university.

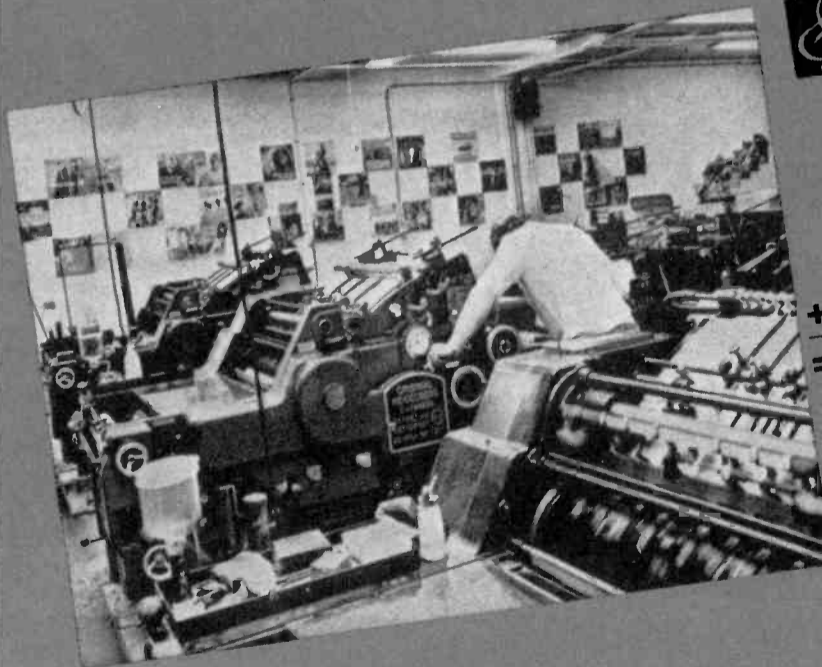
(Continued on page 66)

## Mandrill Band

• Continued from page 37

of different levels of water, logs, rocks or foreign instruments like the Klakabas and African Talking Drums. Therefore, the use of instruments and different sounds is what motivates us."

When speaking of today's audiences, Ric says, "They are more sophisticated today and they are ready for a broader range of music." Coffee continues saying, "We do not want to label our music, but if we are forced to, we would call it symphonic funk. There are influences that we cannot control because of our backgrounds, but we will never forego our independent direction. Music is all about what we are feeling, and we do not feel the same way all of the time."



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+ 5 YEARS ARNO VAN ORSOUW b.v.  
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POP-TELESCOOP and ARNO VAN ORSOUW B.V.  
wish ARIOLA-BENELUX many happy returns,  
specially to Wim Schipper and Anton Witkamp.

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RCA photo

**WONDER OF SNOWFLAKES**—When Stevie Wonder recently toured Japan, he told a press conference that one of the reasons he was in Japan was “to feel” Japanese snowflakes after being so impressed with Isao Tomita’s RCA album, “Snowflakes Are Dancing,” which features the music of Debussy played electronically. Here Tomita and Wonder share the press conference podium in Tokyo.

## From The Music Capitals Of The World

• Continued from page 54

and the remarkably successful playwright Alan Ayckbourn.

CBS abandoned cardboard folder round their press releases because “we found out how many trees it was taking to provide this basically frivolous trim.” ... George Martin produced new Jeff Beck album “Blow By Blow” (Epic) at the AIR studios here. ... Second single from John Fruin’s new State label (Rubettes were the first) is “Lost And Found” by a band called Whiskey Mac, also the name of a popular drink here.

PETER JONES

### TOKYO

Yutaka Ando, president of the Japan Phonograph Record Association, is retiring at the end of this month after serving with the organization ever since its foundation in April 1942. He became president of the JPRA in May of 1963. Following his retirement, the JPRA presidency will be rotated among the heads of the association’s 19-member manufacturers of phonograph records and prerecorded music tapes, beginning with Takami Shobochi, president of Kippon Columbia, which is the oldest member of the JPRA. ... Toa Attractions, headed by Yasuo Ohno, has been dissolved as of March 7, due to problems of double taxation of bringing international artists into Japan, industry sources say. Before starting out anew, the Japanese promoter will continue to serve as president of Asia Music Publishers. His adviser and former general manager, Daniel Nenishkis, is concurrently director of Tokuma Musical Industries’ international division and a DJ with Radio Kanto (JORF).

The Three Degrees (Philadelphia International) will be guest singers at the fourth Tokyo Music Festival, informed sources say. The festival, now Japan’s leading professional event, is scheduled for July 13 at the Nippon Budokan, not the Imperial Theater of previous years. It will be sponsored by the Tokyo Music Festival Association, which was known as the Tokyo Popular Music Promotion Association prior to official recognition as of Dec. 2, 1974 by Japan’s Cultural Agency. ... CBS/Sony is releasing “Espanol Encore” on March 21 to mark Vikki Carr’s first Japan performance tour, March 3-16. The American-Japanese record company is planning release of special albums by Billy Paul and the Intruders.

Toshiba-EMI is preparing to in-

roduce the Private Stock label here next month (April). ... Nippon Gakki’s Ginza Yamaha store has commenced accepting individual orders for U.S. pressings of “Pictures at an Exhibition” recorded for RCA by Tomita, at about \$9.80. Japanese pressings of the same album were distributed by Victor Musical Industries Feb. 25 on the RCA label, at 2,200 yen or about \$7.70 retail. ... King Record is releasing “Saturnite” (Cat Stevens Live in Japan) March 25 on the A&M label. The album was recorded at the Nakano Sun Plaza Hall in this music capital July 21-22, 1974. ... Dean Martin will perform in Japan for the first time, Asia Enterprise says, for about one week in June. Tentative concert dates include an opening performance at the Nippon Budokan on June 3 and two dinner shows June 5/7, the Japanese promoter says. ... The Japan Phonograph Record Association confirms in its annual report to member manufacturers that A&R of international origin accounted for 40 percent of 1974 disk production value (Feb. 22, 1975, Billboard). This is the lowest ratio to Japanese product since 1969 (39 percent) and the same as in 1968. In the seven-year period, however, production value of international A&R has increased 2.7 times.

Victor Musical Industries has signed foreign record licensing agreements with Barclay of France, Musart (Discos) of Mexico and Palobal of Spain, the last named for the local manufacture and distribution of prerecorded music tapes only. ... The Peanuts will retire following a recital scheduled for April 5 at the Japan Broadcasting Corporation’s NHK Hall. Under the management of Watanabe Productions, the twin girls cut 77 singles and 30 albums for King Record since their singing debut in 1959, when yours truly introduced them to the world via NHK’s overseas service.

Zora Taylor and the Platters will be back here again shortly, says VIP Enterprise, with their opening performance set for April 10 at the Hibiy Public Hall. The original group’s recording of “Only You (And You Alone)” by Buck Ram for Mercury has been revived here through its use on a TV commercial for Maruman cigarette lighters and Ringo Starr’s recent recording for Apple. ... Five concert dates have been fixed by All Produce (Asia Enterprise) for James Brown & New JBS on their Japan performance tour, April 16-22. HIDEO EGUCHI

## 20 YEARS OF EUROVISION

LONDON—The Eurovision Song Contest to be held in Stockholm on Saturday (22) will be the 20th—but the song that picks up the most votes will be the 23rd winner of the event, because four entries tied in the 1969 contest.

Since 1956, France and Luxembourg have won the event four times each, Holland three times and the U.K. and Spain twice. Previous winners have been:

1956: Switzerland: “Refrains” by Lys Assia; 1957: Holland: “Net Als Town” by Corry Brokken; 1958: France: “Dors, Mon Amour” by Andre Claveau; 1959: Holland: “Een Beetje” by Teddy Scholten; 1960: France: “Tom Pilibi” by Jacqueline Boyer; 1961: Luxembourg: “Nous, Les Amoureux” by Jean-Claude Pascal; 1962: France: “Un Premier Amour” by Isabelle Aubret; 1963: Denmark: “Dansevise” by Grethe & Jorgen Ingmann; 1964: Italy: “Non Ho l’Eta” by Gigliola Cinquetti.

1956: Luxembourg: “Poupee De Cire” by France Gall; 1966: Austria: “Merci Cherie” by Udo Juergens; 1967: U.K.: “Puppet On A String” by Sandie Shaw; 1968: Spain: “La, La, La” by Massiel; 1969: France: “Un Jour, Un Enfant” by Frida Boccara; Holland: “De Troubadour” by Lennie Kuhr; Spain: “Viva Cantando” by Salome; U.K.: “Boom Bang a Bang” by Lulu.

1970: Ireland: “All Kinds Of Everything” by Dana; 1971: Monaco: “Un Banc, Un Arbre, Une Rue” by Severine; 1972: Luxembourg: “Apres Toi” by Vicky Leandros; 1973: Luxembourg: “Tu Te Reconnaîtras” by Anne-Marie David; 1974: Sweden: “Waterloo” by ABBA.

Although the U.K. has only won the event outright on one occasion, British entries have taken second place on seven occasions: “Sing Little Birdie,” Teddy Johnson & Pearl Carr (1959); “Looking High, High, High,” Bryan Johnson (1960); “Are You Sure?” The Allisons (1961); “I Love The Little Things,” Matt Monro (1964); “I Belong,” Kathy Kirby (1965); “Congratulations,” Cliff Richard (1968); “Knock, Knock, Who’s There?” Mary Hopkin (1970); “Beg, Steal Or Borrow,” New Seekers (1972).

## Gold Scorecard In France Listed

PARIS—In just over a year since the award of gold records in France has been controlled by criteria established by the record industry association, SNEPA (Syndicat National de l’Edition Phonographique et Audiovisuelle), a total of 35 gold albums and 23 gold singles have been awarded.

To qualify for a gold award a single must sell a minimum of 500,000 copies and an LP a minimum of 100,000, without counting export sales.

Heading the gold record list is Phonogram with five gold singles and 13 gold albums. Second is Pathe-Marconi with two singles and eight albums, and third Polydor with three singles and four albums.

Frederic Francois, the Vogue recording artist headed the singles list with three gold awards, and artists collecting two gold album awards each were Johnny Hallyday, Serge Lama, Alan Stivell, Nana Mouskouri, Michel Sardou (Phonogram); Pink Floyd and Julien Clerc (Pathe-Marconi), Maxime LeForestier (Polydor), Michel Fugain and Gerard Lanerman (CBS).

## CBS/Sugar In Italy Hits Best Year Ever For '74

MILAN—“1974 was the best year ever of the CBS/Sugar history,” says Giuseppe Giannini, central general manager at CBS. Giannini continues, “We don’t have precise figures yet, but there is no doubt that we have sold about 12 million units, counting singles as one and albums and tapes for four.” Giannini refuses to give any dollar quotation, but on current market prices it can be estimated that the CBS/Sugar distribution wing, Messaggerie Musicali had about \$13.5 million turnover in 1974.

Giannini specifies that their sales were equally split between domestic and international product and they had reached an “optimum condition” with regard to the various companies they are licensees of.

Speaking of market trends, Giannini confirms the album sales increment, but also emphasized the general come-back of singles. “We had two singles during last December and January which sold more than 300,000 copies, whereas until six months ago it was extremely hard to

even reach 200,000,” he commented. He also predicted a further revival of old recordings and an increase in demand for jazz and classical recordings. Following on from the show at Midem, Giannini also expects the Brazilian sound to take off in Italy, should it find a foothold in France.

## U.K. DJ SETS TALK RECORD

LONDON—Roger Day, Manchester Piccadilly Radio’s breakfast show host and station music director, claims he has broken the British and European record for radio disk-jockeying.

His marathon performance started on March 3 at 10 a.m. and continued for 74 hours until just after mid-day March 7.

Tony Ingham, the station’s promotion manager, thought up the endurance test, which was partly the result of the station being left without a regular complement of DJs.

You're wanted  
in Germany!  
Welcome,  
Annie!



EMI ELECTROLA



# Rock Singles Best Sellers

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As of 3/11/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- |   |  |
|---|--|
| 1 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 40349                               | 21 PLEASE MR. POSTMAN—Carpenters—A&M 1646                      |
| 2 MY EYES ADORED YOU—Frankie Valli—Private Stock 45003                                  | 22 PHILADELPHIA FREEDOM—Elton John—MCA 40364                   |
| 3 BLACK WATER—Doobie Brothers—Warner Bros. 8062   | 23 MY BOY—Elvis Presley—RCA 10191                              |
| 4 NO NO SONG/SNOOKEROO—Ringo Starr—Apple 1880   | 24 I WANNA LEARN A LOVE SONG—Harry Chapin—Elektra 45236        |
| 5 YOU ARE SO BEAUTIFUL—Joe Cocker—A&M 1641  | 25 LUCY IN THE SKY WITH DIAMONDS—Elton John—MCA 40344          |
| 6 LADY—Styx—Wooden Nickel 10102   | 26 BUTTER BOY—Fanny—Casablanca 814                             |
| 7 DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta—Claridge 402                   | 27 EXPRESS—B.T. Express—Roadshow 7001                          |
| 8 PICK UP THE PIECES—Average White Band—Atlantic 45-3229                                | 28 SNEAKY SNAKES—Tom T. Hall—Mercury 73641                     |
| 9 LOVIN' YOU—Minnie Riperton—Epic 8-50057   | 29 JACKIE BLUE—Ozark Mountain Daredevils—A&M 1654              |
| 10 ROLL ON DOWN THE HIGHWAY—Bachman-Turner Overdrive—Mercury 73656                      | 30 MANDY—Barry Manilow—Bell 45613                              |
| 11 POETRY MAN—Phoebe Snow—Shelter 40353   | 31 YOU'RE NO GOOD—Linda Ronstadt—Capitol 3990                  |
| 12 CHEVY VAN—Sammy Johns—GRC 2046   | 32 JUNIOR'S FARM—Paul McCartney & Wings—Apple 1875             |
| 13 HARRY TRUMAN—Chicago—Columbia 3-10092  | 33 TANGLED UP IN BLUE—Bob Dylan—Columbia 10105                 |
| 14 SOME KIND OF WONDERFUL—Grand Funk—Capitol 4002                                       | 34 MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond—MGM 14765 |
| 15 LADY MARMALADE—LaBelle—Epic 8-50048  | 35 I'M A WOMAN—Maria Muldaur—Reprise 1319                      |
| 16 BEST OF MY LOVE—Eagles—Asylum 45218  | 36 I DON'T LIKE TO SLEEP ALONE—Paul Anka—United Artists 615    |
| 17 UP IN A PUFF OF SMOKE—Polly Brown GTO 1002   | 37 ANGIE BABY—Helen Reddy—Capitol 3972                         |
| 18 SAD SWEET DREAMER—Sweet Sensation—Pye 71002  | 38 I AM LOVE—Jackson 5—Motown 1310                             |
| 19 (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.J. Thomas—ABC 12054 | 39 BUNGLE IN THE JUNGLE—Jethro Tull—Chrysalis 2101             |
| 20 LONELY PEOPLE—America—Warner Bros. 8048  | 40 HOW LONG—Ace—Anchor 21000                                   |

# Rock LP Best Sellers

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As of 3/11/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- |  |   |
|--|---|
| 1 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133                   | 21 COLD ON THE SHOULDER—Gordon Lightfoot—Reprise MS 2206            |
| 2 AVERAGE WHITE BAND—Atlantic SD 7308                                      | 22 BAD COMPANY—Bad Company—Swan Song SS 8410                        |
| 3 PHYSICAL GRAFFITI—Led Zeppelin—Swan Song SS2-200                         | 23 FOR EARTH BELOW—Robin Trower—Chrysalis CH 1073                   |
| 4 GREATEST HITS—Elton John—MCA 2128  | 24 CAN'T GET ENOUGH—Barry White—20th Century T-444                  |
| 5 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411                  | 25 ROCK 'N' ROLL—John Lennon—Apple SK 3419                          |
| 6 WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—Warner Bros. BS 2750 | 26 II—Styx—Wooden Nickel WNS 1012                                   |
| 7 GREATEST HITS—John Denver—RCA CPL1-0374                                  | 27 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond—Kolob M3G 4968 |
| 8 BLOOD ON THE TRACKS—Bob Dylan—Columbia PC 33235                          | 28 IV—Led Zeppelin—Atlantic SD 7208                                 |
| 9 FIRE—Ohio Players—Mercury SRM-1-1013                                     | 29 FIRE ON THE MOUNTAIN—Charlie Daniels Band—Kama Sutra KSBA 2603   |
| 10 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835        | 30 HOLIDAY—America—Warner Bros. BS 2808                             |
| 11 AN EVENING WITH JOHN DENVER—RCA CPL2-0764                               | 31 GOODBYE YELLOW BRICK ROAD—Elton John—MCA 40148                   |
| 12 BACK HOME AGAIN—John Denver—RCA CPL1-0548                               | 32 STING (Soundtrack)—MCA 390                                       |
| 13 BEHIND CLOSED DOORS—Charlie Rich—Epic KE 32247                          | 33 ON THE BORDER—Eagles—Asylum 7E-1004                              |
| 14 NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004                 | 34 II—Barry Manilow—Bell 1314                                       |
| 15 GREATEST HITS—Three Dog Night—ABC/Dunhill DSD 50178                     | 35 DO IT ('Til You're Satisfied)—B.T. Express—Scepter SPS 5117      |
| 16 LET ME BE THERE—Olivia Newton-John—MCA 389                              | 36 PHOEBE SNOW—Shelter SR 2109                                      |
| 17 HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358                      | 37 PERFECT ANGEL—Minnie Riperton—Epic KE 32561                      |
| 18 ALL THE LOVE IN THE WORLD—Mac Davis—Columbia PC 32927                   | 38 WAR CHILD—Jethro Tull—Chrysalis CHR 1067                         |
| 19 II—Bachman-Turner Overdrive—Mercury SRM 1-696                           | 39 RUFUSIZED—Rufus Featuring Chaka Khan—ABC ABCD 837                |
| 20 AMERICAN GRAFFITI (Soundtrack)—MCA 2-8001                               | 40 EMPTY SKY—Elton John—MCA 2130                                    |

## Atlantic Firms European Tour

NEW YORK—Atlantic Records and its U.K., France and German affiliates are presenting a 13-day European "Supersoul In Concert" tour, now scheduled to begin on April 5.

The tour, which will cover 12 cities, features such artists as the Spinners, the Jimmy Castor Bunch, Sister Sledge and Ben E. King.

In conjunction with the tour, Atlantic will be mailing each act's lat-

est single to some 100 European disco DJs and programmers. The label has also prepared a special EP as a giveaway for the first 500 ticket buyers at each event.

Cities on the tour include: Liverpool (5), Manchester (6), Paris (8), Bristol (9), Southampton (10), Birmingham (11), Ipswich (12), Croydon (13), Ludwigshafen (14), Munich (15), and London (17).

# Billboard

# Hits Of The World

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## AUSTRALIA

(Courtesy Digamae Pty. Ltd.)  
\*Denotes local origin

This Week

- |   |  |
|---|--|
| 1 LIVING IN THE 70'S (LP)—*Skyhooks (Mushroom)                        | 2 PLEASE MR. POSTMAN (Single)—Carpenters (A&M)—(Holland)               |
| 3 HORROR MOVIE (Single)—*Skyhooks (Mushroom)—(Coo Dah)                | 4 WHEN WILL I SEE YOU AGAIN (Single)—Three Degrees (CBS)—(April)       |
| 5 NOT FRAGILE (LP)—Bachman-Turner Overdrive (Mercury)                 | 6 QUATRO (LP)—Suzi Quatro (RAK)  |
| 7 WILD ONE (Single)—Suzi Quatro (RAK)—(Chapman)                       | 8 ELTON JOHN'S GREATEST HITS (LP)—(DJM)                                |
| 9 LUCY IN THE SKY WITH DIAMONDS (Single)—Elton John (DJM)—(Northern)  | 10 MY LITTLE ANGEL (Single)—*William Shakespeare (Albert)              |
| 11 WONDERLAND (LP)—Stevie Wonder (Tama)                               | 12 SANTA NEVER MADE IT TO DARWIN (Single)—*Bill & Boyd (Fable)—(Cont.) |
| 13 CAT'S IN THE CRADLE (Single)—Harry Chapin (Elektra)—(Warner Bros.) | 14 PEPPERMINT TWIST (Single)—The Sweet (RCA)—(Jewel)                   |
| 15 JUST A BOY (LP)—Leo Sayer (Chrysalis)                              | 16 BLOOD ON THE TRACKS (LP)—Bob Dylan (CBS)                            |
| 17 JOHN DENVER'S GREATEST HITS (LP)—(RCA)                             | 18 WANGARATTA WAHINI (LP)—*Captain Matchbox Whoopie Band (Image)       |
| 19 THE NEWCASTLE SONG (Single)—*Bob Hudson (Leeds)                    | 20 I'M FINE THANK YOU (Single)—*Lester Coombes (Aus. Count.)—(Albert)  |

## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

This Week

- |  |  |
|--|--|
| 1 1 IF—Telly Savalas (MCA)—Screen Gems/Columbia (Snuff Garrett)  | 2 8 BYE BYE BABY—*Bay City Rollers (Bell)—Ardmore & Beechwood/KPM (P. Wainman)       |
| 3 2 MAKE ME SMILE (COME UP AND SEE ME)—*Steve Harley & Cockney Rebel (EMI)—Trigram/Rak (Steve Harley/Alan Parsons) | 4 4 ONLY YOU CAN—Fox (GTO)—Gurusama Music (Kenny Young)                              |
| 5 3 THE SECRETS THAT YOU KEEP—*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)                                 | 6 5 MY EYES ADORED YOU—Frankie Valli (Private Stock)—KPM/Jobete London (Bob Crece)   |
| 7 9 PICK UP THE PIECES—Average White Band (Atlantic)—Warner Brothers (Arif Mardin)                                 | 8 12 PLEASE TELL HIM THAT I SAID HELLO—*Dana (GTO)—Hush/Chrysalis (Geoff Stephans)   |
| 9 26 THERE'S A WHOLE LOT OF LOVING—*Guys & Dolls (Magnet)—Arnold/Martin/Morrow (A&M James)                         | 10 11 I'M STONE IN LOVE WITH YOU—Johnny Mathis (CBS)—Gamble Huff/Carlton (Thom Bell) |
| 11 21 MANDY—Barry Manilow (Arista)—Screen Gems/Columbia/Grahple (Manilow/Dante/Davis)                              | 12 7 SHAME SHAME SHAME—Shirley & Co. (All Platinum)—B&C (Sylvia)                     |
| 13 30 WHAT AM I GONNA DO WITH YOU—Barry White (20th Century)—Schroeder (Barry White)                               | 14 6 PLEASE MR. POSTMAN—Carpenters (A&M)—Dominion (Carpenters)                       |
| 15 13 DREAMER—*Supertramp (A&M)—Delicate/Rondor (Ken Scott)  | 16 15 HOW DOES IT FEEL—*Slade (Polydor)—Barn (Slade Ltd.) (Chas Chandler)            |
| 17 35 GIRLS—Moments & Whatnauts (All Platinum)—Sunbury (A. Goodman/H. Ray)   | 18 19 SWEETMUSIC—*Snowaddywaddy (Bell) Bailey/DJM (Mike Hurst)                       |
| 19 36 FANCY PANTS—*Kenny (RAK)—Martin/Coulter (Bill Martin/Phil Coulter)   | 20 31 I CAN DO IT—*Rubettes (State)—Pam Scene/ATV (Wayne Bickerton)                  |
| 21 18 YOUNG AMERICANS—*David Bowie (RCA)—Mainman/Chrysalis (Tony Visconti)   | 22 22 SOUTH AFRICAN MAN—Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon) |
| 23 14 IT MAY BE WINTER OUTSIDE—Love Unlimited (20th Century)—Ed Kassner (Barry White)                              | 24 29 PHILADELPHIA FREEDOM—*Elton John Band (DJM)—Big Pig (Gus Dudgeon)              |
| 25 16 GOOD LOVE CAN NEVER DIE—*Alvin Stardust (Magnet)—Bumper Songs (Peter Shelley)                                | 26 17 YOUR KISS IS SWEET—Syreeta (Tama Motown)—Jobete London (Stevie Wonder)         |

- |  |   |
|--|---|
| 27 23 NO. 9 DREAM—*John Lennon (Apple)—Lennon/ATV (John Lennon)  | 28 10 FOOTSEE—*Wigan's Chose Few (Pye Disco Demand)—Planetary Nome London Ltd.  |
| 29 47 PLAY ME LIKE YOU PLAY YOUR GUITAR—Duane Eddy (GTO)—Macaulay/Larkworth/GTO/Carlton (Tony Macaulay)        | 30 33 HAVING A PARTY—Osmonds (MGM)—Chappells (Mike Curb)  |
| 31 45 REACH OUT I'LL BE THERE—Gloria Gaynor (MGM)—Jobete London (T. Bongiovi/M. Monaco/J. Ellis)               | 32 48 LET ME BE THE ONE—*Shadows (EMI)—Miracle (Shadows)  |
| 33 25 SUGAR CANDY KISSES—*Mac & Katie Kissoon (Polydor)—ATV (Wayne Bickerton)                                  | 34 27 MY LAST NIGHT WITH YOU—*Arrows (RAK)—RAK (Mickie Most)  |
| 35 20 ANGIE BABY—Helen Reddy (Capitol)—Warner Bros. (Joe Wissert)  | 36 24 JANUARY—*Pilot (EMI)—Robbins (Alan Parsons)   |
| 37 — THE FUNKY GIBBON/SICK MAN BLUES—*Goodies (Bradley's)—ATV (Miki Anthony)                                   | 38 28 BLACK SUPERMAN (MUHAMMED ALI)—*Johnny Wakelin & the Kinshasa Band (Pye)—Francis Day & Hunter (Robin Blanchflower) |
| 39 39 MY HEART'S SYMPHONY—Gary Lewis & the Playboys (United Artists)—Warner Bros. (Snuff Garrett/Leon Russell) | 40 41 LEGO SKANGA—*Rupie Edwards (Cactus)—Creole (Rupie Edwards)  |
| 41 34 STAR ON A TV SHOW—Stylistics (Avco)—Avemb/Cyril Shane (Hugo & Luigi)                                     | 42 — FOX ON THE RUN—*Sweet (RCA)—Sweet/Essex (Sweet)  |
| 43 32 GOODBYE MY LOVE—*Glitter Band (Bell)—Rock Artists (Mike Leander)   | 44 — SWING YOUR DADDY—Jim Gilstrap (Chelsea)—(Kenny Nolan)  |
| 45 37 LOVE GAMES—Drifters (Bell)—Macaulay/Cookaway (Cookaway)  | 46 43 HELP ME MAKE IT THROUGH THE NIGHT—John Holt (Trojan)—KPM (Tony Ashfield)  |
| 47 — WHAT IN THE WORLD'S COME OVER YOU—*Tam White (RAK)—Southern (Mickie Most)                                 | 48 40 THE BUMP—*Kenny (RAK)—Martin/Coulter (B. Martin/P. Coulter)   |
| 49 — SKIING IN THE SNOW—*Wigans Ovation (Spark)—KPM (Barry Kingston)   | 50 — L.O.V.E.—Al Green (London)—Burlington (Willie Mitchell)  |

## HOLLAND

(Courtesy Stichting Nederlandse Top 40)

This Week

- |   |   |
|---|---|
| 1 100 YEARS—Joey Dyer (Delta)                       | 2 DOWN DOWN—Status Quo (Vertigo)                    |
| 3 SHAME, SHAME, SHAME—Shirley And Company (Philips) | 4 SAILOR—Sailor (Epic)                              |
| 5 SECRETS THAT YOU KEEP—Mud (RAK)                   | 6 CE SOIR—Golden Earring (Polydor)                  |
| 7 ROSAMUNDE—Dennie Christian (Hansa)                | 8 MAGIC—Pilot (EMI)                                 |
| 9 LISTEN TO THE MUSIC—The Doobie Brothers (Warner)  | 10 HEY MAL YO—Johnny Rodrigues & Orchestra (Negram) |

## ITALY

(Courtesy Germano Ruscitto)

This Week

- |  |  |
|--|--|
| 1 UN CORPO & UN'ANIMA—Wess & Dory Ghezzi (Durium)                    | 2 UN'ALTRA DONNA—I Cugini di Campagna (Pull/Fonit/Cetra) |
| 3 KUNG FU FIGHTING—Carl Douglas (Durium)                             | 4 SERENO E—Drupi (Ricordi)                               |
| 5 ROMANCE (Beethoven '74)—James Last (Polydor/Phonogram)             | 6 SUGAR-BABY LOVE—Rubettes (Polydor/Phonogram)           |
| 7 YOU ARE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Phonogram) | 8 VERDE—G. & M. Orchestra (RCA)                          |
| 9 PER TE QUALCOSA ANCORA—I Pooch (CBS/MM)                            | 10 EMANUELLE—Lovelettes (Ri-Fi)                          |
| 11 LU MARTITIELLO—Tony Santagata (Carosello/Ricordi)                 | 12 CAN'T GET ENOUGH—Barry White (Phonogram)              |
| 13 ROMA—Antonello Venditti (RCA)                                     | 14 YOU LITTLE TRUSTMAKER—Tymes (RCA)                     |
| 15 OH DOCTOR—Richard Myhill (EMI)                                    |  |

## JAPAN

(Courtesy Music Labo, Inc.)

This Week

- |  |   |
|--|---|
| 1 22 SAI NO WAKARE—*Kaze (PANAM)—PMP, CMP) | 2 WAGA YOKI TOMOYO—*Hiroshi Kamayatsu (Express)—(Nichion) |
|--|---|

## MEXICO

(Courtesy Radio Mil)

SINGLES

This Week

- |  |   |
|--|---|
| 1 TE JURO QUE TE AMO—Los Terrícolas (Gamma)            | 2 QUIERES SER MI AMANTE—Camilo Sesto (Ariola) |
| 3 EL REY—Jose Alfredo Jimenez (RCA) Hnas. Huerta (CBS) | 4 MUNDO DE JUGUETE—Lupita D'Alessio (Orfeon)  |
| 5 LOS HOMBRES NO DEBEN LLORAR—King Clave (Orfeon)      | 6 LUNA BLANCA—Karina (Gamma)                  |
| 7 ONLY YOU—Ringo Starr                                 | 8 TE NECESITO TANTO, AMOR—Elio Roca (Polydor) |
| 9 NINA NO TE PINTES TANTO—Danny Daniel (Polydor)       | 10 CUANDO TU CARINO—Rigo Tovar (Melody)       |

## NEW ZEALAND

(Courtesy N.Z.B.C.)

SINGLES

This Week

- |  |  |
|--|--|
| 1 PLEASE MR. POSTMAN—Pat Boone Family/Carpenters | 2 LUCY IN THE SKY WITH DIAMONDS—Elton John             |
| 3 I CAN HELP—Billy Swan                          | 4 KILLER QUEEN—Queen                                   |
| 5 MANDY—Barry Manilow                            | 6 I'M DOWN—Hollies                                     |
| 7 LOVELY LADY—John Hanlon                        | 8 DOWN ON THE BEACH TONIGHT—Drifters                   |
| 9 DOCTOR'S ORDERS—Carol Douglas                  | 10 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive |

## SWEDEN

(Courtesy Radio Sweden)

\*Denotes local origin

This Week

- |  |   |
|--|---|
| 1 I CAN HELP—Billy Swan (Monument)                     | 2 NOT FRAGILE (LP)—Bachman-Turner Overdrive (Mercury) |
| 3 GRAT INGA TARAR (LP)—*Thorleifs (Platina)            | 4 JENNY JENNY (Single)—*Lars Berghagen (Philips)      |
| 5 ON THE LEVEL (LP)—Status Quo (Vertigo)               | 6 I CAN HELP (Single)—Billy Swan (Monument)           |
| 7 BANG EN BOOMERANG (Single)—*Sven & Charlotte (Polar) | 8 MICHELANGELO (Single)—*Bjorn Skifs (EMI)            |
| 9 SO LONG—*Abba (Polar)                                | 10 FLAMINGOKVINTETTEN 5 (LP)—*(Flam)                  |

## SWITZERLAND

(Courtesy RADIO-HITPARADE)

SINGLES

This Week

- |  |   |
|--|---|
| 1 I CAN HELP—Billy Swan (Monument)       | 2 LONGFELLOW SERENADE—Neil Diamond (CBS)                          |
| 3 GRIECHISCHER WEIN—Udo Jurgens (Ariola) | 4 DOWN DOWN—Status Quo (Vertigo)                                  |
| 5 EL BIMBO—Bimbo Jet (EMI)               | 6 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury)   |
| 7 PLEASE MR. POSTMAN—Carpenters (A&M)    | 8 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Philips) |
| 9 GIGI VO AROSA—Ines Torelli (CH)        | 10 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)        |



# Doobies Learning To Invest \$\$ They Earn

By JACK McDONOUGH

SONOMA, Calif.—The Doobie Brothers, hard rockers from San Jose who continue to collect gold and platinum at a regular rate, are devising new ways to spend and acquire money.

The band has just put out \$200,000 for a new custom PA system "because," says manager Bruce Cohn, "we couldn't find an adequate system."

Cohn is relaxing in his ranch-and-vineyard home he has occupied for less than a year in the tranquil Sonoma countryside 50 miles north of San Francisco.

"The Doobies needed a specific system," he says. "They have two drum kits, loud guitars, and four vocalists doing harmonies. A lot of bands can get away with using a standard PA, one furnished by Showco or someone like that. They're fine, general purpose systems. But our halls kept getting bigger and bigger and the quality of the sound wasn't keeping up. We needed something that would get the two drums, which is all low end, those loud guitars on the high end, and we needed the vocal midrange coming through on top of that. Plus we have 33 mikes open onstage when we perform."

"With lights, you flip the switch and it's red or green. But sound depends entirely on the shape of the hall. And I had a clear idea what we needed. I mixed for the Doobies over the past three years, the first 400-500 concerts. Now we have someone else to do it. Partially because my ears were gone, but mostly because I needed time free for other things."

The Doobies also have in preparation a new stage unit which will house their amps and monitors, thereby providing the visual impact of stage free of any clutter. The unit will attach to the front of the stages in the halls they play; the Doobies' specifications to promoters will call for stages to be built with a two-foot deep U-indentation across almost the whole breadth of the stage front. Their unit will attach into this indentation.

All of this gear will be utilized when the Doobies go out on the road, which will be quite soon when their new album is released. Cohn says he thinks this is the best Doobie



Warner Bros. photo

**Doobie Brothers: from food stamps and bar gigs to number one single and multimillion-dollar investments.**

package so far, mainly because "This LP has been in progress for over a year, so the band has been able to think over the record more than any previous album. They've been able to sit in hotel rooms and listen to cassettes of what they've done and then come back in off the road and add things to the tunes."

Guitarist Jeff Baxter, who joined the Doobies from Steely Dan, is on the new record. Curtis Mayfield arranged one tune and Ry Cooder and Dave Payne (of Little Feat) appear.

The tour will continue the tradition of hard work for the Doobies, who do between 100 to 200 concerts per year as well as one or two albums. "In the past," says Cohn, "our idea was to work as much as possible. I always tried to make the band aware that the only way to make it was to work hard at it, and for a long time we played the \$2 clubs and lived on food stamps. When "Listen To The Music" broke, we knew that was the time to go out and saturate the country. Because we didn't want to be known as a singles band. We wanted people to know all our music, we wanted to sell albums."

The Doobies are also proud of the consistency of their track record in appearances. Up until the recent set of Australian dates which they had to cancel on doctors' advice to several players, "we had missed three shows out of maybe 500 performances. Those were because of health problems also and they were made up."

The Doobies also seem determined to hold the line on ticket prices. The top price they will allow is \$6.50, and if for some reason a promoter feels he has to go above that, the contract stipulates that he must inform the Doobies two weeks before the concert date. "It's getting harder to maintain that," says Cohn, "because all our normal expenses—travel, food, wages—are up, and our production costs are up because we want to be able to give our audiences something they haven't seen before."

What money the Doobies forego from maintaining low ticket prices may be made up by the investments Cohn has arranged for them—the latest being their purchase into a successful new redevelopment project of the old Bank of America building in San Francisco.

This is the second major investment for the band. Cohn has hired Don Yost who does nothing but scout investments through the Doobro Corp. "I think we've got a firm grip on our second problem. The first problem, you know, is making the money; the second is always how to keep it after you've made it."

## New Companies

Pedro Ferrer has opened a personal management firm in Beverly Hills with his first clients the Supremes, Rodney Winfield and the Younghearts.

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Unicorn Music formed in Denver by Gary Hamilton, Maureen Hamilton and Brad Miller, the latter leader of the group Sky King. Initial acts handled by this talent agency include Sky King, Electronic Musical Ensemble, J.C. Flippin', Kris Haydin, Cookie La G Frog, Rush Brothers, among others.

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Producers Kenny Kerner and Richie Wise open a Coast office in Los Angeles.

\*\*\*

Mahorn Records has been formed in Boston by Bentley College president Greg Adamian, business promoter Mike Kalajian and personal manager Robert Cihak. The new label's first effort is an LP by trumpeter Leon Merian and his 10-piece group. A single from this jazz-rock oriented group will also be released.

## 'Tommy' Promo

• Continued from page 10

1969, to the present soundtrack album. Included in the show are interviews with Elton John, Peter Townshend, Roger Daltrey and producer Ken Russell.

An extensive in-store promotion in New York will be highlighted by a pinball machine contest in which celebrities will display their skills in a competition based on high score. The game kicks off Monday (17) and runs through Friday (21). It will be played in a window at the Korvettes Fifth Ave. store from noon to 2 p.m., and participants in the opener will be John Lennon, Geraldo Rivera, Cashman & West and Gloria Gaynor.

A WNEW personality will serve as official during the games and will keep score. Tallies will be posted in the window and will be announced daily on WNEW as the game progresses. The prize is the pinball machine, which the winner will donate to an orphanage or charity of his choice. All Korvettes stores in the metropolitan area will feature the LP in their windows.

A total of 15 of the specially designed pinball machines will be given nationwide. Moviematics will be located in various major stores. The trailers will show three minutes of excerpts from the film. Free-standing units will go to major stores, and some 10,000 posters will be given to stores to be used on a local level as prizes.

Radio spots will be national in scope, again hitting major markets, and print advertising will also be nationwide. Columbia Pictures and Polydor have coordinated their print and advertising efforts so that the same audience is not reached. Ads carry plugs for both the film and the soundtrack set.

The "Tommy" package will carry a list of \$9.98 as opposed to the normal two-record price of \$11.98. The tape version will be offered at \$11.98 list. No quad is planned at this time, Geller says.

The track was recorded in London and was produced by the Robert Stigwood Organization. Ekke Schnabel and Mike Von Winterfeldt negotiated for the track rights for Polydor.



WB photo

**HITTING THE ROAD**—Warner Bros. executive Clyde Bakkemo gives WBZ's Ken Shelton new label product in Boston. Bakkemo was among the home office force which recently toured the country meeting with broadcasters to promote new WB artists.

## 'Computerized TV' Used To Hypo Sales Of Disks

By CLAUDE HALL

LOS ANGELES—"Computerized television" is beginning to make a strong impact in record sales, believes Michael Webster, president of Image West.

Image West specializes in animation television products and has been doing considerable work for Ronco Teleproducts Inc. out of Chicago. Mel Kory of Ronco flies to Los Angeles and two days later flies back with one or two finished 60-second TV commercials.

Arista Records is now using the services of Ronco for a "Stardust" LP package that will be sold in record stores. This commercial is slated to hit the air next month, believes Webster.

Ronco, of course, is deeply involved in mail order packages of oldies sold via TV spots. These \$4.99 LPs featured recently such artists as Barry White, Seals & Croft, the Spinners, Bachman-Turner Overdrive, Alice Cooper, Mac Davis and Dr. John.

To date, Image West has done six of these spots for Ronco alone, plus spots for other TV package firms.

Webster points out that image West can produce the spots fast... and better than even the firms who work without computer. Cost for two recent 60-second spots was \$12,000.

Working with designs, LP jackets, live slides, film footage, or any other element, Image West feeds these into two computers. Images are projected

on monitor screens; the producer, in this case Kory himself, works with these images and is able to manipulate them in any direction, any shape and any form.

When the producer has a particular segment to his or her liking (the producers generally work from storyboards much as do regular TV show producers), the segment is frozen. When the entire commercial is finished, the computer is ready to run off a full videotape of the entire spot.

The entire spot takes anywhere from two hours to two days; "without the computer, such a spot would have taken a full month," says Webster.

The value of the time saving is that record companies will be able to get spots done while the product is still hot in the marketplace, he feels.

Kory brings his own audio track; it's put on the master of the videotape at Image West.

The six-year-old company, a division of Computer Image in Denver, is now working with Ronco on several other TV spots.

## Sales, Profits Up At Pickwick

NEW YORK—Pickwick International, Inc. reports new record sales and profits for the quarter ended Jan. 31, 1975.

During the third quarter of fiscal 1975 ended Jan. 31 sales rose 11 percent to \$67,237,654 from \$60,381,162 achieved during the same period of the prior year. Net income increased 7 percent to \$3,005,911 from \$2,816,000 and earnings per share rose to \$0.67 from \$0.63 in the comparable period of the previous year.

The sales for the nine-month period ended Jan. 31 increased 32 percent to \$182,205,911 compared with \$138,137,216 during the same period of the previous year. Net income showed a growth of 12 percent or \$7,107,283 as against \$6,372,264. Earnings per share for this same period rose to \$1.59 from \$1.43.

## 5 Platters Happy

NEW YORK—The U.S. Court of Customs and Patent Appeals has reaffirmed that the name "The Platters" is owned by Five Platters Inc. and, as such, is the only entity entitled to its use.

MARCH 22, 1975, BILLBOARD

## Sarah Vaughan Asks \$200,000

LOS ANGELES — Sarah Vaughan is asking superior court here to get her out of her Mainstream recording contract and for \$200,000 in cumulative damages.

She charges that Mainstream has not paid \$8,333.33 sums, which were due her in February and June 1974, as per her contract. She claims Bob Shad of Mainstream feels she breached her pact when she did not record because she had not been paid. She charges Shad obstructed her career and that he has said he would "break" her in the industry, keeping her off labels.

She also claims that Mainstream made and sold an LP, "Sarah Vaughan—Live At The Holiday Inn Lesotho," which allegedly contains false statement as to its origin. Her contract called for 10 percent of wholesale price less taxes and container cost.

## GRT Sets Up Promo Budget For Distrib To Push Its Product

TORONTO—Concerned with the exclusivity of service that the company was getting from its distributors in Western Canada, GRT of Canada Ltd. has set aside a monthly promotional budget from distributors to be used to promote GRT product and artists.

"When you are dealing with distributors," explains Jeff Burns, GRT's national promotional manager, "you are not going to get the same type of service you might get if you were dealing with your own branch. The people are not particularly working for you, they are working for the distributor and are also dealing with three or four other record companies. To get priorities on your product is always difficult in this situation. For this reason I recently instigated a policy of paying the promotional people at our West-

ern distributor offices money right from the GRT budget. In this way they are sort of working for us as well the distrib. We are at least making them feel some sort of benefit for breaking their backs with our product."

GRT is distributed in British Columbia by the Vancouver-based Emerson Sales with Monica Netupsky handling promotion; in Alberta by the Calgary-based Taylor, Pearson and Carson with Brian Tucker in promotion; and in Manitoba and Saskatchewan by Laurel Records with Glen Gore-Smith handling promotion.

GRT has their own branches in Ontario, Quebec and the Maritimes which have always had their own promotional budgets.

Continues Burns: "There are frequently records that happen in indi-

vidual markets that may not have the same impact at first in the rest of Canada. Now, if there is any significant action at all with any product or artist, the distributor has the budget to invest in radio ads, print ads, T-shirts, in-store displays and so on. This is apart from our regular 2 percent advertising allowance that comes out of sales. It is strictly a promotional function."

Recently English-band Camel made an appearance in Calgary with Wishbone Ash and Dr. Hook and received a strong audience reaction. GRT's distributor, TPC, took advantage of the situation in that market and because of the availability of a promotional budget, was able to line up a number of promotions for the band. According to Burns, the band's album consequently became the company's best selling album for two weeks for the whole country as a result of the promotional push in that area.

As an offshoot of this system, GRT's distributors now service the media in each market with product. Formerly all promotion copies of product was sent directly from the head office in Toronto.

"We are really advancing the distributor set-up," concludes Burns. "Previously we were one company out of four being handled by these distributors and hoping that we were getting our fair share of the market. Now we hope to get more than our fair share."

## TVers For U.S. Set By U.K. Co.

LONDON—Rocket Records' co-owner John Reid has formed an independent company to develop and produce films for American TV. The new outfit, named John Reid Productions and based in the U.S., will also export American-made programs to the U.K. and Europe.

Heading it will be producer-director David Bell, three-time winner of the U.K.'s SFTA film and television awards.

Output of the company is likely to include shows on tape and film of recording artists. Reid says "The production company grew out of my concern for the way artists are presented on U.S. television, both from the visual and aural points of view.

"Under the guidance of David Bell, we hope to present artists with the same meticulous attention to quality which brought them their current success in the recording and concert fields."

## International Turntable

• Continued from page 62

Mike Beaton has been promoted to managing director of all European affairs for the Wes Farrell Organization. Beaton, who is based in London, is responsible for the promotion and co-ordination of the Chelsea label in Europe. Chelsea-Roxbury labels are distributed under the Chelsea logo through Polydor for the world excluding the U.S. and Canada. Beaton's new responsibilities will include acquisition of new talent, signing new writers, negotiating administration and co-publishing arrangements.

## Kot'ai Celebrates 3rd Anniversary

By MARTIN MELHUISE

MONTREAL—Kot'ai Music Inc., headed by Robert Nickford, celebrated its third anniversary recently with a party for the media and the company's artists, Mahogany Rush, Ellen McIlwaine, Marie-Claire and Richard Seguin, Toubabou, L'Infonie, Craig Mathews and Morning Haze, at their new offices at 6375 Sherbrooke St. West in Montreal. Kot'ai is distributed by United Artists Records in Canada.

Kot'ai, a word formed by combining two hexagrams of I Ching meaning "peace" and "revolution," was the brainchild of both Nickford and singer/songwriter Jesse Winchester, and the initial concept was for the label to release records by French Canadian artists produced by Winchester. As the label evolved, the decision was made to concentrate on the U.S. market rather than France but it remains one of the few labels which deal with both French and English artists in Canada.

Nickford, who had spent seven years with Warner Bros., Quality and Laval Records in Canada, signed rock-trio Mahogany Rush at the outset, and secured American distribution for the act through 20th Century on the release of their first album "Maxoom." The band's second album "Child Of The Novelty" bolstered the band's growing following throughout North America and led to a renewed interest in "Maxoom" which is currently climbing the Billboard Top LP chart. The band's third album for 20th Century is entitled "Strange Universe."

In the early days, Nickford, whose finances were ailing, signed two acts that could be considered left-fielders: Willie Dunn, a Canadian-Indian singer and film maker and L'Infonie, one of Quebec's leading avant-garde classical rock groups. Both acts had albums released and the LP entitled "Vol. 333" by L'Infonie went on to be voted the top album of 1973 by a panel of media people for Quebec.

## Lighthouse Cuban Concert

TORONTO—Lighthouse, one of Canada's most enduring bands, will perform at a free concert in the Havana University Square this summer. The Cuban government indicates that close to 100,000 spectators will attend the event.

The concert will spawn a pilot film project conceived by the band, Bob Barclay and Dick Shonton, which will feature Lighthouse as the host-band showing the group performing in and featuring guest artists from various countries around the world. Consent for the idea has already been received from the Soviet Union, France and Italy. They are now awaiting confirmation from Red China. Negotiations with the Soviet Union, Cuba and Red China were likely facilitated because of Canada's continued strong diplomatic relationships with these Communist countries.

The band has just completed its first TV Special at Moses Znaimer's Toronto-based CITY-TV studios. The one-hour color show, which was filmed before a live audience and features interviews and a behind-the-scenes look at the band, is in the final cutting stages and is scheduled for airing sometime in March on

A major coup for the label came with the signing of Ellen McIlwaine, the critically acclaimed singer/guitarist from the U.S., who was drawn to the family-like atmosphere of the label. After recording two albums in the U.S. for Polydor, Ms. McIlwaine moved to Montreal where she recorded her first album for Kot'ai, "The Real Ellen McIlwaine" produced by Bill Cagnon, the leader of popular Ville Emard Blues Band from Quebec. Ms. McIlwaine recently became a Canadian citizen.

The label recently released an album by Toubabou led by French-Canadian percussionist, Michel Seguin. The album was recorded before 120,000 people at a French-culture celebration known as "Superfrancofete," in Quebec City in Aug. of 1974.

The third album entitled "Recolte De Reves," by Marie-Claire and Richard Seguin, who had formerly been signed to WEA Music of Canada, has been released by Kot'ai.

Craig Mathews and Morning Haze complete the label's roster. Mathews has an album entitled "Every Road Leads Home" set for release in April, produced by Bill Cagnon and featuring pianist Ken Pearson and guitarist Robert Stanley. Morning Haze will have another single on the market shortly.

Up until December of 1974, Kot'ai had been a one-man operation, and then Nickford hired Alexander Sangowicz as administrator and Lucien Richard as comptroller.

At the Kot'ai party were Stan Kulin, Allan Mathews and Keith Patten of United Artists; Juan Rodriguez of the Montreal Star; Bill Mann and Herb Aranoff of the Montreal Gazette; Jesse Winchester; Bill Cagnon; Michel Seguin; and the label's roster of artists among others.

Marshall Gaynes, who has been retained by Kot'ai to work on promotion for specific projects, flew in from Boston for the get-together.

## TORONTO

Gordon Lightfoot sold out seven straight concerts at Toronto's Massey Hall as well as an added midnight concert the week beginning Monday (17), representing a sale of close to 22,115 tickets. His latest album "Cold On The Shoulder" sold more than 400,000 copies internationally in the first three weeks of release.

The newly formed independent production company Snuggy Production (and publishing affiliates Mouse's Ear Music-CAPAC and Pan Golin Music-BMI) headed up by Will Webster of the Toronto-based Thunder Sound Studios, expects to announce U.S. label affiliates in the near future for its first two acts, Goddo and Outlaw. ... Fludd's debut album for Attic Rec-

## 20th Century, Aquarius In Release Deal

MONTREAL—Aquarius Records has made an agreement with 20th Century Records in the U.S. for the release of the current single by the Crescent Street Stompers entitled "Judy Played The Jukebox" in that country as well as all future releases by the band. The deal was negotiated by Terry Flood and Daniel Lazare of Aquarius and Russ Regan of 20th Century. A number of European labels have indicated interest in the band but no decision has yet been reached on a deal for overseas distribution.

The Crescent Street Stompers have just completed the recording of a followup single to "Judy Played The Jukebox" at the Tempo Studios in Montreal.

April Wine, also on Aquarius, has just had their newest album "Stand Back" released with in excess of 30,000 units being shipped out initially. "I Wouldn't Want To Lose Your Love" the first single from the album was top 10 in most markets across Canada. The band is released on Big Tree in the U.S.

Ross Holloway has just had his new single "Woman I Found A New Way" released by Aquarius as a followup to his reasonably successful debut single "Mostly New Days."

ords entitled "Great Expectations" is not being stocked by some record stores and rackjobbers in Canada because of the highly controversial album jacket. It portrays a side view of a young girl, obviously in the last stages of pregnancy, holding a doll which is looking at her bare belly fully revealed under her raised dress. The band's first single from the album is "What An Animal!"

... Ken Tobias is on tour with Vally in Ontario. ... Tom Wilson, of the Toronto-based booking agency Concept 376, has been named to the committee of Billboard's First International Talent Forum to be held from June 4-7, 1975, at the Century Plaza Hotel in Los Angeles. ... Maria Muldaur will play a concert at Hamilton Place in April. ... Larry Green, the head of promotion of WEA Music of Canada, has just returned from a promotion trip of Western Canada.

Copper Penny will support Blue Swede in their May tour of Canada which has so far had 19 dates confirmed with a tour finale at Ontario Place on May 25. Copper Penny's latest single for Capitol Records-EMI of Canada is "Disco Queen" produced by Harry Hinde. ... Peter Donato makes his TV debut on April 2 on CHEX in Peterborough. ... Babe Ruth did a free concert at Guelph University recently. ... Supertramp, one of A&M's hottest groups in Canada at the moment, will likely do four dates in Canada on their 10-date North American tour in April. ... GRT has put stock of Shooter's current single "I Can Dance" into the Detroit market because of initial interest in the record by CKLW in Windsor. ... Toronto band Brutus has been signed by GRT.

Ian Thomas' current single is "Julie" from his new album "Delights." He recently completed a Western Canada tour. ... Axe Records has signed Fergus. ... Gary and Dave, as well as being recording artists for Axe Records, are also licensed pilots. Recently they were chosen out of 500 pilots to fly the commuter service between Ottawa and Montreal on the new STOL flights. As they will only work for four hours a day, 15 days a month, it will give them more time for their musical career. They are both living in Ottawa. MARTIN MELHUISE

# Capitol



# Canada

MARCH 22, 1975

## SWEETWATER

### ... A SECOND DEBUT

Christopher Kearney's third album on Capitol is his first for Capitol. Recorded at his preferred leisurely pace with Lee de Carlo and Gene Martynec producing, "Sweetwater" is Christopher's first release under a new long-term Capitol contract. A single, RUNNIN' CHILD—written for him by Steely Dan's Fagen & Becker, has been mailed; and a promotional tape is being prepared featuring Christopher talking about and playing cuts from the album.



## ANDRE PREVIN

During a three-day appearance with the Toronto Symphony last month, Angel's ascendant star, **Andre Previn**, drew some well-earned bouquets from the press, causing Toronto's dedicated critics to overlook his colourful past and see instead a brilliant future. Previn, now in his sixth year as resident conductor of the London Symphony Orchestra, was embarking on a North American tour which included assignments with the Chicago and Pittsburgh Symphonies.

The Toronto Star's William Littler led off for the defence with a piece headed: "Andre Previn Proves A Master Of The Podium"—"Surely it's about time the court of opinion ruled out-of-order all the extraneous evidence about a Hollywood past and a glamorous marriage where **Andre Previn** is concerned, and admitted instead the testimony of our ears. . . . The man who led the Toronto Symphony in Massey Hall last night happens to be

one of the major conducting talents of his generation."

In a programme that embraced Elgar's Cockaigne Overture and the Richard Strauss Horn Concerto No. 1 (for which he was joined by **Barry Tuckwell** as soloist), Previn's reading of Rachmaninov's Second Symphony was singled out for the highest praise: "To hear Rachmaninov's Second Symphony conducted by Previn is to think the better of it . . . (he) gave the big, yearning themes plenty of room to breathe without letting them sprawl. They were carefully shaped, with the climaxes grandly yet never blaringly capped. . . . Above all, he made of the symphony a positive statement, giving an almost heroic quality to its expression of longing."

**Andre Previn** will return to the continent later this year for a second tour which will see him conducting in New York, Los Angeles and Cleveland.

## DISCS & DATES

**Funny Lady**, the new Barbra Streisand film for which Arista owns the soundtrack rights, is opening in Toronto on March 14th with Vancouver and Montreal premieres on March 21st. . . . French Canadian chanteuse, **Karo**, took a giant step towards the wider audience when she presented her first English language show at Montreal's Place Bonaventure for two weeks at the beginning of March. Her latest single, SORRY GUYS, is her second composition to be released in English. . . . **Glen Campbell** will perform at the Canadian Western Rodeo in Edmonton for three days beginning March 25th. . . . Capitol country star, **Roy Drusky**, was in Toronto last month to tape a Tommy Hunter

Show for CBC. He also stopped by at CKFH radio and recorded I.D.'s for the station which is moving to an all-country format. . . . Arista's **Suzi Quatro**, fresh from a tour with Grand Funk and prior to her tour with Alice Cooper is headlining in Calgary on March 29th following a date at the University of British Columbia in Vancouver on the 28th. Her single, YOUR MAMA WON'T LIKE ME, has been mailed and is already stirring up maternal unrest in Canada. . . . Newly-signed Arista group, **Fallen Angels**, recorded their album at Nimbus 9 Studios in Toronto with Jack Richardson producing. The U.S. act is one of an increasing number taking the Canadian connection to record.

## JUNO FEVER: THE CANADIAN AWARDS

For the past six years Canada's music industry magazine, RPM Weekly, has presented achievement awards to the artists, songwriters, producers and record companies of this country for their outstanding efforts and successes. RPM's Juno Award (named after the Greek goddess and to avoid any confusion with the RPM Gold Leaf Awards for certified sales) has become a coveted prize in our industry, and serves to increase our awareness of each other's exertions on behalf of the talent we represent.

This year, for the first time, the Canadian public will be invited to join the festivities through a live telecast of the proceedings on the CBC network, March 24th. The seventh annual Juno Awards show will be a unique opportunity for Canada's music business to reach out and involve our widely-scattered population in an exciting and flourishing aspect of its culture.

Everyone who subscribes to RPM Weekly has a voice in the nominations and voting for the Junos, and that category includes retailers and rackjobbers, radio people and record companies, concert promoters, members of the public and the artists themselves. The procedure involves a massive amount of tabulation, but at the same time it produces a very accurate cross-section of opinion.

Capitol-EMI of Canada is strongly represented among this year's nominees, with Grammy Award winner **Anne Murray** earning nominations in three separate categories. Her album "Love Song"—for which she won the Best Country Vocal Performance Grammy—is a contender for the Bestselling Canadian Album award, and she is also nominated as Female Country Artist Of The Year.

**Anne Murray's** first album, "This Way Is My Way," was released in Canada in November, 1969, and the very next year she won the Juno Award for Best Female Vocalist. She won the same award again in 1971, and has held the title without interruption ever since. Of course, her popularity became too great to be confined within these borders; but she has always maintained her home in this country, and has earned a permanent place in the Canadian heart for her refusal to be lured away like so many other major talents.



Recently, Toronto's popular television interview show, City Lights, presented an hour-long discussion between Anne and host, Brian Linehan. His introductory remarks are worth repeating here: "**Anne Murray** has proven that Canadians can

be recognised for greatness in their own country; and that the rest of the world will also recognise that greatness. She is a lady very much in control of her own destiny. In spite of her easy-going way, she is fully aware of who she is and where she is. Her determination to do things the right way, her own way, is evident. Her candour is uncompromised; her frankness has certainly been responsible for more than a few white hairs on music and broadcast industry heads. In many ways, **Anne Murray** has brought respectability to the business of music. Her honesty and loyalty to those who deserve it are well-known. She has lived up to her press-releases—a rare feat these days."

**Anne Murray** is nominated again in 1975 as Canadian Female Artist Of The Year.

In the Most Promising category, **Suzanne Stevens** carries the Capitol colours among the female entrants. Suzanne has already realised a good measure of her promise with all four of her French language singles achieving chartdom throughout the province of Quebec, including a number one hit with LE SOLEIL and a Top 10 rating with her debut album, "En Route."



Competing with Justin for the same award is the renegade rocker from the U.S., **Bill King**. King is once again firmly established in his adopted home, Toronto, after a brief trip back across the border to receive his amnesty. Although the word 'new' does not do justice to a man who studied with Oscar Peterson and whose credits include arranging for Janis Joplin as a member of her Kosmic Blues Band and working as co-musical director for the Canadian production of Jesus Christ Superstar, **Bill King** as a singer/songwriter and leader of his own band is certainly more than promising. His second Capitol album, "Dixie Peach," was released last summer to impressive reviews and sales, and a second single, TOP DOLLAR MAN, has just been lifted from it to celebrate his return.



However, **Suzanne Stevens'** talent reaches far beyond the provincial borders because she is also fluently bilingual. The success of her two English language singles, HOUSE FULL OF WOMEN and PLAY

ME, was evident from the residential status they attained on major easy-listening playlists from coast to coast. Suzanne is a seasoned television and stage performer, with sometimes as many as six TV appearances in a month. She has also starred in her own 13-week series of television specials. On stage, she has all the poise and appeal of the major star she will surely be, causing critics to predict that as Ginette Reno was the French Canadian star of the Sixties, "**Suzanne Stevens** will be the French Canadian star of the Seventies."

**Justin Paige's** nomination as Most Promising New Male Artist comes as no surprise to reviewer Victor Stanton, who predicted just such an event in his column on the "Justin Paige" LP. "I wouldn't be too surprised if it puts him firmly in contention for the Canadian recording industry's Juno Award as most promising male vocalist of 1974," writes Mr. Stanton, and continues: "On record, Paige demonstrates a vocal energy and range superior to a lot of singers of contemporary rock."



The vocal energy of **Justin Paige** is matched only by his own physical energy. The Justin Paige Show is booked solidly six nights a week for months ahead, and every night Paige gives the audience his explosive and kinetic all, exhausting anyone who tries to keep pace. It's a two-way street, and without knowing it the customers are repaying his efforts by forming lines, six nights a week, outside the halls he plays.



Finally, in the Most Promising New Group stakes—the toast of Quebec, Capitol's **Beau Dommage**. Pierre Bertrand, Michel Rivard, Robert Leger, Real Desrosiers and Marie-Michele Desrosiers formed Beau Dommage in 1973, wrote and recorded their first album during 1974, and became instant celebrities upon its release in December. Now, three months later, the "Beau Dommage" LP has qualified for an RPM Gold Leaf Award.

Four-fifths of the group was born in Montreal. That is where they live, and the city is what they sing about. And the people of the surrounding province have responded in unprecedented fashion to their lively melodies and lyrical imagery. A Gold Record with their first LP—now that's Promising!

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## Spotlight

## Pop

**JESSE COLIN YOUNG**—*Songbird*, Warner Bros. 2845. Young has one of the most distinctive and haunting voices in pop, and on this strong LP he once again showcases his fine vocals, excellent songs and mixes an acoustic oriented backup with some tasteful horns to add a bit more variety than usual. One of the few artists who does not make a great effort to "keep up with the times" and does not have to. Basically, he is one of those timeless performer/stylists who will always have a place among pop fans. Songs are stronger here than on his last album, especially on some of the country and uptempo oriented cuts. With a strong push, this could be his biggest LP to date.

**Best cuts:** "Songbird," "Daniel," "Josianne," "Again," "Til You Come Back Home Again," "Sugar Babe."

**Dealers:** Young has a strong core of fans reaching back to the folk days of the early '60s. Use color cover shot of him in concert for display advantage.

**NILSSON**—*Duit On Mon Dei*, RCA APL1-0817. Harry Sounds as if he took off to the Caribbean to record this set, filled with steel drums all the way through. The steel drums are only a part of the picture, however, for Harry has come up with his most listenable album in several years, filled with the kind of humor he handles best, a cast of all stars including Klaus Voorman, Doug Dillar, Ringo Starr, Dr. John, Van Dyke Parks and Bobby Keys. Plenty of short cuts, the most consistent vocals Nilsson has come up with in a long time and a return to the genre of earnest zaniness that so many love in the artist. FM play a certainty and don't be surprised at some AM action.

**Best cuts:** "Down By The Sea," "Kojak Columbo," "Turn Out The Light," "What's Your Sign" (a delightful satirical look at most insignificant question of the day), "Home."

**Dealers:** Strange cover shot in the Nilsson tradition.

**GRINDERSWITCH**—*Macon Tracks*, Capricorn CP 0150 (Warner Bros.). More Southern rock from the Phil Warden stable, and this is some of the most impressive to come out of the Capricorn fold. The band mixes in the distinct Macon sound with country and blues. Lead singer Dru Lombard has a voice perfectly suited to the type of music the band does, and the dual lead guitars of Lombard and Larry Howard work well throughout, sounding at times remarkably like the Allman Brothers. A load of possible singles here, with the music as unpretentious as it is good. The rockers and the blues tinged material work best and while the sound does come close to the Allman's at times, it is not close enough to be annoying. Highly skillful, highly commercial and apparently bound for AM and FM play.

**Best cuts:** "Mail Train Blues," "Put It All In Today," "Happy Like Me," "Let The Southwind Blow," "The Best I Can," "Pickin' The Blues."

**Dealers:** Group is currently on tour.

**LOU REED**—*Live*, RCA APL1-0959. Reed has recorded one live LP before, "Rock 'N' Roll," "Animal," which did quite well, and this set is just as well done and just as power packed. Mixing in some of his "greatest hits" with some equally well done but lesser known material, Reed and a band that includes heavy metal experts Dick Wagner and Steve Hunter serve up a fine show, cut at the Academy of Music in New York which is home territory for the artist. As is the case with most Reed efforts, FM play should be the main outlet here.

**Best cuts:** "Walk On The Wild Side," "Vicious," "I'm Waiting For The Man," "Sad Song."

**Dealers:** Good chance to expose Reed and Velvet Underground catalog. And another strange Reed cover should help display.

**GOLDEN EARRING**—*Switch*, MCA 2139. Dutch rockers who scored with smash "Radar Love" single some months back comes back with their second LP for the label, another exercise in controlled hard rock filled with strong instrumental breaks, particularly the guitar solos. Strong vocals for the most part, especially on the cuts that allow for harmony singing. Some interesting instrumental backup from strings and horns fits in well, with the set on the whole being a better balanced effort than the last time around. Group is one of the better exponents of the basic rock sound that has made such a strong comeback over the past year. Several possible singles here and lots for the FM stations to work with.

**Best cuts:** "Love Is A Rodeo," "The Switch," "Kill Me (Ce Soir)" (the current single), "Tons Of Time," "Troubles & Hassles."

**Dealers:** Group due in country soon. Cover is an unusual one.

**MAGGIE BELL**—*Suicide Sal*, Swan Song SS 8412 (Atlantic). Led Zeppelin's Swan Song label is three for three so far (Zeppelin, Bad Company, Pretty Things) and there is no reason why Ms. Bell should not become four. Britain's premier female blues belter dishes out her usual excellent blues sound, but also offers some changes, including straight rockers, a nostalgic sounding cut and some pretty ballad type numbers. Highlight, of course, is the powerful and emotional vocals of Ms. Bell, one of the few singers today who can scream while retaining an element of control to her voice. Comparisons to Janis Joplin surfaced during her first solo effort and should lessen here. Commercialism and quality here, a rare pairing indeed. Expect AM and FM play.

**Best cuts:** "Wishing Well," "I Was In Chains," "If You Don't Know," "Comin' On Strong," "Hold On," "It's Been So Long."

**Dealers:** Lady drew rave reviews on first tours here and is due back soon.



**ROBERTA FLACK**—*Feel Like Making' Love*, Atlantic SD 18131. Long awaited LP from the lady who is quite possibly the most important pop stylist to emerge in the past five years. One of those rare artists who cannot be categorized, as she appeals to the rock, MOR, soul, jazz and blues elements of music fans. A wise mix here of ballads and uptempo cuts, long cuts and more commercially accepted lengths. Almost perfect vocals throughout, melodic instrumentals and a fine flow from cut to cut. Highlight is a 12½ minute version of Stevie Wonder's "I Can See The Sun In Late December" that shifts from a superb pop song to a jazz piece with no effort at all and nothing lost in the transition. One of the most marvelously controlled vocals in pop today, always apparently ready to break out of that control but never doing so. Production by Rubina Flake (resembling Ms. Flack) is excellent. Hard to believe she is outdoing her last LP, but this set should mark her as one of the landmark performers of the '70's.

**Best cuts:** "I Wanted It Too," "I Can See The Sun In Late December," "Feel Like Makin' Love," "Mr. Magic," "She's Not Blind," "Old Heartbreak Top 10."

**Dealers:** A true superstar. Just give the LP exposure and it will sell itself.



**TOMMY**—*Original Soundtrack*, Polydor PD 2-9502. The obvious first question upon seeing this LP is how many helpings of Pete Townshend's classic rock opera can the public take? Well, the answer in this case is certainly one more. Arrangements and production here are both quite different from the Who's original LP and the stage version that came out a bit over a year ago. With an exceptionally strong cast that includes Who lead singer Roger Daltrey as Tommy, the rest of the Who, Elton John, Ann-Margret, Tina Turner, Arthur Brown, Oliver Reed and Eric Clapton, this lavishly produced version of the opera (Townshend handled production) should do just as well as its predecessors. Musicians include the likes of Clapton, Townshend, parts of the Who and Faces, Elton John and his band members. An entirely new interpretation of the work and one deserving of special attention.

**Best cuts:** "Christmas," "Acid Queen," "Cousin Kevin," "Pinball Wizard," "I'm Free," "Sally Simpson," "We're Not Gonna Take It."

**Dealers:** Movie is going to get mammoth exposure, and two disk jacket is deluxe design.

**PETER FRAMPTON**—*Frampton*, A&M SP-4512. Frampton, once of the Herd and Humble Pie, has become one of the more popular British singer/guitarists in the past few years, best known for his special brand of metallic attack. There's somewhat of a change in store here, however, as the artist

**JIMI HENDRIX**—*Crash Landing*, Reprise MS 2204 (Warner Bros.). This is not another Hendrix repackage. These are part of the reported more than 600 hours of tape rediscovered several years back, recorded in 1969-70 with Billy Cox, Buddy Miles and several others. What we find here is some of the most powerful material yet heard from this superb guitarist/vocalist/writer, with most of the cuts falling into the soul and blues vein. Emotional, sharp, brilliant guitar work is the unquestionable highlight here, with the kind of vocals most of us remember as the true Hendrix coming in a close second. As mentioned, this is primarily soul and blues, but the songs should appeal to one and all among Hendrix fans. Just as important, there is a whole new generation of record buyers that does not really know the artists, and this is a perfect way to introduce them. In no way a "ripoff," this is genuine Hendrix at the peak of his creative ability.

**Best cuts:** "Somewhere Over The Rainbow," "Crash Landing," "Peace In Mississippi" (possibly the most emotional instrumental ever heard from Hendrix), "Stone Free Again," "Captain Coconut."

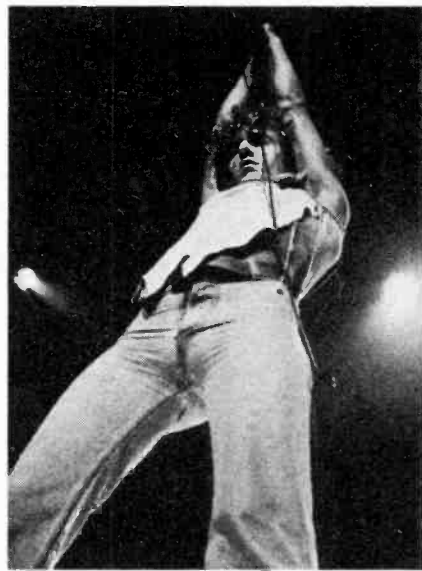
**Dealers:** Make it very clear these are recordings of Jimi at his best, not a tossed together LP.



**JUSTIN HAYWARD & JOHN LODGE**—*Blue Jays*, Threshold, THS 14 (London). The Moody Blues have officially disbanded, but you won't be able to convince anyone who listens to this set put together by two of the driving forces behind the group. Cut with a symphony orchestra, the album brings back memories of the "Nights In White Satin" days, with smooth, flowing cuts, powerfully soothing production and solo and harmony vocals that are reminiscent of the best of the Moodies. To be honest, there is not a great difference here between the overall sound of the duo and that of the Moodies—and the Moodies were one of the biggest groups in pop history. To be fair to Hayward and Lodge, however, they have done as a pair what was previously done as a group. Expect immediate FM play (response is already strong).

**Best cuts:** "The Morning," "My Brother," "Nights, Winters, Years," "I Dreamed Last Night," "Maybe," "Who Are You Known."

**Dealers:** Let the consumers know who this duo is and you've got a super seller on your hand.



shows a more melodic side. The flash guitar work is still here, but it's a bit more tasteful than previous efforts. The vocals are more controlled and the resulting impression is that Frampton spent more time preparing for this album than he has for his others. The changes work. He should keep his old

fans and pull in those who were never attracted to the "heavy" sound. Expect FM play.

**Best cuts:** "One More Time," "The Crying Clown," "Baby, I Love Your Way," "Penny For Your Thoughts," "(I'll Give You) Money."

**Dealers:** Artist is currently touring U.S.

**MORE AMERICAN GRAFFITI**, MCA2-8007. No movie to help things along this time, but this fine collection of oldies from the period re-created in the movie and the introductions from Wolfman Jack ought to be enough to make this another hit LP. The original LP eventually proved one of the better selling soundtracks of the past several years, and the choice of material here is every bit as good. Artists represented include the early Carole King, Dion & The Belmonts, the Kingsmen, Platters, Little Eva, Crows, Little Richard, Brenda Lee, Cadillac, Buddy Holly, Larry Williams and Betty Everett.

**Best cuts:** On a set like this, choose your own.

**Dealers:** Good chance to merchandise this double set with the original soundtrack. Cover style is the same.



**WAR, CURTIS MAYFIELD, KOOL & THE GANG, GLADYS KNIGHT & THE PIPS, JIMMY WITHERSPOON**—*The Black Caucus*, Chess CH 60037. Recorded last September in Maryland, this excellent live set serves up a sampling of the best of each of the headline artists involved, including a 14 minute jazz jam from Koool & The Gang, good vocalizing from Mayfield and fine work from all the others on this super guest star LP. Six cuts, with each star getting a turn. One marvelous highlight is Jimmy Witherspoon's six-minute version of "Goin' Down Slow."

**Best cuts:** Take your pick.

**Dealers:** Plain cover tells it all.

**EDDIE HARRIS**—*I Need Some Money*, Atlantic SD 1669. Although Harris has always had a penchant for experimenting with music, he has sometimes missed the commercial market. With this new record, he should have that new-found acceptance in the soul and disco markets. Some of the tunes are great dance numbers and feature an array of different instruments including guitar, reed trumpet, electronic rhythm machine and many other interesting inventions.

**Best cuts:** "Need Some Money," "Get On Down," "I Don't Want Nobody," "That's It."

**Dealers:** Eddie Harris is extremely well-known in the jazz market, so expose him in both the soul and jazz areas.



**JERRY LEE LEWIS**—*Boogie Woogie Country Man*, Mercury 1-1030. Lewis is reunited with his producer of old, Jerry Kennedy, after a two-year departure, and the result is a happy one. Starting off with his recent hit single, he mixes the old and new again, but always with the style which had made him famous.

**Best cuts:** "I'm Still Jealous Of You," "A Little Peace and Harmony," "(Remember Me) I'm The One Who Loves You," and the title song.

**Dealers:** A mixture of everything for everybody here.

**ROY ROGERS**—*Happy Trails To You*, 20th Century 467. Roy brings back the "western" to the old C&W, and it's a nostalgia trip for his old film fans as well as a treat for those now discovering the sort of thing he made famous. Some great tunes, including one of the finest medleys heard in a long while.

**Best cuts:** "A Very Fine Lady," Medley of "On The Old Spanish Trail," "Along the Navajo Trail," and "Blue Shadows On The Trail."

**Dealers:** With nostalgia at a peak, this is a winner.

**FREDDY HART**—*Greatest Hits*, Capitol 11374. Here is another of those collections of the best, most of which are from the very recent past. Each has been a big record for him, and Capitol has put together an outstanding package.

**Best cuts:** "Easy Loving," "My Hang Up Is You," and "If You Can't Feel It (It Ain't There)."

**Dealers:** This is the sort of package which sells, especially to his followers.

**JERRY WALLACE**—*Greatest Hits*, MGM 4990. Another in the same general mold, and taking the best of everything is skimming the cream from a very fine crop. Wallace is an outstanding singer, and here again is a collection of those songs which have done so well for him.

**Best cuts:** "If You Leave Me Tonight I'll Cry," "To Get To You," "In the Misty Moonlight."

**Dealers:** Once more, a package that's hard to refuse.

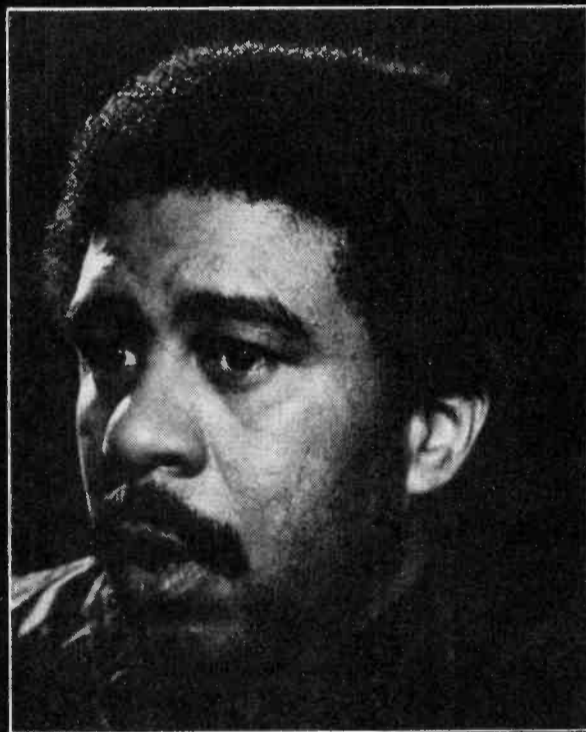
**LLOYD GREEN**—*Steel Rides*, Monument 33368. The man who lifted the steel guitar from a back-up status to a solo instrument through style and technique has done it again. Here he has a mixture of country and pop, old and new, but always with class and uniqueness.

**Best cuts:** "Canadian Sunset," "San Antonio Rose," "Crying Time."

(Continued on page 70)

**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.

# We just put out a contract on crazy Richard.



**Richard Pryor,  
who just won**

**the comedy Grammy for  
That Nigger's Crazy, has signed with  
Warner Bros. Records.  
Congratulations, Richard. And welcome.**

MARCH 22, 1975

Number of singles reviewed  
this week 107 Last week 91

## Top Single Picks

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**JOHN DENVER—Thank God I'm A Country Boy (2:47);** producer: Milton Okun; writer: Sommers; publisher: Cherry Lane, ASCAP. RCA JH-10239. Already on the Hot 100 at 82 with this live, hoedown type cut, Denver should receive an equal amount of pop and country play here. Usual goodtimey Denver cut, but the uptempo style is a good change of pace. LP it was culled from is in the top 10.

**GORDON LIGHTFOOT—Rainy Day People (2:45);** producer: Lenny Waronker; writer: G. Lightfoot; publisher: Moose, CAPAC. Reprise 1328 (Warner Bros.). Pulled from his current LP, which is already moving rapidly up the charts, the veteran singer/songwriter comes up with a smooth, country flavored ballad that is the most commercial disk he's released in some time. Usual good Lightfoot words. Expect country as well as pop play.

**TAVARES—My Ship (3:26);** producers: Dennis Lambert & Brian Potter; writers: D. Lambert-B. Potter; publishers: ABC/Dunhill & One Of A Kind, BMI. Capitol 4010. Capitol flips "Remember What I Told You To Forget," which is already in the top 10 of the soul listings and the result is a pop/soul/disco oriented rocker that should break these five singing brothers once and for all in the pop field. Excellent lead and harmony singing and tailor made for pop play.

## recommended

**RICHARD TORRANCE AND EUREKA—Don't Let Me Down Again (2:31);** producer: A Manx Production; writer: L. Buckingham; publishers: Donna Marta/Pogo Logo/Buckingham Nix, ASCAP. Shelter 40374 (MCA).

**RICK DERRINGER—Hang On Sloopy (3:06);** producer: Rick Derringer; writers: B. Russell-W. Farrell; publishers: Wren/Mellin, BMI. Blue Sky Z58 2755 (CBS).

**JIMMY BUFFETT—A Pirate Looks At Forty (3:27);** producer: Don Gant; writer: Jimmy Buffett; publisher: ABC/Dunhill, BMI. ABC/Dunhill 15029.

**BARRY MANN—Nothing Good Comes Easy (2:46);** producers: Terry Melcher and Bruce Johnston; writers: Cynthia Weil-Barry Mann; publishers: Summerhill Songs/Screen Gems-Columbia, BMI. RCA JH-10230.

**JACKSON BROWNE—Fountain Of Sorrow (4:37);** producer: not listed; writer: Jackson Browne; publisher: Benchmark, ASCAP. Asylum 45242.

**MARK LINDSAY—Photograph (3:15);** producer: Erik The Norwegian Wangberg; writer: S. Flint; publisher: Sheljac, BMI. Columbia 3-10114.



**KOOL & THE GANG—Spirit Of The Boogie (3:15);** producers: R. Bell and Kool & The Gang; writers: R. Bell-D. Boyce-Kool & The Gang; publishers: Delightful/Gang, BMI. De-Lite 1567 (Pickwick). The group that never seems to miss the top of the soul charts and generally makes a creditable showing in pop comes up with the closest sound to "Jungle Boogie" since their monster hit with that disk. Expect top disco action as always. Some interesting jazz riffs in the background on this disk.

**BOBBY WOMACK—Check It Out (3:10);** producer: Bobby Womack; writer: B. Womack; publishers: Unart/Bobby Womack, BMI. United Artists XW621-X. Strongest record for veteran soul/pop star in a long while with this fine rocker. Powerful, rough Womack vocals against a powerful instrumental arrangement highlighted by soaring horn riffs. Expect some pop crossover here.

**DENISE LaSALLE—My Brand On You (2:55);** producer: Crajon Ent.; writer: D. LaSalle; publishers: Ordona/Bridgeport, BMI. 20th Century/Westbound 5004. Always interesting lady arrives at a hit formula here with this rocking cut with a fine story line and basic instrumental track powered by organ and horns. Should move her right back to the top of the soul listings.

## recommended

**BETTY WRIGHT—Where Is The Love (2:45);** producers: W. Clarke, H.W. Casey & R. Finch; writers: H.W. Casey-R. Finch-W. Clarke-B. Wright; publisher: Alston 3713 (T.K.).

**LEA ROBERTS—All Right Now (3:00);** producers: Denny Diante & Spencer Proffer; writers: P. Rodgers-A. Fraser; publisher: Irving, BMI. United Artists XW626-X.

**GWEN McCRAE—Rockin' Chair (3:16);** producers: Steve Alaimo, Willie Clarke & Clarence Reid; writers: C. Reid-W. Clarke; publisher: Sherlyn, BMI. Cat 1996 (T.K. Productions).

**ANN PEEBLES—Beware (3:00);** producer: Willie Mitchell; writers: Earl Randle-Darryl Carter; publisher: Jec, BMI. Hi 5N-2284 (London).

**BARBARA MASON—Shackin Up (3:20);** producers: J.B.P. & Don Davis; writer: J. Avery; publisher: Groovesville, BMI. Bud-dah 459-N.

**K.C. & THE SUNSHINE BAND—Get Down Tonight (3:06);** producers: H.W. Casey & R. Finch; writers: H.W. Casey-R. Finch; publisher: Sherlyn, BMI. T.K. 1009.

**NEW YORK CITY—Got To Get You Back In My Life (4:10);** producer: Thom Bell; writers: Sherman Marshall-Phillip Pugh; publisher: Mighty Three, BMI. Chelsea 3010.

**RHODES, CHALMERS & RHODES—Out Of My Mind (3:07);** producer: Rick Hall; writer: Paul Anka; publisher: Spanka, BMI. Warner Bros. 8085.

**JIMMY RUFFIN—What You See (Ain't Always What You Get) (3:21);** producer: Jimmy Ruffin; writers: M. Bailey-B. Sigler; publisher: Gamble Huff, BMI. Chess 2168 (GRT).

**SATYR—Free And Easy (2:54);** producers: Meco Monardo, Tony Bongiovi and Jay Ellis; writer: Casey Spencer; publisher: El Bomo, BMI. RCA JH-10226.



**THE HEADHUNTERS—God Make Me Funky (2:48);** producers: David Rubinson & Friends and Herbie Hancock; writers: B. Maupin-B. Summers-P. Jackson-M. Clark-B. McKnight; publisher: Cigum, BMI. Arista 0115. Herbie Hancock's backup band steps out on their own with this excellent mix of soul and jazz. Fine instrumentals, as would be expected, with a good, repetitive chorus as well.

**CHRISTOPHER BOND—A Good Love (2:37);** producer: C. Bond; writer: C. Bond; publisher: Fox Fanfare, BMI. Discreet 1329 (Warner Bros.). Good soul cut with staccato style vocals and title repeated throughout. Low key vocals work well. Watch for primarily soul action here.



## Easy Listening

**ANDY WILLIAMS—Cry Softly (3:12);** producer: Billy Sherrill; writers: B. Killen-B. Sherrill-G. Sutton; publishers: Tree/Algee, BMI. Columbia 3-10113. Pulled from current LP, this Nashville recorded cut is handled in the best Williams tradition, with his soft vocals and distinctive styling. Expect start in the easy listening area, with some crossover possible.



**NARVEL FELTS—Reconsider Me (3:27);** producer: Johnny Morris; writers: Margaret Lewis, Myra Smith; Shelby Singleton (BMI); ABC-Dot 17549. His first release for the label is unquestionably the greatest thing he's done yet. He sings with fervor, with feeling, and ability, and sparks new life into an old number. Flip: No info available.

**TENNESSEE ERNIE FORD & ANDRA WILLIS—Baby (2:57);** producer: Steve Stone; writer: Ray Griff; Blue Echo (ASCAP); Capitol 4044. Ford seems to get better as days go by, and here he teams with another talent for an exceptionally good duet. It's the Ray Griff hit, well in the country field. Flip: No info available.

**DAVID WILLS—From Barrooms To Bedrooms (2:33);** producers: Charlie Rich & Sy Rosenberg; writers: David Wills, Sy Rosenberg; Double R (ASCAP); Epic 8-50070. Charlie Rich and his manager team up with their young discovery to pull a hit single from the Epic album. The fellow is obviously on his way. Flip: No info available.

**ROY CLARK—You're Gonna Love Yourself In The Morning (2:41);** producer: Jim Foglesong; writer: Donnie Fritts; Combine (BMI); ABC-Dot 17545. A fine cut from his latest album, which had a lot of potential singles. Clark is a stylist, one with class, and he delivers again. Flip: Roy Clark & Buck Trent—"Banjo." Producer: same; writers: Clark & Trent; Otter Creek (BMI).

**JOHN DENVER—Thank God I'm A Country Boy (2:47);** producer: Milton Okun; writer: Sommers; Cherry Lane (ASCAP); RCA 10239. Anyone who doubts that Denver is a country boy need only listen to this hand-clapping, almost traditional style of country. It's from his album. The one surprise is that multititled Milt Okun, with all his academic background, could come up with something so basic in production. More power to him. Flip: No info available.

**CHARLEY PRIDE—I Ain't All Bad (2:53);** producer: not listed; writer: Johnny Duncan; Roz Tense (BMI); RCA 10236. Another in the long list of hits by Pride. The unusual thing is that no producer is listed, and it comes from his own Dallas-based publishing company, a sharp departure from the past. Flip: No info available.

**CRYSTAL GAYLE—Beyond You (2:36);** producer: Allen Reynolds; writers: B. Gatzimos/C. Gail; Stonehill (BMI); UA 14963. She has done so many outstanding records lately that people are starting to forget her as somebody's sister, and thinking of her on her own. And well they might. She has it all, and gets better each time out. Flip: No info available.

## recommended

**BUCK OWENS—41st Street Lonely Hearts Club (2:24);** producer: Buck Owens; writer: J. Shaw, D. Knutson; Blue Book (BMI); Capitol 4043.

**DAVID RODGERS—It Takes a Whole Lotta Livin' In a House (2:37);** producer: Pete Drake; writer: Gary Paxton; Brushape (BMI); UA 15124.

**LARRY GATLIN—Penny Annie (4:32);** producer: Fred Foster; writer: Larry Gatlin; First Generation (BMI); Monument 88643.

**J.J. CALE—I Got The same Old Blues (2:57);** producer: Audie Ashworth; writer: J.J. Cale; Audigram (BMI); Shelter 40386.

**BOBBY BORCHERS—Revelation (3:17);** producer: Ron Chancey; writer: Bobby Braddock; Tree (BMI); ABC 12075.

**SARAH JOHNS—Glory, Tennessee (3:35);** producer: Jack Johnson; writers: Don Goodman, Paul Harrison; Charlie Feldman; Screen Gems-Columbia; RCA 10203.

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 68

Dealers: Instrumentals, especially those of this calibre, are moving well.



**NAT ADDERLEY—Double Exposure, Prestige P-10090 (Fantasy).** Singer-cornetist-rhythm player: they all describe Nat who shines in all three categories herewith. He sings on three tunes, each offering a different inflection and mood. The band is a first-rate team effort utilizing brother Cannonball on two cuts plus such Adderley group associates as bassist Walter Booker, drummer Roy McCurdy plus George Duke on electric and acoustic piano and synthesizer. There are other instrument changes plus horns, strings and background singers which all add up to a respectable production. Nat has yet to really break through on his own, so this LP carries that potential.

**Best cuts:** "Watermelon Man" (done in a slow, shouting blues fashion), "59 Go And Pass" and "Traffic."

Dealers: Jazz fans know of Nat through his association with his brother and their band.

**JOE HENDERSON—Canyon Lady, Milestone M-9057 (Fantasy).** Tenorman Henderson is having an affair with Latin music. The first side is all Latin oriented and flavored. Side two is very rich with spice but with some added ingredients. Hen-

derson plays controlled on side one; more open and frenzied, more wavering on the flip. Oscar Brashear on trumpet offers some fine and involved solos when space is laid out for him in the arrangement. The title tune with its rolling bass lines and brooding tenor lines is augmented by sharp percussive sounds. Julian Priester, Hadley Caliman and George Duke all sound like they're having a South of the border good time. So's Henderson.

**Best cuts:** "Canyon Lady," "Tres Palabras," "All Things Considered" (with some in-depth brass work).

Dealers: LP crosses over from jazz to the Latin-jazz field easily.



## First Time Around

**KOKOMO—Columbia PC 33442.** This effort does this British soul band just fine. Tugging on the coat tails of AWB, this group should prove to be a monster with its five vocalists and slick soulful sound. Former Grease Band members Neil Hubbard and Alan Spenser are in the group and it would not be surprising to find this group at the top of the charts in the very near future. While two of the tunes are soul standards, the other seven are group originals.

**Best cuts:** "Kitty Sittin' Pretty," "Anytime," "Forever," "Feeling This Way," "Sweet Sugar Thing."

Dealers: In-store display and in-store play are a must for good sales.

**KEITH MOON—Two Sides Of The Moon, Track 2136 (MCA).** The Who's frenetic drummer takes the solo plunge here and comes up with a set that is likely to surprise everyone—the man is a better than average singer who has come up with a good, fun filled album. Helped by the likes of Joe Walsh, Rick Nelson, Flo & Eddie, Fanny, Jesse Ed Davis, Dick Dale, Bobby Keys, Ringo Starr and Harry Nilsson and surrounded by booming productions and arrangements. Moon moves through an entertaining set of oldies, surf songs, Beatle tunes, a couple of new cuts and even a Who song. Moon's name will gather initial attention for the set, but the sheer fun in the set (as well as a few serious cuts) is infectious enough to carry the LP, be it by the Who's drummer or not.

**Best cuts:** "Don't Worry Baby," "One Night Stand," "The Kids Are Alright," "Tennage Idol," "In My Life," "Together."

Dealers: Moon is a familiar name to a decade of rock fans. Place in Who section as well as his own.

**BARRABAS, Atco SD 36-110 (Atlantic).** Eight-piece Spanish vocal/instrumental group comes up with an LP tailor made for the discos with double lead vocals, a soulful Latin rock instrumentation and backup vocals that should make the set an automatic disco smash. Not strictly soul, strictly Latin or strictly anything else, but a unique mixture that should establish the band as more than a disco only group and should pull in soul and pop radio play. One of the more

refreshing things to come from the latest era of disco revitalization.

**Best cuts:** "Hi-Jack," "Mad Love," "Susie Wong," "Fly Away," "Funky Baby."

Dealers: Cover is unusual to say the least.

**JOURNEY, Columbia PC 33388.** Yet another band with prominent members, this time in the form of drummer Aynsley Dunbar and former Santana members Neal Schon and Gregg Rolie. The music is heavily leaning toward guitar a la Santana, but the group still retains its own style and could make a dent in the charts. Three of the eight tunes are fine-sounding instrumentals.

**Best cuts:** "Of A Lifetime," "In The Morning Day," "To-paz," "Conversations," "Mystery Mountain."

Dealers: Let buyers know the group's personnel.

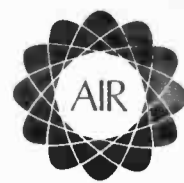
**LARRY HENLEY—Piece A Cake, Capricorn CP 0152 (Warner Bros.).** Former Newbeat member, who has been busy writing and producing for the past few years, comes up with an extremely versatile solo effort mixing pop ballads, rockers and some excellent disco oriented soul cuts. Henley has an adaptable voice that suits all the musical genres he chooses to indulge in and the powerful string and horn based arrangements augment rather than overpower the vocals. Vocal and instrumental aid on the LP from Fallenrock (who Henley produces). Expect FM play here, particularly on the rockers, which work better for the most part than the story songs.

**Best cuts:** "Love Junkie" (a disco effort), "I'll Come Running Back To You," "Rock & Roll Me A Number" (a mix of country and disco), "Playground."

Dealers: Henley is not known to average consumer, so play in store.



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# Billboard HOT 100

\* Chart Bound

RAINY DAY PEOPLE—Gordon Lightfoot  
[Reprise 1328 (Warner Bros.)]  
MY SHIP—Tavares (Capitol 4010)  
SEE TOP SINGLE PICKS REVIEWS, page 70

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	18	MY EYES ADORED YOU—Frankie Valli (Bob Crewe), B. Crewe, K. Nolan, Private Stock 45003	34	48	4	L-O-V-E (Love)—Al Green (Willie Mitchell), A. Green, W. Mitchell, M. Hodges, Ni 2282 (London)	68	46	12	NIGHTINGALE—Carole King (Lou Adler), C. King, D. Palmer, Dde 66106 (A&M)
2	3	12	LADY MARMALADE—LaBelle (Allen Toussaint), B. Crewe, K. Nolan, Epic 8-50048 (Columbia)	35	49	5	LONG TALL GLASSES (I Can Dance)—Leo Sayer (Adam Faith, David Courtney), L. Sayer, Warner Bros. 8043	69	70	4	LEONA—Wet Willie (Tom Dowd), J. Hall, J. Hall, Capricorn 0224 (Warner Bros.)
3	5	10	LOVIN' YOU—Minnie Riperton (Scorbu Prod.), M. Riperton, R. Rudolph, Epic 8-50057 (Columbia)	36	44	5	THE BERTHA BUTT BOOGIE Pt. 1—Jimmy Castor Bunch (Jimmy Castor, J. Pruitt), J. Castor, J. Pruitt, Atlantic 3232	70	74	4	THE PILL—Loretta Lynn (Owen Bradley), L. Allen, D. McMan, T.D. Bayless, MCA 40358
4	1	14	BLACK WATER—Doobie Brothers (Ted Templeman), P. Simmons, Warner Bros. 8062	37	17	14	TO THE DOOR OF THE SUN (Alle Porte Del Sole)—Al Martino (Peter De Angelis), Pace, Panzeri, Dilat, Conti, Newell, Capitol 3987	71	34	10	NEVER LET HER GO—David Gates (David Gates), D. Gates, Elektra 45223
5	4	9	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John (John Farrar), J. Farrar, MCA 40349	38	20	9	MY BOY—Elvis Presley (B. Martin, P. Coulter, C. Francois, J.P. Bourtyre), B. Martin, RCA 10191	72	84	2	YOUNG AMERICANS—David Bowie (Tony Visconti), D. Bowie, RCA 10152
6	8	9	EXPRESS—B. T. Express (Jeff Lane), B.T. Express, Roadshow 7001 (Scepter)	39	47	7	JACKIE BLUE—Ozark Mountain Daredevils (Glyn Johns, David Anderle), L. Lee, S. Cash, A&M 1654	73	93	3	SHAVING CREAM—Benny Bell (Benny Bell), B. Bell, Vanguard 35133
7	12	11	YOU ARE SO BEAUTIFUL—Joe Cocker (Jim Price), B. Preston, B. Fisher, J. Webb, A&M 1641	40	43	8	WOLF CREEK PASS—C.W. McCall (Don Sears, Chip Davis), W. Fries, L.F. Davis, MGM 14764	74	87	2	AUTOBAHN—Kraftwerk (Ralf Hutter, Florian Schneider), Vertigo 203 (Phonogram)
8	11	12	POETRY MAN—Phoebe Snow (Dino Aivali), P. Snow, Shelter 40353 (MCA)	41	21	16	PICK UP THE PIECES—Average White Band (Arit Mardin), R. Ball, H. Stuart, Average White Band, Atlantic 45-3229	75	86	2	BEER BARREL POLKA/DICK AND JANE—Bobby Vinton (Bub Morgan), Brown, Tamm, Veivoda/D. Blackwell, ABC 12056
9	14	7	NO NO SONG/SNOOKEROO—Ringo Starr (Richard Perry), H. Axton, D. Jackson, Apple 1880 (Capitol)	42	53	4	IT'S A MIRACLE—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, M. Panzer Arista 0108	76	83	4	SHOWDOWN—Odia Coates (Rick Hall), J. Lynn, United Artists 601
10	10	16	DON'T CALL US, WE'LL CALL YOU—Sugarloaf/Jerry Corbetta (Frank Slay), J. Corbetta, J. Carter, Claridge 402	43	26	10	ROLL ON DOWN THE HIGHWAY—Bachman-Turner Overdrive (Randy Bachman), C.F. Turner, R. Bachman, Mercury 73656 (Phonogram)	77	42	9	I GET LIFTED—George McCrae (H.W. Casey, R. Finch), H.W. Casey, R. Finch TK 1007
11	35	3	PHILADELPHIA FREEDOM—Elton John Band (Gus Dudgeon), E. John, B. Taupin, MCA 40364	44	55	2	HE DON'T LOVE YOU (Like I Love You)—Tony Orlando & Dawn (Mank Medress, Dave Appell), J. Butler, C. Carter, C. Mayfield, Elektra 45240	78	45	16	YOU'RE NO GOOD—Linda Ronstadt (Peter Asher), C. Ballard Jr., Capitol 3990
12	6	15	LADY—Styx (John Ryan For Chicago Kid Prod.), D. De Young, Wooden Nickel 10102 (RCA)	45	31	8	PART OF THE PLAN—Dan Fogelberg (Joe Walsh), D. Fogelberg, Epic 8-50055 (Columbia)	79	82	5	ANGEL (What In The World's Come Over Us)—Atlanta Rhythm Section (Buddy Buie), Buie, Mix, Bailey, Polydor 14262
13	15	11	SHAME, SHAME, SHAME—Shirley & Company (Sylvia), S. Robinson, Vibration 532 (All Platinum)	46	56	6	I WANNA LEARN A LOVE SONG—Harry Chapin (Paul Leka), H. Chapin, Asylum 45236	80	81	6	BUMP ME BABY, Part 1—Dooley Silverspoon (Sonny Casella), S. Casella, Cotton 636 (Arista)
14	18	11	SAD SWEET DREAMER—Sweet Sensation (Tony Hatch, Des Parton), D. Parton, Pye 71002 (ATV)	47	57	3	TANGLED UP IN BLUE—Bob Dylan (Bob Dylan), B. Dylan, Columbia 3-10106	81	NEW ENTRY	SHAKEY GROUND—Temptations (Jeffrey Bowen, Berry Gordy), J. Bowen, E. Hazel, A. Boyd, Gordy 7142 (Motown)	
15	19	10	I AM LOVE Part 1 & 2—Jackson 5 (Jerry Marcellino, Mel Larson), M. Larson, J. Mane, D. Fencetone, R. Rancifer, Motown 1310	48	52	6	DANCE THE KUNG FU—Carl Douglas (Biddu for Subiddu), C. Douglas, Biddu, 20th Century 2168	82	NEW ENTRY	THANK GOD I'M A COUNTRY BOY—John Denver (Milton Okun, Kris O'Connor), Sommers, RCA 10239	
16	22	8	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—B.I. Thomas (Chips Moman), C. Moman, L. Butler, ABC 12054	49	28	13	I'M A WOMAN—Maria Muldrup (Joe Boyd, Lenny Waronker), J. Leiber, M. Stoller, Reprise 1319	83	95	3	SWING YOUR DADDY—Jim Giltstrap (Kenny Nolan), K. Nolan, Roxbury 2006
17	23	6	ONCE YOU GET STARTED—Rufus (Bob Monaco), G. Christopher, ABC 12066	50	60	7	KILLER QUEEN—Queen (Roy Thomas Baker, Queen), Mercury, Elektra 45226	84	NEW ENTRY	SUN GODDESS—Ramsey Lewis & Earth, Wind & Fire (Maurice White), M. White, T. Lind, Columbia 3-10103	
18	9	14	CAN'T GET IT OUT OF MY HEAD—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists 573	51	33	10	MOVIN' ON—Bad Company (Bad Company), M. Ralphs, Swan Song 70101 (Atlantic)	85	90	2	RUNAWAY—Charlie Kulis (Neil Portnow, John Miller), Shannon, Crook, Playboy 6023
19	13	17	BEST OF MY LOVE—Eagles (Glyn Johns), Henley, Frye, J.D. Souther, Asylum 45218	52	64	6	SHOESHINE BOY—Eddie Kendricks (Frank Wilson, Leonard Caston), H. Booker, L. Allen, Tama 54257 (Motown)	86	NEW ENTRY	REACH OUT, I'LL BE THERE—Gloria Gaynor (Tony Bongiovi, Meco Monardo, Jay Ellis), C. Davis, MGM 14790	
20	24	8	CHEVY VAN—Sammy Johns (Jay Senter, Larry Knechtel), S. Johns, GRC 2046	53	58	5	LOVE FINDS ITS OWN WAY—Gladys Knight & The Pips (Kenny Kerner, Richie Wise), J. Weatherly, Buddah 453	87	98	2	SNEAKY SNAKES—Tom T. Hall (Jerry Kennedy), T.T. Hall, Mercury 73641 (Phonogram)
21	27	5	HARRY TRUMAN—Chicago (James William Guercio), R. Lamm, Columbia 3-10092	54	39	15	FIRE—Ohio Players (Ohio Players), J. Williams, C. Satchel, I. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73643 (Phonogram)	88	NEW ENTRY	BAD LUCK (Part 1)—Harold Melvin & The Blue Notes (Kenny Gamble, Leon Huff), V. Carstarphen, G. McFadden, J. Whitehead, Philadelphia International 8-3562 (Columbia)	
22	25	7	EMOTION—Helen Reddy (Joe Wissert), V. Sanson, P. Dahlstrom, Capitol 4021	55	66	3	LIVING A LITTLE, LAUGHING A LITTLE—Spinners (Tom Bell), T. Bell, L. Creed, Atlantic 3252	89	99	2	CRY TO ME—Loleatta Holloway (Floyd Smith), S. Dees, D. Camon, Aware 047 (GRC)
23	29	7	EMMA—Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16031 (Atlantic)	56	59	6	I HAVE A DREAM—Donny Osmond (S. Burke, S.H.H.S. Burke (Don Costa, Mike Curb), Kolob 14781 (MGM)	90	96	3	YOU'RE A PART OF ME—Susan Jacks (Harry Hinde), K. Carnes, Mercury 73649 (Phonogram)
24	30	7	SUPERNATURAL THING Part 1—Ben E. King (Tony Silvester, Bert Coteaux), P. Grant, G. Guthrie, Atlantic 3241	57	67	5	DON'T LET GO—Commander Cody & His Lost Planet Airmen (John Boylan, J. Stone, Warner Bros. 8073)	91	91	4	ONLY ONE WOMAN—Nigel Olsson (Gus Dudgeon), R. Gibb, B. Gibb, M. Gibb, Rocket 40337 (MCA)
25	16	12	UP IN A PUFF OF SMOKE—Polly Brown (Philip Swern, Gerry Shury), G. Shury, P. Swern, GTO 1002 (ABC)	58	68	4	WE'RE ALMOST THERE—Michael Jackson (Brian Holland), B. Holland, E. Holland, Motown 1341	92	92	4	TOBY/THAT'S HOW LONG—Chi-Lites (Eugene Record), E. Record, B. Acklin, A. Powerll, T. Boyd, Brunswick 55515
26	32	8	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (Huey P. Meaux), V. Ketih, B. Peters, ABC/Dot 17540	59	69	3	WHO'S SORRY NOW—Marie Osmond (Sonny James in conjunction with Mike Curb Prod.), Synder, Kalmar, Ruby, Kolob 14785 (MGM)	93	89	3	LIVE YOUR LIFE BEFORE YOU DIE—Pointer Sisters (David Robinson & Friends), A. Pointer, B. Pointer, ABC/Blue Thumb 262
27	7	13	LONELY PEOPLE—America (George Martin), Peek & Peak, Warner Bros. 8048	60	71	2	I DON'T LIKE TO SLEEP ALONE—Paul Anka (Rick Hall), P. Anka, United Artists 615	94	94	3	EVERYBODY WANTS TO FIND A BLUEBIRD—Randy Edelman (Michael Stewart), R. Edelman, 20th Century 2155
28	38	7	WALKING IN RHYTHM—Blackbyrds (Donald Byrd), B. Perry, Fantasy 736	61	61	5	HUSH/I'M ALIVE—Blue Swede (Ben Palmers), J. South, I. James, P. Lucia EMI 4029 (Capitol)	95	62	5	LOVE CORPORATION—Hues Corporation (David Kershenbaum), W. Holmes, RCA 10200
29	37	7	THE SOUTH'S GONNA DO IT AGAIN—Charlie Daniels Band (Paul Hornsby for Don Rubin Prod.), C. Daniels, Kama Sutra 598	62	65	5	LINDA ON MY MIND—Conway Twitty (Not Listed), C. Twitty, MCA 40339	96	72	8	GOOD TIMES, ROCK & ROLL—Flash Cadillac & The Continental Kids (Toxy French, Ed Martinez), R.B. Burns, Private Stock 45006
30	36	8	BUTTER BOY—Fanny (Vini Poncia), Millington, Casablanca 814	63	63	5	LIKE A SUNDAY MORNING—Lana Cantrell (Joel Diamond), J. Diamond, A. Kenneth, Polydor 14261	97	97	3	BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band (Robin Blanchflower), J. Wakelin, Pye 71012 (ATV)
31	41	6	SHINING STAR—Earth, Wind & Fire (Maurice White), M. White, P. Bailey, Columbia 3-10090	64	75	2	I'M HER FOOL—Billy Swan (Chip Young, Billy Swan), D. Linde, B. Swan, Monument 8-8641 (Columbia)	98	NEW ENTRY	IT DO FEEL GOOD—Donna Fargo (Stan Silver), D. Fargo, ABC/Dot 17541	
32	40	7	SATIN SOUL—Love Unlimited Orchestra (Barry White), B. White, 20th Century 2162	65	76	4	AMIE—Pure Prairie League (Robert Alan Ringe), C. Fuller, RCA 10184	99	NEW ENTRY	YOU AND YOUR BABY BLUES—Solomon Burke (Jerry Styner, Gene Page, Solomon Burke), B. White, T. Sepe, M. Brooks, Chess 2159 (Chess/Janus)	
33	50	3	WHAT AM I GONNA DO WITH YOU—Barry White (Barry White), B. White, 20th Century 2177	66	77	3	HOW LONG—Ace (John Anthony), P. Carrack, Anchor 21000 (ABC)	100	NEW ENTRY	WHERE HAVE THEY GONE—Jimmy Beaumont & The Skyliners (Joe Rock), D. Pomus, K. Hirsh, Capitol 3979	

★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA MUSIC; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

## HOT 100 A-Z - (Publisher - Licensee)

Amie (McKenzie/Dunbar, BMI)..... 65	Butter Boy (Tinkle Tunes/Brantree, BMI)..... 30	Carry On (Globe, BMI)..... 30	Jackie Blue (Lost Cabin, BMI)..... 39	Killer Queen (Feldman/Tritent, ASCAP)..... 50	Lovin' You (Dickie Bird, BMI)..... 3	Mo'Nin' On (Badco, ASCAP)..... 51	My Boy (Colgems, ASCAP)..... 38	My Eyes Adored You (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)..... 2	Leona (No Exit, BMI)..... 69	Never Let Her Go (Kipahu, ASCAP)..... 63	Nightingale (Colgems, ASCAP)..... 51	No No Song/Snoookeroo (Lady Jane, BMI)..... 62	Live Your Life Before You Die (Polo Grounds, BMI)..... 93	Only One Woman (Cassero, BMI)..... 91	Part Of The Plan (Hickory Grove, ASCAP)..... 45	Philadelphia Freedom (Big Pig/Leads, ASCAP)..... 41	Pick Up The Pieces (AWB, BMI)..... 11	The Pill (Coal Miners/Guaranty, BMI)..... 70	Poetry Man (Tarka, ASCAP)..... 95	Reach Out, I'll Be There (Stone Agate, BMI)..... 53	Roll On Down The Highway (Eventide, CAPAC/Ranbach/Top Soil, BMI)..... 43	Runaway (Vicki, BMI)..... 85	Sad Sweet Dreamer (Leeds/Jacktone, ASCAP)..... 1	Satin Soul (Sa-Vette/January, BMI)..... 32	Shakey Ground (Jobete, ASCAP)..... 81	Shame, Shame, Shame (Gambi, BMI)..... 73	Shaving Cream (Madison, BMI)..... 13	Shining Star (Sagittame, ASCAP)..... 31	Shoeshine Boy (Stone Diamond, ASCAP)..... 52	Up In A Puff Of Smoke (Almo, ASCAP)..... 31	Walking In Rhythm (Blackbyrd, BMI)..... 76	We're Almost There (Gold Forever/Stone Diamond, BMI)..... 67	Sun Goddess (Sagittame, BMI)..... 84	Swing Your Daddy (Kenny Nolan/Hearts Delight, BMI)..... 8	Tangled Up In Blue (Ram's Horn, ASCAP)..... 86	The South Is Gonna Do It (Kama Sutra/Rada Dara, BMI)..... 29	Supernatural Thing, Part 1 (Music Montage, BMI)..... 24	Thank God I'm A Country Boy (Cherry Lane, ASCAP)..... 14	Toby/That's How Long (Julio-Brian/Ocean Blue/Tamerlane, BMI)..... 82	To The Door Of The Sun (Alle Porte Del Sole) (April, ASCAP)..... 37	Up In A Puff Of Smoke (Almo, ASCAP)..... 25	You're A Part Of Me (Chappell/Brown Shoes, ASCAP)..... 90	You're No Good (Edwin H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)..... 28	Where Have They Gone (Lightning Rod, BMI)..... 100	Who's Sorry Now (Mills, ASCAP)..... 59	Wolf Creek Pass (American Gramophone, SESAC)..... 40	You And Your Baby Blues (Sa-Vette/January, BMI)..... 99	You Are So Beautiful (Almo/Preston, ASCAP/Irving/WEP, BMI)..... 92	Young Americans (Mainman, ASCAP)..... 72
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A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.





*Justin Hayward · John Lodge*  
**Blue Jays**

**From the Moody Blues**  
**comes**  
**Justin Hayward and John Lodge**  
**comes**  
**"BlueJays."**

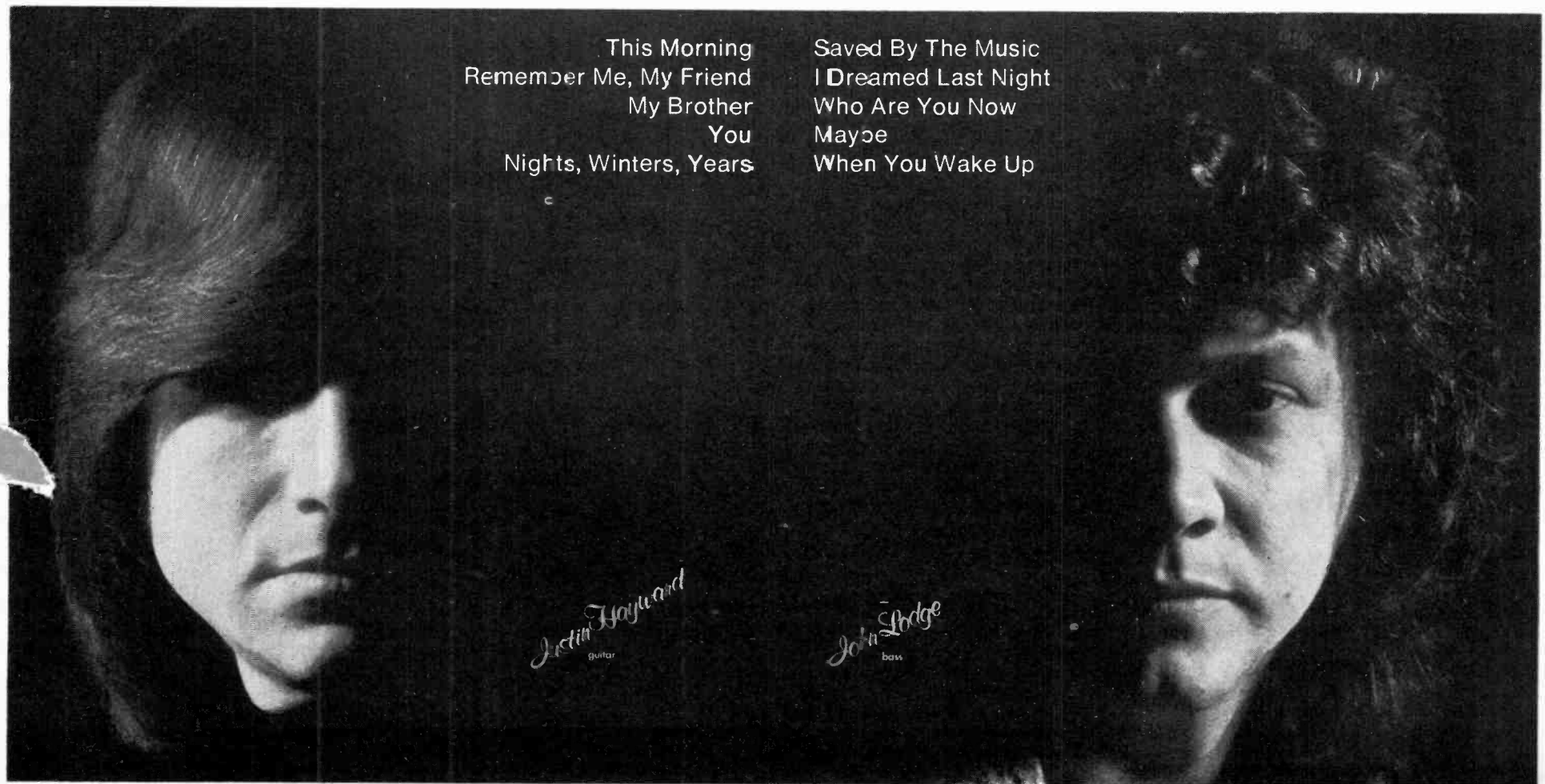
The album of 1975

Producer Tony Clarke  
 Jerry Weintraub, Management III



Distributed by London Records  
 Also available on Ampex Tape

This Morning	Saved By The Music
Remember Me, My Friend	I Dreamed Last Night
My Brother	Who Are You Now
You	Maybe
Nights, Winters, Years	When You Wake Up



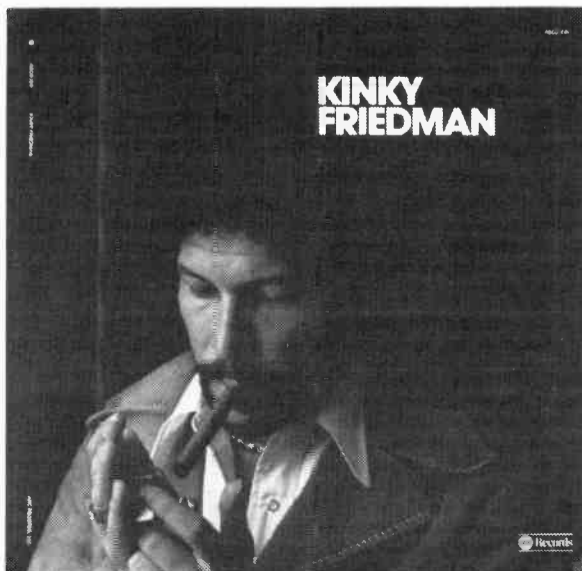
*Justin Hayward*  
 guitar

*John Lodge*  
 bass





**Kinky Friedman's  
swan song.** KINKY'S  
NEW SINGLE, WAS  
WRITTEN BY HIS FRIEND  
AND FELLOW MUSICIAN,  
BILLY SWAN.  
**lover please,**  
WAS PULLED FROM  
KINKY'S DEBUT SOLO  
ALBUM, KINKY FRIEDMAN,  
WHICH IS ITS OWN  
WONDERMENT.



ABC-12073

**abc Records**

**GRT**  
MUSIC TAPES

# TOP LPs & TAPE

POSITION  
107-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	63	13	<b>THE PROPHET KAHILL GIBRAN—A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS</b> Atlantic SD 18120	6.98		7.97		7.97
108	66	9	<b>JAMES BROWN</b> Reality Polydor PD 6039	6.98		7.98		7.98
109	120	13	<b>GEORGE BENSON</b> Bad Benson CTI 604551 (Motown)	6.98		7.98		7.98
110	112	26	<b>CAROLE KING</b> Wrap Around Joy Ode SP 77024 (A&M)	6.98		7.98		7.98
111	117	42	<b>OLIVIA NEWTON-JOHN</b> If You Love Me Let Me Know MCA 411	6.98		7.98		7.98
112	64	25	<b>JIM CROCE</b> Photographs & Memories, His Greatest Hits ABC ABCD-835	6.98	6.98	7.95	7.95	7.95
113	71	29	<b>HARRY CHAPIN</b> Verities & Balderdash Elektra 7E-1012	6.98		7.97		7.97
114	74	16	<b>CHARLIE RICH</b> The Silver Fox Epic PE 33250 (Columbia)	6.98	7.98	7.98	7.98	7.98
115	NEW ENTRY		<b>MAHAVISHNU ORCHESTRA</b> Visions of the Emerald Beyond Columbia PC 33411	6.98		7.98		7.98
116	75	15	<b>GENESIS</b> The Lamb Lies Down On Broadway Atco 2-401	9.98		10.97		10.97
117	127	37	<b>AMERICA</b> Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97
118	95	52	<b>CHICAGO</b> Chicago VII Columbia C2 32810	11.98	11.98	13.98		11.98
119	128	33	<b>STEVIE WONDER</b> Fulfillingness' First Finale Tamlab T6 33251 (Motown)	6.98		7.98		7.98
120	116	9	<b>SHIRLEY BROWN</b> Woman To Woman Truth TRS 4206 (Stax)	6.98		7.98		7.98
121	94	18	<b>THIS IS THE MOODY BLUES</b> Threshold 2THS 12/13 (London)	11.96		13.95		13.95
122	78	13	<b>YES</b> Relayer Atlantic SD 18122	6.98		7.97		7.97
123	99	5	<b>BOB DYLAN</b> Greatest Hits, Vol. 1 Columbia KCS 9463	5.98		6.98		6.98
124	85	29	<b>DONNY &amp; MARIE OSMOND</b> I'm Leaving It All Up To You Kolib M3G 4968 (MGM)	6.98		7.98		7.98
125	136	6	<b>SERGIO MENDES</b> Elektra 7E 1027	6.98	6.98	7.97	7.97	7.97
126	131	5	<b>JOE WALSH</b> The Smoker You Drink The Player You Get ABC/Dunhill DSX 50140	6.98	7.95	7.95	7.95	7.95
127	179	2	<b>TOM SCOTT &amp; L.A. EXPRESS</b> Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98
128	110	21	<b>DAVE MASON</b> Columbia PC 33096	6.98	7.98	7.98	7.98	7.98
129	129	7	<b>AL MARTINO</b> To The Door Of The Sun Capitol ST 11366	6.98		7.98		7.98
130	111	19	<b>BARBRA STREISAND</b> Butter Fly Columbia PC 33005	6.98		7.98		7.98
131	105	22	<b>JEFFERSON STARSHIP</b> Dragon Fly Grunt BFL1 0717 (RCA)	6.98	7.95	7.95	7.95	7.95
132	97	21	<b>MILLIE JACKSON</b> Caught Up Spring SPR 6703 (Polydor)	6.98		7.98		7.98
133	NEW ENTRY		<b>DAVE MASON</b> At His Best ABC/Blue Thumb ABTD 880	6.98		7.95		7.95
134	106	22	<b>CRUSADERS</b> Southern Comfort ABC/Blue Thumb BTVS 9002-2	9.98		10.98		10.98
135	140	45	<b>AEROSMITH</b> Get Your Wings Columbia KC 32847	5.98		6.98		6.98
136	157	4	<b>JIMMY CASTOR BUNCH</b> Butt Of Course Atlantic SD 18124	6.98		7.97		7.97
137	149	13	<b>SUPERTRAMP</b> Crime Of The Century A&M SP 3547	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	138	6	<b>RONNIE MILSAP</b> A Legend In My Time RCA APL1-0846	6.98	7.95	7.95	7.95	7.95
139	151	4	<b>PRETTY THINGS</b> Sik Torpedo Svan Song SS 8411 (Atlantic)	6.98		7.97		7.97
140	144	6	<b>THE BAKER GURVITZ ARMY</b> Janus JXS 7015 (Chess/Janus)	6.94		7.95		7.95
141	NEW ENTRY		<b>DAVID BOWIE</b> Young Americans RCA APL1-0998	6.98		7.95		7.95
142	163	4	<b>FOCUS</b> Dutch Masters Sire SASD 7505 (ABC)	6.98		7.95		7.95
143	154	3	<b>WET WILLIE</b> Dixie Rock Capricorn CP 0149 (Warner Bros.)	6.98		7.97		7.97
144	148	24	<b>LOVE UNLIMITED</b> In Heat 20th Century T-443	6.98		7.98		7.98
145	126	29	<b>BARRY WHITE</b> Can't Get Enough 20th Century T-444	6.98		7.98		7.98
146	166	2	<b>RUSH</b> Fly By Night Mercury SRM-1-1023 (Phonogram)	6.98		7.95		7.95
147	147	5	<b>BLOODSTONE</b> The Riddle Of The Sphinx London PS 654	6.98		7.95		7.95
148	139	9	<b>GLENN MILLER &amp; HIS ORCHESTRA</b> Legendary Performer RCA GPM2-0693	9.98		10.95		10.95
149	124	13	<b>BLUE MAGIC</b> The Magic Of The Blue Atco 36103	6.98		7.97		7.97
150	160	4	<b>AEROSMITH</b> Columbia KC 32005	5.98		6.98		6.98
151	NEW ENTRY		<b>GLADYS KNIGHT &amp; THE PIPS</b> Imagination Buddah BDS 5141	6.98		7.98		7.98
152	108	15	<b>THREE DEGREES</b> Philadelphia International KZ 32406 (Columbia)	5.98		6.98		6.98
153	119	16	<b>GEORGE CARLIN</b> Toledo Window Box Little David LD 3003 (Warner Bros.)	6.98		7.97		7.97
154	109	16	<b>BILLY SWAN</b> I Can Help Monument KZ 33279 (Columbia)	5.98		6.98		6.98
155	107	5	<b>BOB DYLAN</b> Greatest Hits, Vol. 2 Columbia KG 31120	6.98		7.98		7.98
156	156	5	<b>RORY GALLAGHER</b> Sinner ... And Saint Polydor PD 6510	6.98		7.98		7.98
157	174	3	<b>RICHARD TORRANCE &amp; EUREKA</b> Belle Of The Ball Shelter SR 2134 (MCA)	6.98		7.98		7.98
158	170	2	<b>JOHN MAYALL</b> New Year, New Band, New Company ABC/Blue Thumb B1SD 6019	6.98		7.95		7.95
159	165	4	<b>MAHOGANY RUSH</b> Maxoom 20th Century T 463	6.98		7.98		7.98
160	164	4	<b>MANHATTANS</b> That's How Much I Love You Columbia KC 33054	5.98		6.98		6.98
161	161	4	<b>NEIL SEDAKA SINGS HIS GREATEST HITS</b> RCA APL1-0928	6.98		7.95		7.95
162	173	3	<b>MARIE OSMOND</b> Who's Sorry Now MGM M3G 4979	6.98		7.98		7.98
163	153	23	<b>CHEECH &amp; CHONG'S WEDDING ALBUM</b> Ode SP 77025 (A&M)	6.98		7.98		7.98
164	130	24	<b>JOHN LENNON</b> Walls And Bridges Apple SW 3416 (Capitol)	6.98		7.98	7.98	7.98
165	135	75	<b>ELTON JOHN</b> Goodbye Yellow Brick Road MCA 40148	11.98		12.98		12.98
166	177	3	<b>STANLEY TURRENTINE</b> The Sugar Man CTI 6052 S1 (Motown)	6.98		7.98		7.98
167	172	3	<b>DIONNE WARWICKE</b> Then Came You Warner Bros. BS 2846	6.98		7.97		7.97
168	168	5	<b>BONNIE BRAMLETT</b> It's Time Capricorn CP 0148 (Warner Bros.)	6.98		7.97		7.97
169	181	2	<b>PASSPORT</b> Cross Colateral Atco SD 36-107	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
170	133	58	<b>TONY ORLANDO &amp; DAWN</b> New Ragtime Follies Bell B 1130 (Arista)	5.98		6.98		6.98
171	183	2	<b>LOUDON WAINWRIGHT III</b> Unrequited Columbia PC 33369	6.98		7.98		7.98
172	169	26	<b>TRAFFIC</b> When The Eagle Flies Asylum/Island 7E-1020	6.98		7.97		7.97
173	118	12	<b>ALVIN LEE &amp; CO.</b> In Flight Columbia PG 33187	7.98		8.98		8.98
174	186	4	<b>FLEETWOOD MAC</b> Vintage Years Sire SASH 3706-2 (ABC)	7.98		8.95		8.95
175	93	16	<b>DAVID BOWIE</b> Hunky Dory RCA LSP 4623	6.98		7.95		7.95
176	141	41	<b>RICHARD PRYOR</b> That Nigger's Crazy Partee PBS-2404 (Stax)	6.94		7.95		7.95
177	122	62	<b>BACHMAN-TURNER OVERDRIVE II</b> Mercury SRM 1-696 (Phonogram)	6.98		7.95	7.95	7.95
178	185	2	<b>LENNIE BRUCE</b> Carnegie Hall, February 4, 1961 United Artists UAS 9800	11.98				
179	132	48	<b>OHIO PLAYERS</b> Skin Tight Mercury SRM 1-705 (Phonogram)	6.98		7.95	7.95	7.95
180	125	14	<b>MARSHALL TUCKER BAND</b> Where We All Belong Capricorn 2C 0145 (Warner Bros.)	11.98		13.97		13.97
181	NEW ENTRY		<b>COMMODORES</b> Caught In The Act Motown M6-820 S1	6.98		7.98		7.98
182	182	2	<b>BILLY PAUL</b> Got My Head On Straight Philadelphia International KZ 33157 (Columbia)	6.98		7.98		7.98
183	NEW ENTRY		<b>NILS LOFGREN</b> A&M SP 4509	6.98		7.98		7.98
184	NEW ENTRY		<b>JANIS IAN</b> Between The Lines Columbia PC 33394	6.98		7.98		7.98
185	NEW ENTRY		<b>DIALOGUE &amp; MUSIC FROM ORIGINAL SOUNDTRACK "YOUNG FRANKENSTEIN"</b> ABC ABCD 870	6.98		7.95		7.95
186	NEW ENTRY		<b>JESSE COLIN YOUNG</b> Songbird Warner Bros. BS 2845	6.98		7.97		7.97
187	NEW ENTRY		<b>JIMMY CLIFF</b> The Harder They Come Island ILPS 9202	6.98		7.98		7.98
188	NEW ENTRY		<b>KANSAS</b> Song For America Kirtshner PZ 33385 (Columbia)	6.98		7.98		7.98
189	NEW ENTRY		<b>RON BANKS &amp; DRAMATICS</b> The Dramatic Jackpot ABC ABCD 867	6.98		7.95		7.95
190	196	59	<b>JONI MITCHELL</b> Court And Spark Asylum 7E-1001	6.98	7.97	7.97	7.97	7.97
191	155	3	<b>GORDON LIGHTFOOT</b> The Very Best Of United Artists UA-LA243 G	6.98		7.98		7.98
192	NEW ENTRY		<b>SHUGGIE OTIS</b> Inspiration Information Epic KE 33059 (Columbia)	5.98		6.98		6.98
193	180	3	<b>BACHMAN-TURNER-BACHMAN</b> BRAVE AS BELT Reprise MS 2210 (Warner Bros.)	6.98		7.97		7.97
194	197	97	<b>CHARLIE RICH</b> Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98
195	195	6	<b>IRON BUTTERFLY</b> Scorching Beauty MCA 465	6.98		7.98		7.98
196	198	66	<b>PAUL McCARTNEY &amp; WINGS</b> Band On The Run Apple SD 3415 (Capitol)	6.98		6.98	7.98	6.98
197	199	36	<b>BEACH BOYS</b> Endless Summer Capitol SVBB 11307	6.98		7.98		7.98
198	194	207	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
199	192	104	<b>BREAD</b> The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	7.97
200	193	26	<b>GINO VANNELLI</b> Powerful People A&M SP 3630	6.98		6.98		6.98

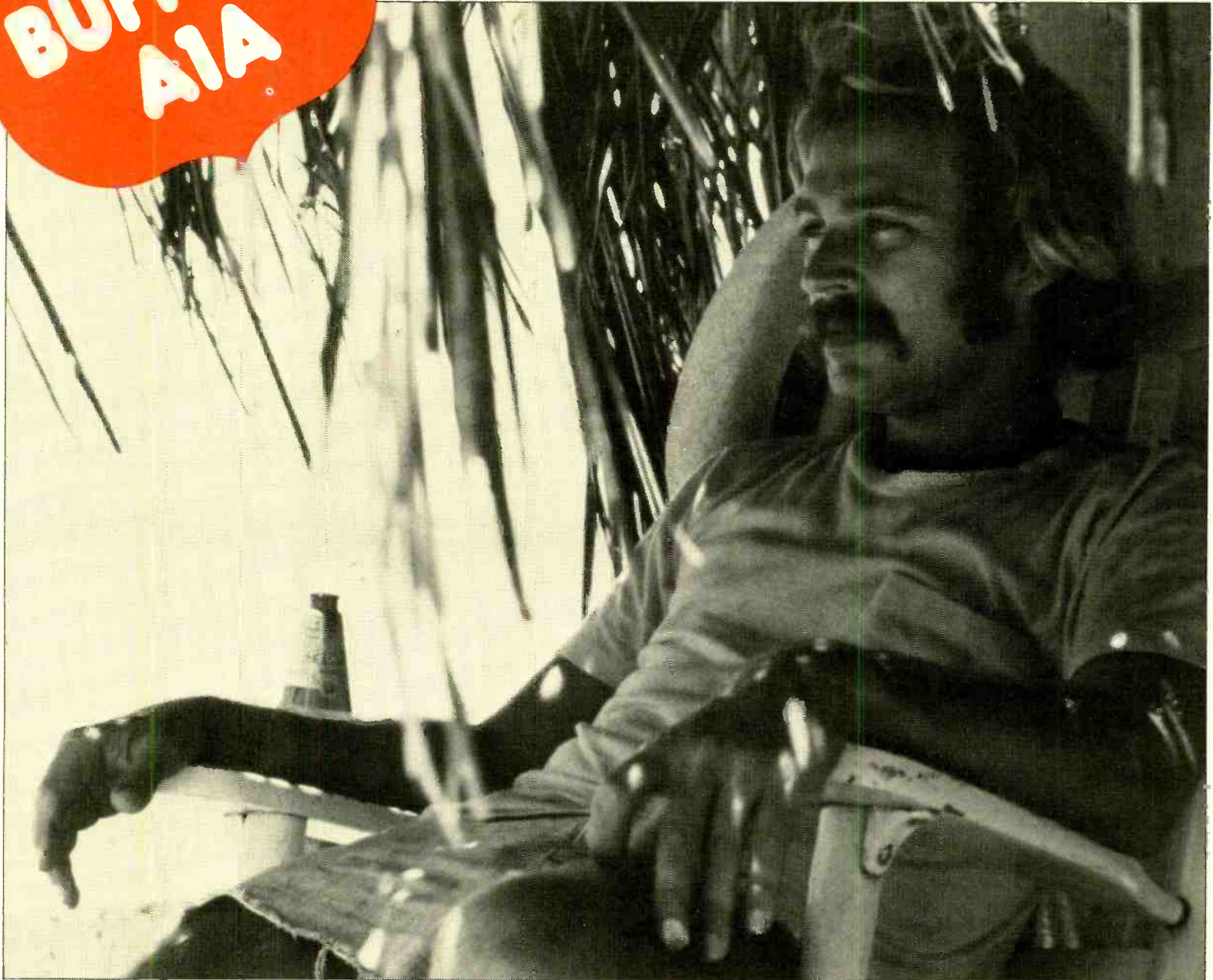
## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace	89	Dan Fogelberg	39	Ramsey Lewis	15	Donny & Marie Osmond	91, 124, 162	Ringo Starr	56
Aerosmith	135, 150	Rory Gallagher	156	Gordon Lightfoot	23, 191	Shuggie Otis	192	Al Stewart	66
America	117	David Gates	102	Ozark Mountain Daredevils	183	Ozark Mountain Daredevils	31	Stravbs	68
Average White Band	13	Gloria Gaynor	30	Loggins & Messina	52	Passport	169	Barbra Streisand	130
Babe Ruth	75	Jimmy Castor Bunch	136	Love Unlimited	144	Billy Paul	182	Stylicas	65
Bachman-Turner	47, 177, 193	Harry Chapin	113	Love Unlimited Orch.	53	Elvis Presley	48	Styx	25
Bad Company	70	Cheech & Chong	163	Lynyrd Skynyrd	94	Prestly Things	139	Supertramp	137
Baker-Gurvitz	140	Chicago	118	Paul McCartney & Wings	196	The Prophet	107	Billy Swan	154
Ron Banks / Dramatics	189	Stanley Clarke	59	Mahavishnu Orch.	115	Richard Pryor	176	Temptations	33
Beach Boys	197	Jimmy Cliff	187	Mahogany Rush	159	Pure Prairie League	74	Three Degrees	78
George Benson	109	Joe Cocker	57	Melissa Manchester	67	Queen	51	Three Dog Night	152
Blackbyrds	45	Commander Cody	69	Manhattans	160	Kenny Rankin	72	Richard Torrance	157
Bloodstone	147	Chick Cooper	63	Barry Manilow	27	Helen Reddy	50	Tower of Power	26
Blue Magic	149	Alice Corea	86	Al Martino	129	Charlie Rich	1		



# Jimmy Buffett is not just another pretty songwriter.



One listen to *A1A* starts you looking for your own new superlatives to describe this writer and singer, who has everything except a pigeonhole.



DSD-50183

abc **Dunhill**™

**GRT**  
MUSIC TAPES



Jim Wells photo

**GIVE ME SOME SKIN!**—Chess Janus has acquired the rights for distribution of the LP "The First Annual Benefit Concert For The Congressional Black Caucus" and all profits from this record will go to that group of Black congressmen. Rejoicing after listening to an advance copy of the record are, left to right, Harold Sims, director of corporate affairs for Johnson and Johnson; Hal Jackson, vice president of Inner City Broadcasting; New York congressman Charles Rangel; Steve Gold of Far-Out Productions; and Nat McCalla, president of Sakat Records. The album, recorded Sept. 25, 1974 at a concert for the organization, features War, Curtis Mayfield, Kool and the Gang, Gladys Knight and the Pips and Jimmy Witherspoon. A \$50,000 advance sales check has already been presented to the 17 caucus members at a special reception.

## Cutouts Hot NARM Topic

• Continued from page 1

Dave Rothfeld to "cut out the cutout middlemen" (Billboard, March 15).

• Over 2 million units were reported sold on the floor by New York Record & Tape Distributors and Surplus Record & Tape Distributors, with increased tape interest noted, particularly for import foreign labels.

• A special K-Tel offer of 14 tapes and 18 LPs requiring a minimum 5,000-unit order drew a large volume of business for sales agent Herb Linsky Associates.

• Offering more tapes than LPs in such key categories as rock, country and soul, Musical Isle of America noted across-the-board interest in more than 650 total items, including a dozen quad 8-track tapes.

• Missing his first NARM in seven years, Bernard Keil of Candy Stripe took a trade ad instead and was "overwhelmed" by phone and overseas Telex requests for his cut-out catalog deal offering any \$6.98 Billboard chart LP for \$1.20 with the

## Operation Push

• Continued from page 3

jobs on low powered salaries," Rev. Riddick says, echoing a charge often heard in the past.

"The monopolists are eating up the independents and eliminating the competition and that is our concern," says Rev. Jackson. "If they turn the radio stations into computers; eliminate black input at the disk jockey level, and use a Top 40 list, they begin to reduce the number of black artists that can break through. Therefore, our concern is industry-wide."

The theme of the record, retail and radio division of Operation Push is the use of the "four P's." They are, according to Rev. Jackson: Power—by coming together and unifying; Platform—by speaking on the issues that affect your self interests. Program—by dealing with your fair share of the industry; Progress—If you get power, then you create a platform and from that platform you project a program which results in progress.

"The concern of Operation Push is not to attack the industry, but to challenge it to respect us," says Rev. Jackson following a meeting in Chicago of members of the record, retail and radio division of the organiza-

purchase of any 12 cutout albums at \$1.20 each.

"It's obvious we're on the right track when you can take a business from \$1.3 to over \$7 million in the last four years," says Manny Wells, partnered with Pete Hyman in N.Y. Record/Tape, Rochelle Park, N.J., and Jack Rose, a third partner, in Surplus Record/Tape, Chicago.

"Cutouts, deletions and surplus product is definitely here to stay for both retailers and the manufacturer who can recoup at least some of his losses," he continues. "On the new \$3.98 and \$4.98 series we'll have to wait and see, but the only way it could hurt is if they use the same numbers and jackets, and most are repackaging. All we can see in the future is being able to buy lower-priced cutouts from these new lines."

From his retail experience in the Windy City where he operates two Rose Records and two Sounds Good outlets, Rose notes that under \$2 a customer will "take a shot," but over that price a sale depends on quality. "If the new \$4.98 stuff is good it will sell," he says. He also has noticed more interest in promotional tape merchandise now than any time in his five years in this end of the business.

"In dealing with this market over the last 10 years there's always been room for a good economy priced package," comments New York-based Herb Linsky on the new \$3.98/\$4.98 lines from the major labels. "In the past I saw how RCA's \$1.98 Harmony line developed to a \$2.98 Headliner series and then was cut back to the \$2.49 Camden budget label." Representing various manufacturers and outlets including K-Tel and Arista for cutouts and overstock, he concurs that trading and sales of cutouts was the "pre-dominant" business at NARM.

Candy Stripe's Keil, in business 20 years, racks more than 2,700 "mom & pop" stores in five states and reports he's moved more of the new \$3.98/\$4.98 merchandise in the last two months than corresponding product in the past two years, "now that they're using the same labels for better material.

"When you give a good price margin as well you can move more items," he continues. "They're all following Columbia's lead now that they see its success. We've already made a mailing on the new Capitol issue and the 15 jazz items (offered in tape also for the first time) particularly should be dynamite sellers."

**Aren't CBS & WEA about to spearhead a drive to shorten future NARM conventions to three-four days so that the labels don't miss a whole work week?**

War has ended a nine-month drive to change labels and will keep recording under contract to United Artists through 1977. Manager Steve Gold claims the reconciliation gives War and Far Out Productions back their full publishing.

Amos Heilicher's Rim Rocks home in Palm Springs was the setting for a gala reception for a host of record industry executives following the NARM convention. We can't guarantee that business wasn't discussed, but there were plenty of smiling faces.

Island Records signed Del Shannon and Kathi McDonald. But DisCreet Records may be expected to challenge the McDonald signing with their own earlier contract.

B.W. Stevenson, who just played the Palomino, is shopping new labels for his "My Maria" sound. . . . Odia Coates' "New On The Charts" featurette earlier this month should have listed Rick Hall as producer of "Showdown" in conjunction with Paul Anka and should not have named Allan Carr as manager.

Mike Viner, who has been in New York negotiating for the sale of the majority of the stock in his Pride Productions, says he'll be involved with a couple of acts, but won't be the head of the firm once the sale is complete. He has two different parties interested in Pride.

Stan Kenton's Creative World operation has branched out from record distribution and sheet music publishing to producing a magazine called naturally "Creative World." In the current issue in an editorial, Kenton continues to knock rock, noting that the emphasis "is on promotion rather than on the quality of the music. The people who are grinding out pop records, hoping to cash in on the Top 40 charts, are the ones who attempt to decide tastes. . . . I believe this approach is insulting and totally dishonest. Music cannot be mass merchandised. Music is an art and art cannot be mass produced and sold at cut-rate prices."

The Western regional meeting of the National Assn. of Music Merchants (NAMM) meeting at the Marriott Hotel Friday-Sunday (14-16) drew lots of dealers to see new musical instruments. Arp, the synthesizer company, had one of its devotees, Hugo Montenegro, at the show to view several of its innovations. . . . Billboard's new Las Vegas correspondent is Harold Hyman of the Las Vegas Sun. He replaces Laura Deni.

Los Angeles County seeking a \$9.1 million renovation of Hollywood Bowl by 1979. First on agenda would be a new acoustical band shell and sound system. . . . A Los Angeles hoaxter was busy last week calling the rock press about a purported Paul McCartney press conference.

Barry White to open his own discotheque? Reportedly, the 20th Century artist is already scouting the Los Angeles area for a site. On the top of the list is an old church, which he would purchase outright and convert.

Pink Floyd to play 11 concerts on the West Coast during April. Reportedly, 50,000 tickets for their Los Angeles dates were sold in five hours. . . . Don Kirshner's record anniversary "Rock Concert" program, featuring the Rolling Stones, Jim Croce, Seals & Croft, Ike & Tina Turner, Black Oak Arkansas, the Eagles, Billy Preston, Linda Ronstadt, Johnny Winter and Maria Muldaur, airs in LA Friday (21) and New York (22). . . . Epic Records

## 'Enjoyable' Backgrounds Expanding Odd Catalog

LOS ANGELES—Synthonic Research, which produces environmental sound effect LPs (the sound of the ocean, a thunderstorm, rain, the human heart beat) for use as "enjoyable" background sources, will add four LPs to its catalog of seven titles within the next four months.

Label president Irv Teibel, here for NARM and to meet his Coast distributor, All West, plus work out promotions with several mass merchandisers, claims the company has no problem selling this kind of LP.

In the seven years the New York based firm has been in business, it claims its first volume (the sound of ocean waves "breaking on a sandy beach") has sold over 200,000 copies. Each LP sells for \$6.95 and the label has 25 distributors nationally.

Retail chains here meeting with Teibel are Tower, Licorice Pizza and the Warehouse. Teibel and his two

## Inside Track

to release a repackage of "greatest hits" by the Dave Clark Five. It'll be a two-record set, listed at \$6.98, and in the original mono version. . . . More than 2,800 people turned out for London Records' "playback" of Justin Hayward and John Lodge's "BlueJays" LP at Carnegie Hall March 10.

Gene Russell, president of Black Jazz Records, is spreading the word of jazz in a different way—he's starring in the movie "Black Gestapo" and also recently performed in a soap opera on CBS-TV in Los Angeles, "The Young and Restless." . . . Publisher Al Gallico now has a home in Los Angeles.

Chicago offices of Phonodisc Inc. moved to Schiller Park, Ill., and all of the subsidiary telephone numbers have changed. . . . Santana off-shoot Journey will have their record launched in 17 cities as part of the Laserium Laser light show in various planetariums. . . . Kicking Mule Records, owned by Ed Denson and guitarist Stefan Grossman, has five new releases scheduled in the next two months.

Tom Heiman opened a Houston depot for his Nehi Distributing to serve Southwest accounts from closer than Los Angeles. . . . Three Degrees to London for TV special. . . . Reading, Pa. rock promoters Gavin Associates booked James Gang and Focus into the local Rajah Theater, a former vaudeville house.

Lynyrd Skynyrd begins a 33-city U.S. tour Monday (17). . . . Lyricist Sheldon Harnick and composer Jerry Bock and Murray Deutch, president, New York Times Music, presented a special BMI citation of achievement for "Sunrise Sunset" passing the million broadcast performance mark. . . . New York's Bottom Line has telephone service once again. . . . Richard Dufallo, Juilliard School of Music director and conductor, named to ASCAP's standard awards panel, which allocates cash awards to society writer members above and beyond performance royalty income. . . . Polydor's James Last teams with producer Wes Farrell at the Record Plant in Hollywood for a new LP, now scheduled for an early spring release. . . . Muddy Waters does not play one-nighters at a guarantee of \$750. It was reported in last week's Billboard that one date on a New England block-booking circuit was set at that particular price, and Water's management responded by saying that the artist's minimum price is substantially higher.

Ohio Players' former lead writer-singer Walter "Junie" Morrison has first solo album on 20th-Westbound. . . . Paul Harris is new keyboardist for Joe Walsh group. . . . Loena Music broadening distribution of its line of presidential marches by Ervin Litkei.

Gordon Garbell, founder of Garbell Record Rack in Van Nuys, Calif. recuperating from major surgery at Hemet Valley Hospital. . . . Ralph Newman, publisher of oldies fan magazine "Bim Bam Boom" wed Suzanne Dinkes.

National interfaith Religious Community, the Arts and the American Revolution (RCAAR) is planning a bicentennial sing nationwide July 4, 1976. . . . Stevie Wonder and Al Kooper appear at upcoming recording seminars of Sherwood Oaks Experimental College in Los Angeles. Peter Asher, Jerry Moss, Phil Spector, Joe Smith and Richard Perry also scheduled at Sherwood.

. . . Rodney Bingenheimer parted company from Hollywood's English Disco and is now available for parties with his new mobile disco set-up.

## Blue Goose Plans Wider Repertoire

NEW YORK—Blue Goose Records, a label dedicated to blues, will alter its future recording policies. President Nick Perls says the blues audience is still there, but there's simply not enough blues music still being played to justify running an entire blues label.

In place of blues recordings, the company will enter the area of contemporary music with artists like cartoonist Robert Crumb, the Duke of Ook and the team of Steve Calt and David Mann.

## Jazz On Campus

• Continued from page 47

Not involved with the series per se, but part of the jazz program at the school was a concert last Thursday showcasing Gato Barbieri and Keith Jarrett. About 1,700 tickets had been sold for that show several days in advance of the performance.

abc Records<sup>TM</sup>

congratulates

**Rufus** featuring **Chaka Khan**



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## After 17 Years in the Old Warner Bros. Pictures Machine Shop, Warner Bros. Records Has a New Shop.

Some may miss the eccentric air conditioning. The Payables Department in the elderly house trailer out back. The three-secretaries-in-one-office coziness. The ambience of a barracks. But then, some people miss the Black Plague. As of Monday, March 17, Warners is in a new building, just two blocks down the Blvd. 3300 Warner Blvd., Burbank 91505.

Warner Bros. Records Even Has a New Phone:

**(213) 846-9090**

If You'd Like To Call